



Charter Schools Institute
State University of New York

EUGENIO MARIA DE HOSTOS CHARTER SCHOOL

FINAL CHARTERED AGREEMENT

Sec. 2852(5) Submission to the Board of Regents

VOLUME 4 OF 5

REDACTED COPY

Assignment

2

RECORDING WHOLE THOUGHTS

Assignment



2

RECORDING WHOLE THOUGHTS

Day 1: Preparing to Write—The Tools

Materials: *Writing It Down* by Vicki Cobb; paper recipe and ingredients

Product: Book Talk

Day 2: Beginning to Write—Letters and Sounds

Materials: *Jump, Frog, Jump* by Robert Kalan

Product: Class mural

Day 3: Writing it Down—The Experience

Materials: *Visiting the Art Museum* by Laurene Krasny Brown and Marc Brown; field trip to an art museum

Product: Language experience chart and early drafts

Day 4: Connecting Thoughts—Written Text

Materials: *Deep in the Forest* by Brinton Turkle

Product: Text to accompany a wordless book

Day 5: Creating a Draft—Independent First Stories

Materials: *When I Get Bigger* by Mercer Mayer

Product: Draft consisting of a picture and an accompanying whole thought

Notes to the Teacher 2

DAY 1: PREPARING TO WRITE— THE TOOLS

As young writers become comfortable talking, thinking, and questioning their way through personal experiences or books, they begin the craft of writing. However, like all artisans, the students must first become familiar with the tools of the trade. Read *Writing It Down* by Vicki Cobb to the class.

This book presents a history of writing tools in a way that is both interesting and easily understood. It is appropriate because it educates students about their choices of tools and presents the information in an engaging manner. For example, when the author introduces the term “paper fiber,” she instructs the students to “tear a sheet of paper and hold a torn edge up to the light.” In this way, the students experience what paper fiber is. The illustrations also give a clear visual representation of information. It may not be possible for a class to see firsthand a plant that makes paper, but Marilyn Hafner’s illustrations explain the procedure so that the young writer has an idea of the process.

While reading the book, engage the students in a thoughtful discussion of each writing tool. Allow them the time to explore many possibilities. For example, the students may have prior experiences with different kinds of paper, but they may not have “really” examined it, touched it, and identified it by name. Perhaps some of the students have never used a ball point pen or painted. Time spent exploring and selecting the materials is essential to understanding.

Extend the book talk to include a discussion of the students’ thoughts about the story and personal experiences with writing tools. Once the story is finished, encourage the children to consider other tools not addressed in the book. Perhaps the writing center could be expanded to include all the materials discussed. This would ensure the opportunity for making choices when writing.

Use the same techniques and rules for this book talk that were developed in Assignment 1. Check to be sure that all of the students have the opportunity to participate and that the students are respectful of each other. It is important to maintain a supportive and risk-free environment.

Possible Extensions

- Paper is made from tiny fibers intertwined and pressed together. Soaking the torn paper in water and then blending it breaks the papers into fibers again. Paper-makers call this wet mass a “slurry.” The paper will reform into a dry solid when the water evaporates from the slurry.

Make paper with the children using the recipe in Cobb’s book, the following recipe, or any other recipe appropriate for young children.

Making Paper

- Cut a 2" × 4" rectangle of wire screen (two pieces for each child).
- Mix 3½ to 4 cups of water with ¼ cup of torn newspaper pieces in the blender.
- Add some torn tissue paper for more color. Put on the lid and blend.
- Scoop the paper pulp into large plastic cups.
- Lay several pieces of newspaper down (to absorb the water).
- Place one piece of screen on the newspaper.
- Using a plastic fork, spread the paper pulp over the screen. Be careful to leave the edges exposed.
- Lay the second piece of screen over the top. Be careful to match the corners.
- Place newspaper over the top and press down firmly or use a rolling pin to remove as much water as possible.
- Remove the pulp with the screens and allow to dry thoroughly.
- When dry, remove the screens.

Variations

- Different kinds of paper can be used in the blending stage. Try colored construction paper. When using different paper, the measurements may vary.
- Try using food coloring to intensify the color of the paper. Strawberries can also be used for color and the seeds add an interesting texture.
- Other items can be added to the blending stage of this project, such as glitter or seeds (and the paper can be planted after using it).

- Make feather pens. The children could use bird feathers found outside or feathers purchased at a craft store. The ink could be divided in small cups for the students' use.
- Make crayon forms. Since this recipe involves heat and hot wax, be sure to take the usual safety precautions.

Crayon Shapes

- Save all the small pieces of crayon that usually get thrown away.
- Divide the crayons by color, but include at least one pile that includes many colors.
- Use a double boiler to melt each pile.
- Pour the liquid crayon wax into molds (candy molds work well).
- Let the wax cool and harden.
- Remove the crayon from mold and let the students enjoy!

WRITE IT DOWN

by Vicki Cobb

A Book Talk**Teacher:**

This morning we are going to do a book talk. The book is *Writing It Down* by Vicki Cobb. The book was illustrated by Marilyn Hafner. Look at the picture on the cover of this book. What do you think this book is going to be about?

Elisa:

I think it is going to be about a teacher and the children.

Teacher:

Why do you think that?

Elisa:

Because I see the children and they are in school.

Teacher:

What do you think the teacher might be teaching?

Cassie:

I think she is teaching them how to write and draw.

Teacher:

Why do you think that?

Juliana:

Because the kids are drawing.

Teacher:

Is drawing writing?

All:

Yes!

Teacher:

Is painting writing?

All:

Yes!

Teacher:

What do you think the child sitting at the desk is doing?

Sabrina:

He is doing a reading log because he has his pencil and reading log book.

Juliana:

He is writing because of the title. It says "Writing it down."

Michael:

Maybe the teacher is trying to teach them to write stories and they are just doing their pictures now.

Nicky:

Maybe this child (pointed to the one in the middle) is up to writing the words.

Gina:

Drawing pictures is part of writing.

Mikey:

Painting is part of writing.

Jacob:

Making words in bubbles is part of writing.

Caleb:

Writing in cursive could be part of writing.

Keevy:

Writing in different languages could be part of writing.

Keafer:

Writing in "England" is a different language because if you ask for a sausage you get a weiner.

Teacher:

I am going to start reading the story. I would like you to listen carefully. When I stop reading you will have the opportunity to add anything.

(Read page 1.)

Teacher:

The author says that you can get some paper and a pencil or a pen or crayons to write with. Can you think of anything else you might write with?

James:

Chalk.

Jacob:

Markers.

Henry:

Paint.

Keafer:

A feather like in the olden days.

Ara:

A paint brush and water like we do on the chalkboard.

Cassie:

Finger paints.

Michael:

Permanent markers.

(Read page 5.)

Teacher:

Please examine the paper I am giving you. Some of you are getting construction paper. Some of you have plain white paper. Some of you have newspaper. Some of you have manila paper. Can you tell me what kind of paper you have and how it feels?

Henry:

I have white paper and it's smooth.

Shekira:

I have construction paper and it is . . . almost smooth . . . but a little rough.

Michael:

But construction paper is flat so you can still write on it.

Juliana:

I know this is called manila paper because my mom bought some.

Teacher:

How does it feel?

Juliana:

It is flat . . . and kind of smooth.

Caleb:

Is this newspaper?

Teacher:

What do you think?

Caleb:

It's kind of soft like newspaper without the words.

Teacher:

I would like you to take your piece of paper and tear it. Now hold it up to the light. What do you see at the edge?

Nicky:

It's like fuzzy over here.

Jacob:

There are all these little pieces.

Mikey:

I know they are called paper fibers.

Jordan:

It feels funny when you go like this (she ran her finger along the edge).

The children began experimenting with the feeling of the paper fiber, by running the edge against different parts of their bodies.

(Read pages 6–13.)

Teacher:

I would like to show you some paper that I made. Pass it around and take the time to look at it and feel it carefully. How is that paper different from the paper you have that the machine made?

Keafer:

It wasn't flat!

Teacher:

I tried to flatten it down. I even put books on top of it, but the edges kept curling up a little bit.

Caleb:

You put seeds on it.

Teacher:

I put seeds in it so that I can plant it when we are finished with it.

Brittani:

You put all these little cracks in it.

Juliana:

It looks like you put little squares in it.

Steven:

It feels different . . . like kind of hard.

Teacher:

Mine curls up at the edges and it's kind of stiff. Do you see this screen? I didn't have a machine like in the book. I used this screen to help make the paper and that's why my paper has those little squares. Would you like to make paper?

All:

Yes!

Teacher:

We will make paper later this afternoon. First, I would like you to see the other writing tools that the author talks about in the book.

(Read pages 14–19.)

Teacher:

What was the first pen that people wrote with?

Keevy:

A feather!

Teacher:

What do you think it would be like to write with a feather?

Keafer:

Kind of hard . . . but kind of cool, because you could put ink in it and have a different kind of pen.

Michael:

It would be fun to have a big feather so that you could tickle your face while you are writing.

Jacob:

Or you could scratch your ear.

Elisa:

It would be fun to chase the goose.

Teacher:

Keafer said it would be hard. Why do you think it might be hard to write with a feather?

Meagan:

If you had a big feather and it tickled you, you might laugh, and then you would have scribble scabble writing.

Cassie:

It might be hard to get a goose. They might keep getting away.

Keafer:

It would be hard to get a feather and maybe it would be hard to make the ink.

Caleb:

It would take a long time because you would have to put the feather in the ink and take it out and keep putting it back in again.

Teacher:

What about the fountain pen? Has anyone ever tried a fountain pen?

Ara:

It was kind of hard because my mom let me try one and it was leaky and I got ink on my hands and on the paper. I kept on having to wash my hands. Finally I put it on a bandanna.

Steven:

My grandma had one that works and I tried it once.

Caleb:

You could get a feather and put a hole in it and pour the ink in and have like a fountain pen.

Teacher:

Caleb may have just invented a new kind of pen. What about the ball-point pen? How many of you have used a ball-point pen?

Jordan:

Those are like the ones you have that we did for our writing when we made the brochure.

Gina:

Those pens have ink in them but they don't leak. They write smooth.

(Read pages 20–25.)

Teacher:

How is the pencil different from the pen?

James:

Because the pencil had graphite and the pen could be messy and the pencil is not.

Elisa:

You don't have to sharpen a pen, but you have to sharpen a pencil.

Teacher:

Why don't we make two lists on the board. This side says pen and this side says pencil. James said that a pencil has graphite and the pen had ink (wrote "graphite" under pencil and "ink" under pen). Elisa said that pencils have to be sharpened and pens don't have to be sharpened (wrote "sharpen" under pencil and "don't sharpen" under pen).

Mikey:

The pencil has an eraser and a pen doesn't (continued to write on the board).

Teacher:

Look at this list. When we do writing workshop, which tool would be better.

Ara:

Pencil because when Mia (Ara's older sister) does her homework my mom says use a pencil so that if you make a mistake you don't have to do it all over.

Robert:

You could use that white stuff like you used when we used pens on our brochure.

Teacher:

Let's move on.

(Read pages 26–31.)

Teacher:

When you illustrate it's nice to have color. What could you use?

Michael:

You could use crayon or you could use paint.

Teacher:

Look at the book. When you paint there are little colored bits called pigment. When the paint dries the pigment stays behind and makes it colorful. Paint is a wet writing tool. What is another wet writing tool?

Sabrina:

A pen because it has ink.

Henry:

A pencil is a dry writing tool.

Teacher:

If a pencil is a dry writing tool, what would be a dry coloring tool?

Keafer:

A crayon.

Teacher:

Another dry tool is chalk. A long time ago children used chalk as a writing tool in school, but there was a problem with chalk. What do you think the problem was?

Mikey:

Did they have chalk with chalkboards like we do?

Teacher:

Yes, but what was the problem?

Brittani:

When you use chalk for a while it gets on your hands and all over you.

Jordan:

Sometime it makes me cough.

Teacher:

The problems with chalk got the inventors thinking and they thought about using wax. When they put pigment and wax together they got...?

All:

Crayons!

Teacher:

Inventors are very important. When you were in Kindergarten, crayons were probably the first writing tool you used.

(Read page 32.)

Teacher:

Why do you think the author wrote about all these tools?

Elisa:

It tells you what you need to use.

Michael:

It tells you all the different writing tools you can use.

Teacher:

Who can name some writing tools? Let's list them on the board.

Nicky:

Paint.

Caleb:

Crayon.

Keafer:

Pencil.

Mikey:

A goose pen.

Shekira:

Markers.

Steven:

A ball point pen.

Keevy:

A fountain pen.

Jacob:

Colored pencils.

Brittani:

Chalk.

Henry:

Colored chalk.

Teacher:

We have named eleven things we can write with but we need something else.

Steven:

Paper.

Teacher:

What kind of paper?

Steven:

White paper.

Elisa:

Colored paper.

Keevy:

Computer paper.

Caleb:

Brown paper.

Gina:

You could write on the ground with chalk.

Juliana:

You could write on the ground with a stick.

Teacher:

Why is it important to think about the tools?

Ara:

Because if it is much easier for you to use a kind of tool you should use it. Like if you are writing a story on the paper, you shouldn't use paint or markers because they go through to the other side (of the paper). You should use the tools that are good for what you are writing.

Teacher:

So what Ara is saying is that you need to think about the tools and find the right tools for the job.

How many of you have moms or dads at home that work around the house? Suppose your mom or dad wanted to hang a picture, what would they use?

All:

A hammer.

Teacher:

How did they know to use a hammer?

Michael:

Because they learned about the tools when they were younger.

Teacher:

When you see someone building a house, what do you notice?

Ara:

They use a lot of different tools.

Teacher:

Who else uses tools?

Cassie:

I used tools to build a doghouse for my dog.

Keafer:

We use different tools in the garden club.

Teacher:

Thank you for participating in this book talk. We learned a lot about the tools we will use in writing.

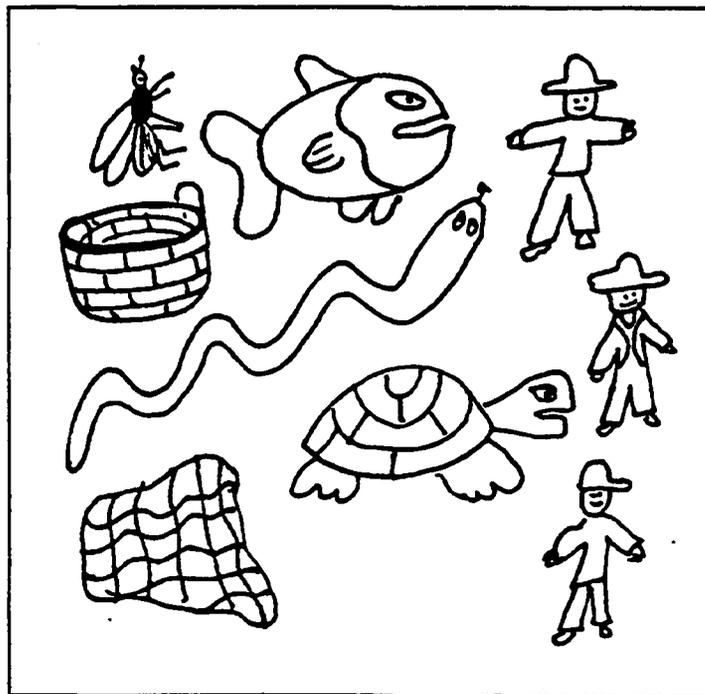
Notes to the Teacher 2

DAY 2: BEGINNING TO WRITE— LETTERS AND SOUNDS

A rich background of experiences with quality children’s literature is essential to a young writer’s success. After the students have “read” wordless books, the next step is to introduce the genre of predictable books. These books convey the story using a simple structure and often repeat sections of the text throughout the book.

Read *Jump, Frog, Jump* by Robert Kalan to the class. Fashioned in the style of *This is the House That Jack Built*, this book builds on the frog’s action as he has to “Jump, frog, jump!” to avoid danger. Pause before the repeated phrase to encourage the students to chime along with the refrain. During subsequent readings of the text, call the students’ attention to Byron Barton’s illustrations, modeling how good readers get cues about the text from the illustrations.

Initiate a class discussion about the dangers that frog avoided—fly, fish, snake, turtle, net, basket, and the kids. Sketch these dangers on a chart tablet as the students mention them. Your chart might look like this:



Refer to the text using Barton's ideas about how to draw the animal. For example, when drawing the snake you might say:

"Oh, what color was the snake? I think it was red and yellow. Oh no, it made a pattern—red, yellow, green, yellow, red, yellow. It has a yellow band after every color. I didn't even notice that at first."

By expressing the thinking process out loud, you are modeling what is expected of the children.

Ask the students, "Which one of these things interests you? Which one do you think you could draw?" Indicate that the class will be making a mural that shows all of the dangers that the frog escaped in the story. Divide the children into small groups according to the danger they want to draw, give them manila paper and markers or crayons, and instruct them to work together to make a drawing of that danger. If desired, children can also use other materials to create a collage effect. Magazine pictures, colored paper, fabric and other craft materials can be used as background. But remind the children—the focal point of their illustration should be the particular danger. The decision about each group's final product will come from the group. Some groups might produce one collaborative drawing and some might produce individual drawings. Accept any decision that each group makes.

Have copies of the book available to the students. Some students will look at the book and copy the style of the illustrations and other students will rely on their own artistic talents. Encourage the students to make their own decisions around how they approach the work.

As the groups finish, give them another piece of paper and ask them to record the name of their character or object and what it did.

- For example, the group that drew the fish might write "D FS SM" for "The fish swam."
- The group that drew the turtle might write "D TRTL CLIS" to represent "The turtle slides."

Remember that the developmental range of the student will determine how the letters and sounds correspond. Encourage the students to "stretch out the sounds" and write "the best way that you can." One student might record the letters while the others sound out the word, or all of the students in the group might sound out and write. Be sure to accept the students' efforts, watching for the "teachable moment" to reinforce a previously taught lesson, compare two sounds, etc.

Begin to glue these drawings and words onto the butcher paper mural. Ask the children who finish first to write “Jump, frog, jump!” on another piece of paper. Glue the words “Jump, frog, jump!” between each animal to indicate how the frog escaped from danger. You might outline those words with contrasting paper or place a border around them to emphasize the repeated phrase.

As the mural takes shape, ask the children to read the story they have created. Point to the names of the animals and the repeated text. Conclude the lesson by pointing out to the students that they are being writers when they rewrite and retell Kalan’s story. Discuss the groups’ collaboration and cooperation. Lead a discussion about any possible improvements for next time. The mural should be readily available to the students so they can reread it during the school day.

Possible Extensions:

- The students could read their mural to other classes, possibly to children younger than they are. Or they could invite a small group of children to listen to the retelling.
- Develop a place in the classroom where the predictable books are kept. For example, have the students label a basket “Predictable Books” and collect all of the class’s predictable books in that one place. These titles might be included: *Alexander and the Terrible, Horrible, No-Good, Very Bad Day* by Judith Viorst; *Brown Bear, Brown Bear, What Do You See?* by Bill Martin Jr.; *Millions of Cats* by Wanda Gag; *The Gingerbread Boy* by Paul Galdone; *The Little Old Lady Who Was Not Afraid of Anything* by Linda Williams; *The Teeny Tiny Woman* by Barbara Seuling; and *Where’s Spot?* by Eric Hill.
- Many of these predictable books lend themselves to murals. These books can also be captured in class books in which every student contributes a page.
- Many poems use repetition in their refrains. The poem, “Jump or Jiggle” by Evelyn Beyer, is an excellent example of rhyming simple noun and verb patterns. After reading this poem, students can make their own version. The alternate ending can be reflective of the class’s interests, for example, “But we read!” Eloise Greenfield’s poem, “Things,” is another excellent choice of repetition. (See page 74.)
- Encourage the children to write a “what happens next” story. This could result in a class book.

Things

by Eloise Greenfield

Went to the corner
Walked in the store
Bought me some candy
Ain't got it no more
Ain't got it no more

Went to the beach
Played on the shore
Built me a sandhouse
Ain't got it no more
Ain't got it no more

Went to the kitchen
Lay down on the floor
Made me a poem
Still got it
Still got it

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Young writers often write about personal experiences. Field trips engage the students in experiences that are meaningful to them. There is literature that reinforces the specific learning desired from a planned trip. Although this lesson speaks specifically of a trip to an art museum, the format of this lesson may be adapted to most field trip experiences.

To begin this lesson preview *Visiting the Art Museum* by Laurene Krasny Brown and Marc Brown before introducing it to the students. Familiarize yourself with the details described in the illustrations. Different art techniques, art work, and museum workers are illustrated. The story is told with text in speech.

After reading the text, ask students to share what they want to see at the art museum. Allow all responses so the students hear all the possible things to look for during the trip. For example, some possible responses are information desk, guards, docents, statues, and signs. Make appropriate plans to schedule a field trip to an art museum. Then go to an art museum.

After returning from the art museum, engage the students in a discussion about what they enjoyed about the art museum. Write the responses on chart paper, thus modeling the connection between the spoken word and the written word. The chart may look like this:

The Museum Trip

Alexandra—I saw sculptures of horses and real sculptures.

Thorne—We saw a farmer in a hot picture. We saw a Native American in a cold picture.

Talor—We saw a picture by Georgia O'Keefe.

Kayli—I saw some wonderful paintings. I like that they took us to the prep room.

Gregory—I like the details.

The Museum Trip, cont.

Anna—It was fun when we went and saw the art we did yesterday.

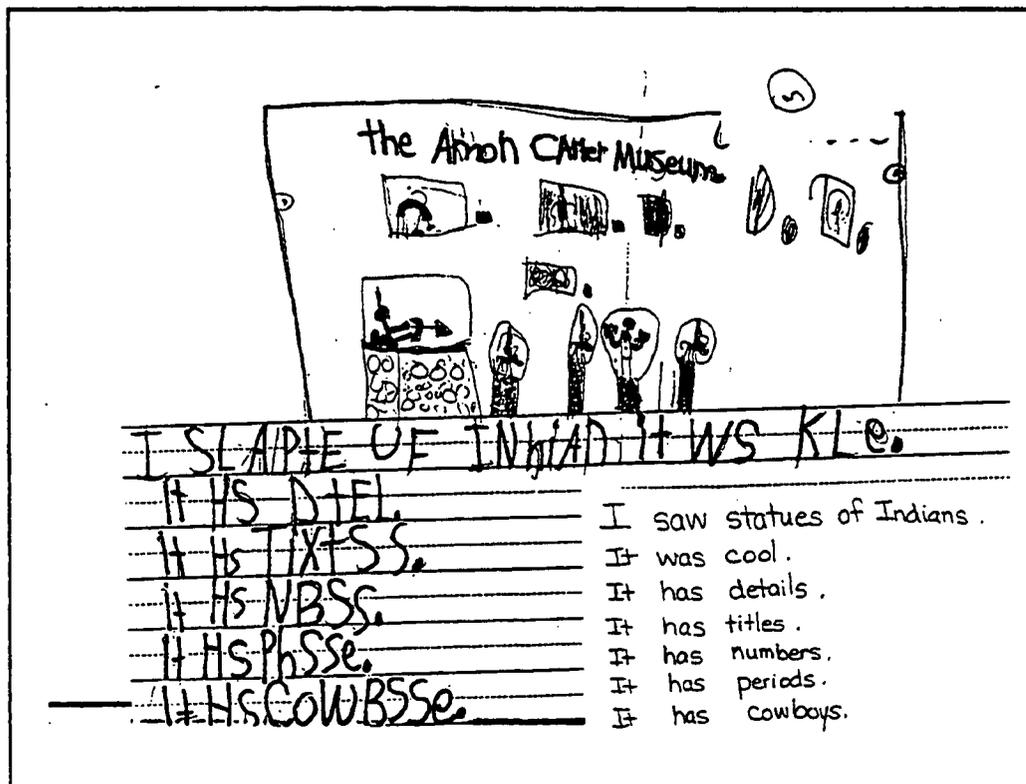
Rurledge—I learned that artists write their names on the bottom of the picture.

Arianh—The pictures showed adventures.

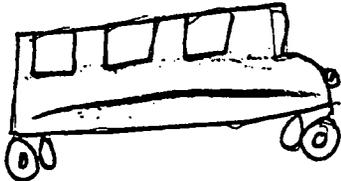
Patricia—I learned that details tell the picture.

Next give each child a paper. Ask the children to draw about their museum experience and use words to describe their pictures. Picture-writing paper works well for this experience. The lines under the blank space encourage children to fill the lines with words. Most children will draw illustrations about the trip. A developmental range in writing may vary—some of the children may label parts of the picture, others may write many sentences.

Engage the students in an “Author’s Chair” response time. Following this, assemble their pieces of writing into a class book for the class library.



Amon Carter Museum



I had the fun it with funny I like painting with the people
 Paint Name at the bottom painting

I learned that fun. It was funny. I learned that it's pretty. The people paint name at the bottom painting.

The first museum we went
 Amon Carter We learned how
 to paint! We learned the
 Richardson Museum. It was
 about horses and people.




The first Museum We Went
 Amon Carter We learned how to
 paint. We learned the Richardson Museum.
 It was about horses and people.

Possible Extensions

- Plan other field trips that are appropriate for your area.
- Read *Curious George at the Fire Station* by H. A. Rey or *Clifford at the Fire Station* by Norman Bridwell. Visit a fire station. Record adventures on chart tablet. Write individual stories about the fire station and combine them into a book *Mrs. ———'s Class at the Fire Station*.
- Read *Curious George at the Train Station* by H. A. Rey. Visit a train station. Compare and contrast the students' experiences at the train station and the experiences Curious George encountered. Record on chart paper.
- Read *Hailstones and Halibut Bones*, a poetry book about colors by Mary O'Neill. Create other versions of color poems.
- Many pieces of literature extend a field trip experience such as poems, chants, or songs. Create different versions of them. Ask your librarian for help in finding literature to extend field trip experiences.

In a supportive, literate environment, writing improves because students write every day and teachers guide their development. The language of literature, with its imagery and phrasing, serves as a wonderful model and springboard.

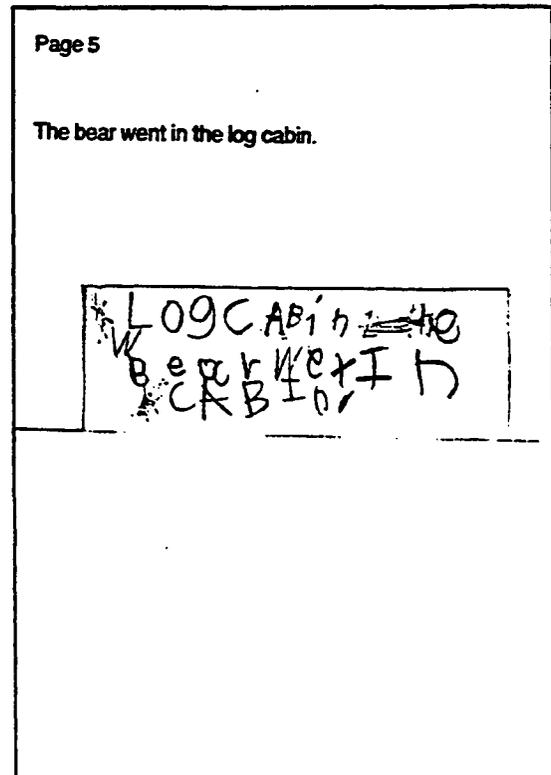
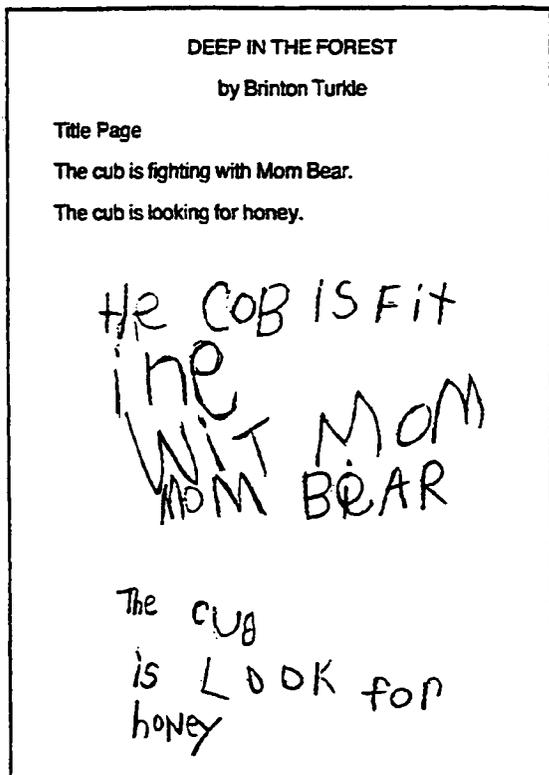
Read *The Three Bears* by Paul Galdone. Emphasize the sequence of events and the dialogue. Introduce *Deep in the Forest* by Brinton Turkle. This story is a reverse version of *The Three Bears* story—the little bear enters Goldilocks’ house and has the same adventures as Goldilocks did. Explain that this is a wordless picture book and that the illustrations will tell the story. Ask them “How is this book like *The Three Bears*?” As the children “tell” the story of *Deep in the Forest*, ask them to think what Goldilocks would have said. Then have the children relate what the little bear would say. Lead the students in a second retelling of the story. This time have the children explain how the illustrations narrate the story. For example, ask, “How do you know that the porridge is hot?” The response would be that the little bear is leaning back and grabbing his mouth.

Engage the children in a discussion concerning how Brinton Turkle’s book is different from Paul Galdone’s book. Lead them into recognizing that Paul Galdone’s book has text—the words. Tell the children that they are going to create the text for Brinton Turkle’s book. Before writing the text, have the students choose a page and write the text to describe the action and dialogue that occurs on that page. Give each child a “sticky-type note sheet” to write the text. After everyone has completed the writing, stick the note sheets on the appropriate pages of one book. Read the students’ version of the story. Leave the note sheets in the book for reading later.

Possible Extensions

- Write individual versions of *Deep in the Forest* by Brinton Turkle. Other wordless picture books will lead children into the writing text. Some wordless picture books are *Pancakes for Breakfast* by Tomie dePaola and *The Bear and the Fly* by Paula Winters.
- Lead the students in a retelling of *Deep in the Forest* by Brinton Turkle. Write the story on chart paper. Return to the story the next day and revise. Rewrite the revised copy. Use revised copy for close reading activities to reinforce phonetic skills.

- Encourage children to write their own version of *Deep in the Forest*. Some possible titles are *Deep in the Zoo*, *Deep in the Park*, or *Deep in the Museum*.
- Extend the lesson to include comparisons of additional Three Bears stories such as *When Goldilocks Went to the House of the Bears* by Robyn Green and *Somebody and the Three Blairs* by Marilyn Tolhurst. Ask your school librarian to locate the other versions of this fairy tale.
- Write new versions of favorite fairy tales. Instead of *The Gingerbread Man*, write about the *Chocolate Chip Man* or the *Peanut Butter Man*.
- Read other “bear” stories such as *The Winter Bear* by Ruth Craft; *This is the Bear* by Sarah Hayes; *Bears* by Ruth Krauss; *Ask Mr. Bear* by Marjorie Flack; *Ten Little Bears* by Mike Rowe; *The Bear’s Toothache* by David McPhail; *Little Bear* books by Else Holmeland Minarick; and *The Three Bears Holiday Rhyme Book* by Jane Yolen. Let the students write their own “bear story” for a class book.
- Provide collections of different versions of other familiar fairy tales. The children will enjoy comparing *The Three Little Pigs*, *Cinderella*, *Snow White*, etc.



Page 6

When Baby Bear walked in the house he looked on the table. And what did he see? He saw some porridge. A bowl of Papa porridge, a bowl of Mama porridge, and a bowl of Baby porridge. He decided he will go on the table and he tried the Papa porridge.

was Baby bear walk in
 the house he looked on the
 table and what did he see?
 he saw some porridge
 a bowl of Papa porridge
 a bowl of Mama porridge
 a bowl of Baby porridge
 he decided he will go on
 the table and he tried the
 Papa porridge

Page 7

This is the bedroom. He saw beds.

This is the bed
 room he saw beds

Pages 8 and 9

He looked on the table and saw three bowls on it.

He looked on the table
 and saw three bowls on it.

Page 10

He said, "This porridge is too hot."

He said, "This porridge is too cold."

He said This porridge is too
 hot

He said This porridge is too
 cold

Page 11

He said, "This porridge is just right."

He said, "I'm tired."

He said This porridge
 is just right

He said I'm
 tired

Page 12

"Oh, no it's too hard and big," said Baby Bear.

"This is too stuffed and soft," said Baby Bear and he fell out of the chair.

Oh no it's
 too hard and
 big said Baby
 Bear

This is too stuffed
 and soft said Baby
 Bear and he fell
 out of the chair

Page 13

"This is just right and comfortable," said Baby Bear. And he rocked and rocked.

Kaboom! went the chair. "Ouch!" said Baby Bear. "I hurted my bottom. Wa! Wa!"

This is just rit
dnd cut h doll
se l Beby Bear
dnd herok dnd rok

Cum bam wet th e
cher ADOCH
Se d Beby Bear
I hurted my BOO BOO
Wa Wa Wa Wa

Page 14

The bear messed up the room.

The bear mased - up the
room then

Page 15

Then he peeked in the bedroom and saw the beds.

Then he peeked in the
bedroom and saw the
beds.

Page 16

Then Baby Bear went to the bedroom. The bed was too hard.

Then Baby Bear
went to the
Bed room the
Bed was to hard

Page 17

Then he went to mom's bed. But it was too soft.

Then he went
to mom's Bed
But it was
to soft

Page 18

Baby Bear is going in Baby's bed.

The father, the baby, and the mother. They went into the house.

BOBY BEAR IS
GOING IN
BABY'S BED
THE FATHER THE MOTHER AND THE BABY

Page 19

"Somebody's been eating my porridge."

Some Body's
Been Eating my
porridge

Page 20

Baby Bear opened the door and went back into the baby's bed.

baby-BAR
open door AND
W + N
back into bed

Page 21

"Somebody's been eating my bowl," said Papa.
"Somebody's been eating in my bowl," said Mama.

Somebody
been Eating
in My Bowl
Somebody
in My Bowl

Page 22

"Somebody's been eating in my bowl," said Baby Bear.
"And they ate it all up."

Somebody's
been Eating
in My Bowl
said Baby and
they ate it all up.

Page 23

"Someone has been sitting in my chair," he said.

"Mine too."

Someone has been sitting
in my chair he said.
"Mine too"

Page 24

"Oh, Dear."

"Aaaa, it's broken to pieces," she cried.

"hoden"
"Aaaa it's broken to pieces"
she Cried

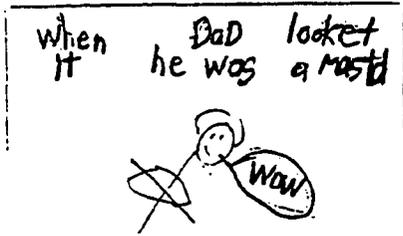
Page 25

Then they started to go into the bedroom.

Then they
started to
go into the
bedroom

Page 26

When Dad looked at it, he was amazed.



Page 27

"Somebody has been in my bed."

"Mine too," said Mom.

smbody has bn in
my bad my
to SAID MOM

Page 28

The bear peeks under the cover.

Mom hits the bear.

The Ber
Peeks ANDR
The cover.

MOM
Ber
HIT

Page 29

The dad tried to catch the little bear.

The dad tried to catch
the little bear.

Page 30

They went far out in the woods.

They went far
out in the woods

Page 31

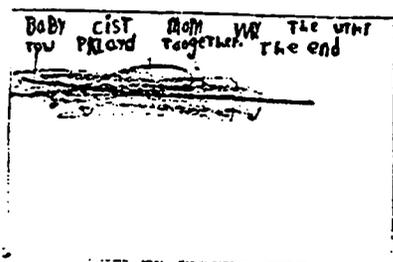
The bear escaped.

The bear escaped

Page 32

Baby kissed mom while the other two played together.

The End



DAY 5: CREATING A DRAFT— INDEPENDENT FIRST STORIES

Today's lesson brings together the previous four lesson experiences. The students have:

- explored and discussed writing tools,
- connected letters and sounds in a mural,
- experienced and charted a common experience, and
- connected text with a story.

Now they can begin to record a simple thought and draw an accompanying illustration.

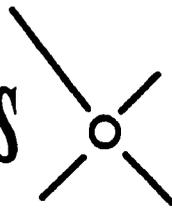
Introduce the book *When I Get Bigger* by Mercer Mayer. It is helpful to have previously familiarized the students with Mayer's style of writing. By having heard many books from this series, the students will be comfortable with the characters—Little Critter, Litter Critter's family, the mouse, etc.—and the setting—Little Critter's house and neighborhood. They will recognize Mayer's style of presenting several predictable events with a twist at the end. Engage the students' interest by reminding them of "when they used to be babies." Use the students' comments to further the discussion. For example, a student might mention "I can ride my bike without training wheels. When I was littler, I fell over without them," or "I can walk to my friend's house by myself now. I just have to tell my mom where I am going. When I was younger, my mom had to go with me every time!" Point out that Mayer is talking about the things that they will master as they get bigger. After reading the book, engage the students in a brief discussion of the things that they want to do when *they* are bigger.

Using a writing process format, present a mini-lesson on how to record a thought on paper. Begin the mini-lesson by selecting paper and marker from the class's writing center. Model your thinking by talking out loud and saying, "Humm, I want to say that when I am bigger I will drive a fancy red car. I've always wanted a red convertible with lots of shiny chrome on it. I'll write that." Then take the marker and begin to write, stretching out the sounds as you model. "Wh-wh-wh, that's the W sound. N-n, I'll make a N. That says when." Continue in this fashion, remembering the students' developmental ranges and abilities until the complete

thought—When I get bigger, I will buy a fancy red car—is recorded as *WN I GE BGR I WL BI FNC RED CAR*. To complete your thought, draw an illustration to accompany the piece.

Continue with the steps of the writing process, monitoring and conferring with individual students. Encourage the students to share their finished pieces of writing with the class.

Realize that all of the students will not choose to write about “when they get bigger.” Accept their intentions about their writing but require at least an attempt at putting the words down on the page. The students who are developmentally ready to write longer texts should be expected to write more.



As students discuss picture book stories and develop their own oral stories they work on and provide evidence for the following standards:

READING

- **RF.1b**—Some of the features of this standard which are addressed include
 - makes warranted and responsible assertions about the texts,
 - supports assertions with elaborated and convincing evidence; and
 - draws the texts together to compare and contrast themes, characters, and plots.
- **RF.1c**—Some of the features of this standard which are addressed include
 - states or summarizes information
 - relates new information to prior knowledge and experience
 - extends ideas, and
 - makes connections to related topics or information.

WRITING

- **W.1b**—Some of the features of this standard which are addressed include:
 - engage the reader by establishing a context, and
 - supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge.

E2c—Some of the features of this standard which are addressed include

- creates an organizing structure, and
- includes sensory and concrete language to develop plot and character

SPEAKING, LISTENING, AND VIEWING

E3a—Some of the features of this standard which are addressed include

- initiates new topics in addition to responding to adult-initiated topics, and
- responds to questions with appropriate elaboration.

E3b—Some of the features of this standard which are addressed include

- displays appropriate turn-taking behaviors,
- offers own opinion forcefully without dominating,
- responds appropriately to comments and questions, and
- volunteers contributions and responds when directly solicited by teacher or discussion leader.

Links to Portfolio

Students' work in this assignment may produce their best work of an account. (Entry Slip #3) in the Writing Exhibit of the New Standards portfolio system.



NARRATIVE ESSAY

The student

- creates a believable world for the reader
- develops the action of the story through illustrations and text
- uses relevant and important details
- chooses precise words and uses concrete details
- uses sentence format and
- organizes thoughts effectively

Sample Student Work

Meets the Standard



2

Recording Whole Thoughts

EXAMPLE 1 MEETS THE STANDARD

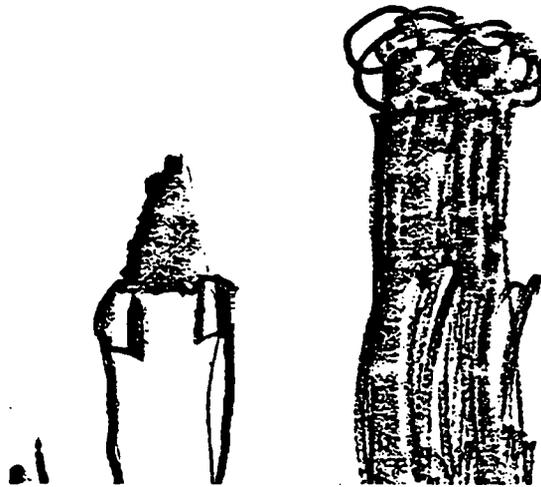
"I WILL PICK APPLES"

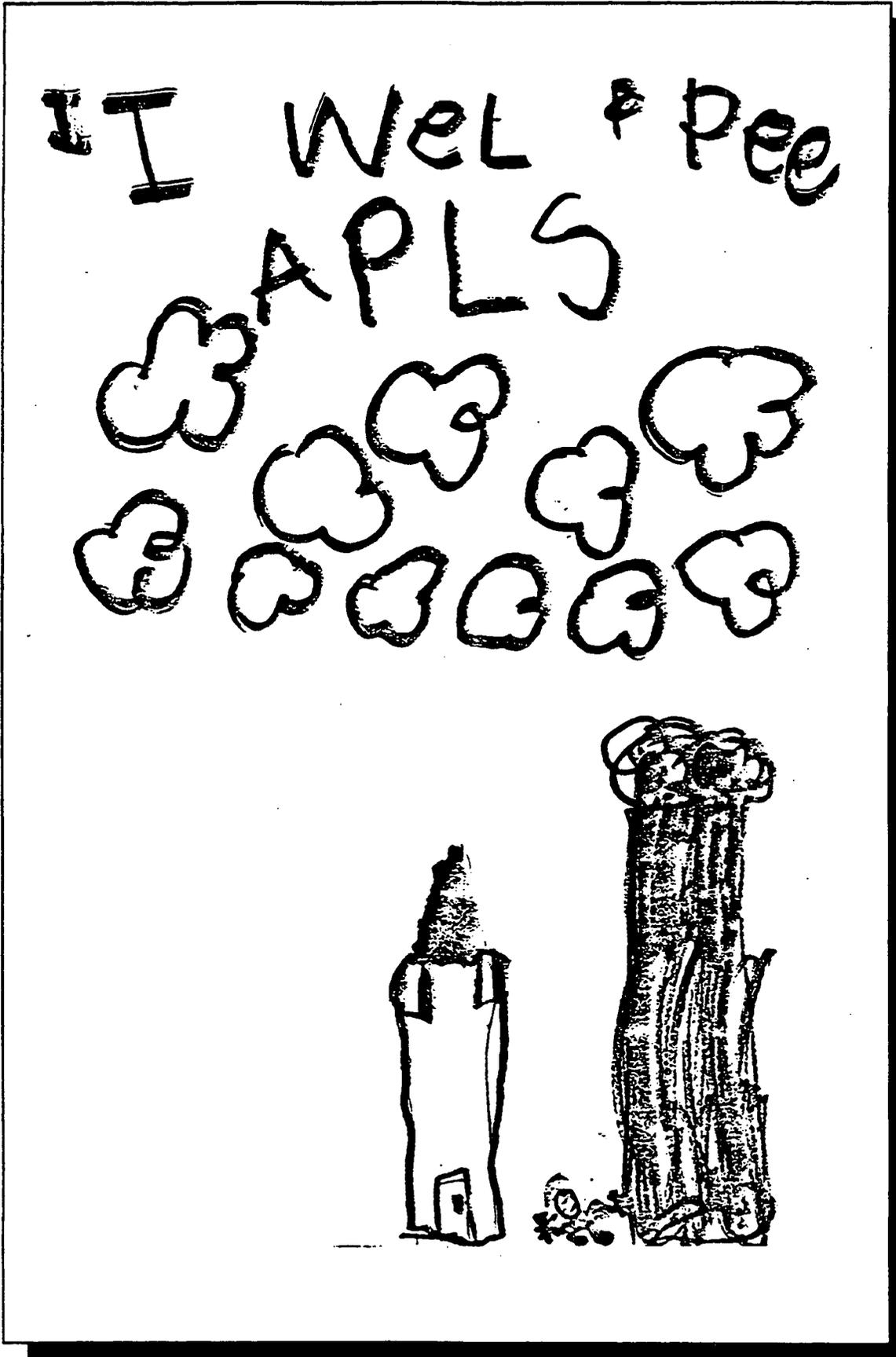
Sample 1

I will pick apples.

What does this student know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought in print
- uses some lower case letters
- understands directionality, left to right and top to bottom
- shows awareness of spacing
- matches beginning, middle, and ending sounds
- uses simple sentence format





EXAMPLE 2a, 2b
MEETS THE STANDARD

"WHEN I GET BIGGER"

"WHEN I GET BIGGER"

Sample 2a

When I get bigger I can put out fires—any fire.

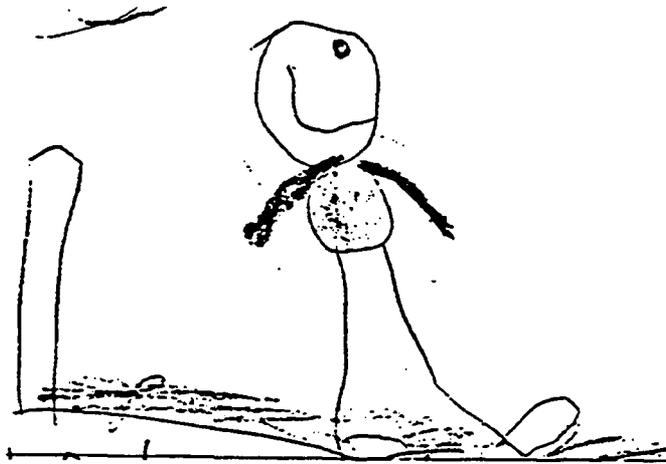
Sample 2b

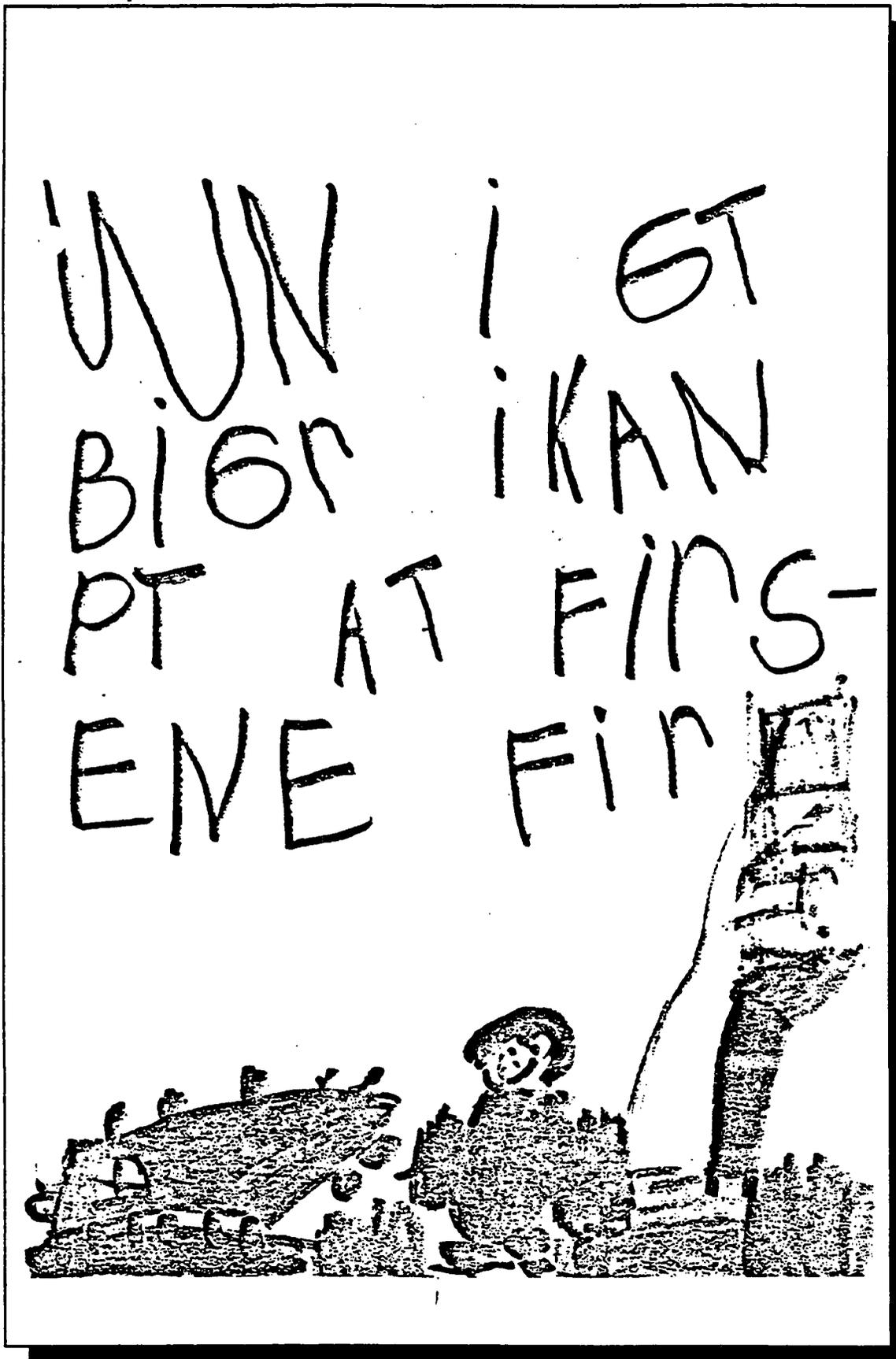
When I get bigger I can cross the road all by myself. Look both ways.

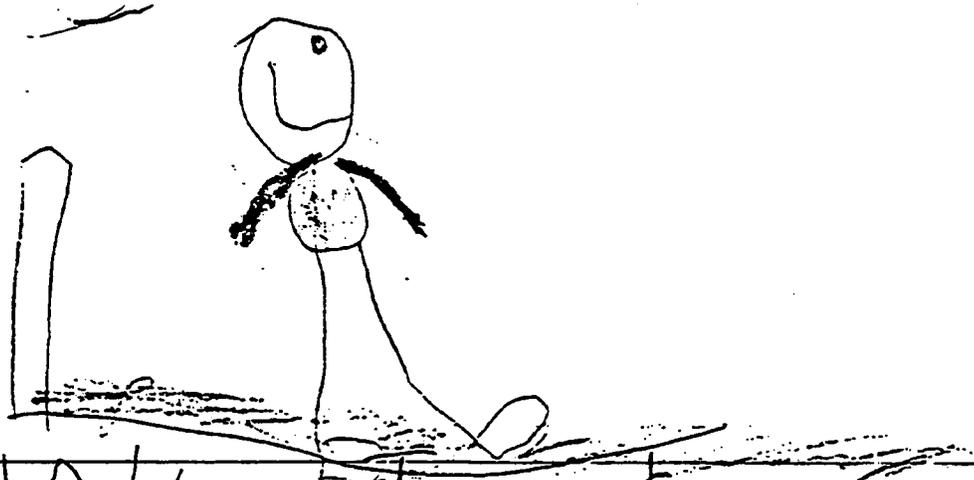
What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought in print
- uses some lower case letters
- understands directionality, left to right and top to bottom
- shows awareness of spacing
- matches beginning, middle, and ending sounds
- uses simple sentence format
- uses simple elaboration to extend thought

NO] b h







When I get
 bigger I can
 cross the ROAD
 ALL BY ME
 SIF LUK
 BOY WAS

**EXAMPLE 3
MEETS THE STANDARD**

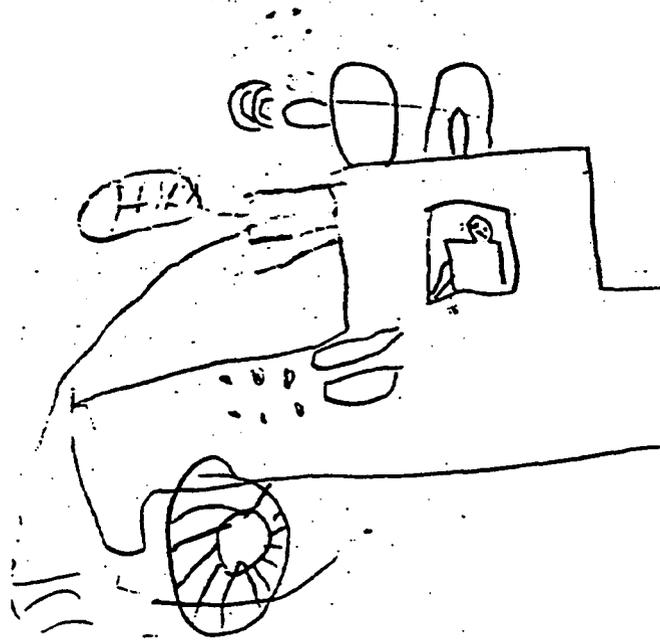
"WHEN I GET BIGGER"

Sample 3

When I get bigger (I) want to be a cop. I want to arrest the bad guys.

What does this student know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought with concrete details
- uses some lower case letters
- understands directionality, left to right and top to bottom
- shows awareness of spacing
- matches beginning, middle, and ending sounds
- uses sentence format



When I get bigger
 I want to be a C.O.E
 When to arrest the bad
 Gise

Commentary

EXAMPLE 4 MEETS THE STANDARD

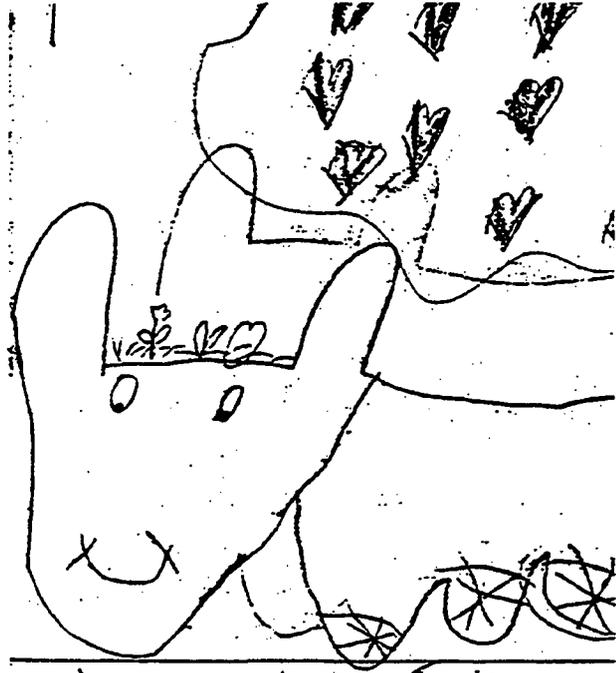
"WHEN I GROW UP"

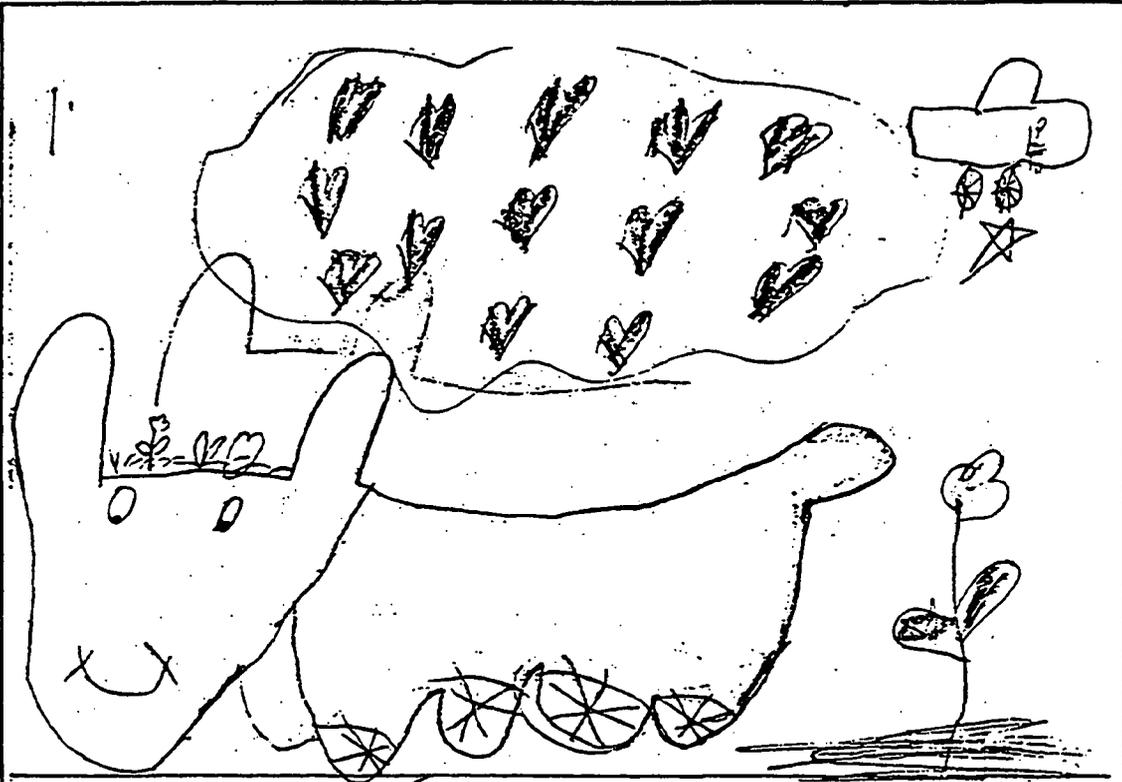
Sample 4

When I grow up I want to be a(n) artist. I want to draw pictures for people and I can put them on the newspaper and I could sell them.

What does this student know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records thoughts with concrete details and precise words
- uses some lower case letters
- understands directionality, left to right and top to bottom
- shows awareness of spacing
- matches beginning, middle, and ending sounds
- constructs simple sentences
- organizes thoughts effectively





Wen I Growup. I wut to Bea.
 aVest I wut to jrol peckrs for perol
 and I can put tem on the nuz ppr
 and I kud sei tem

Assignment

3

STORIES HAVE A BEGINNING, MIDDLE, AND ENDING

Assignment

3

STORIES HAVE A BEGINNING, MIDDLE, AND ENDING

Day 1: Define—Beginning, Middle, and Ending

Materials: *Aunt Isabel Tells a Good One* by Kate Duke
Product: Chart of beginning, middle, and ending

Day 2: Explore—Charting the Beginning, Middle, and Ending

Materials: *Tikki Tikki Tembo* retold by Arlene Mosel
Product: Class mural

Day 3: Experience—Organizing the Structure

Materials: *Everybody Needs A Rock* by Byrd Baylor
Product: Class bookies

Day 4: Collaborate—Connecting the Story Parts

Materials: *The Surprise Party* by Pat Hutchins
Product: Class story

Day 5: Create—Writing a Draft

Product: Draft patterned after a five-sentence story

Notes to the Teacher 2

651

DAY 1: DEFINE—BEGINNING, MIDDLE, AND ENDING

The many stories and poems students hear and read daily will influence the way they use language in their own writing. A child who retells a story understands the language, recalls happenings, sequences events, organizes information, retrieves details, and has some good sense of story. Beginning writers internalize how stories work and come to understand setting, characterization, and plot.

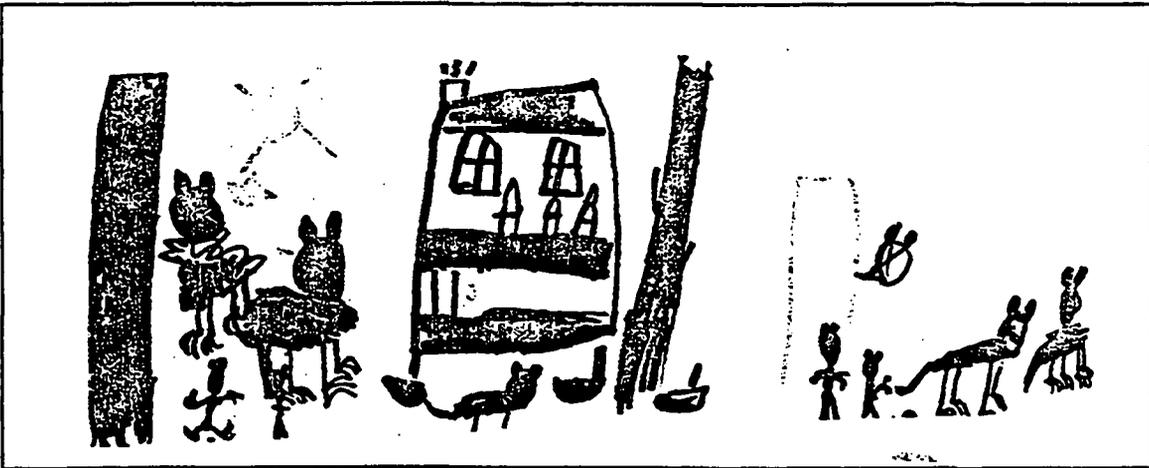
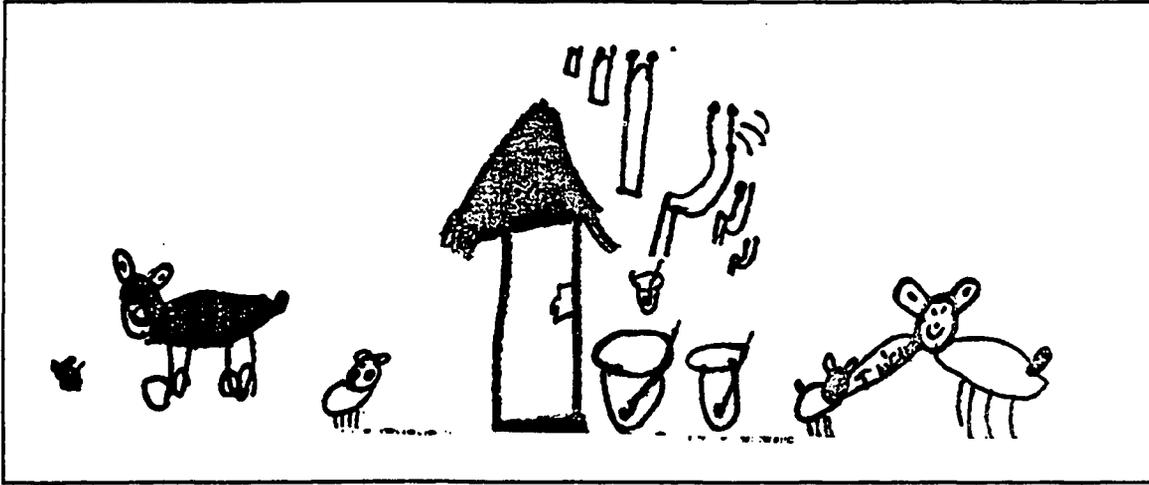
Today's lesson will help young writers identify the structure of a story. They will recognize that a story has a beginning, a middle, and an ending.

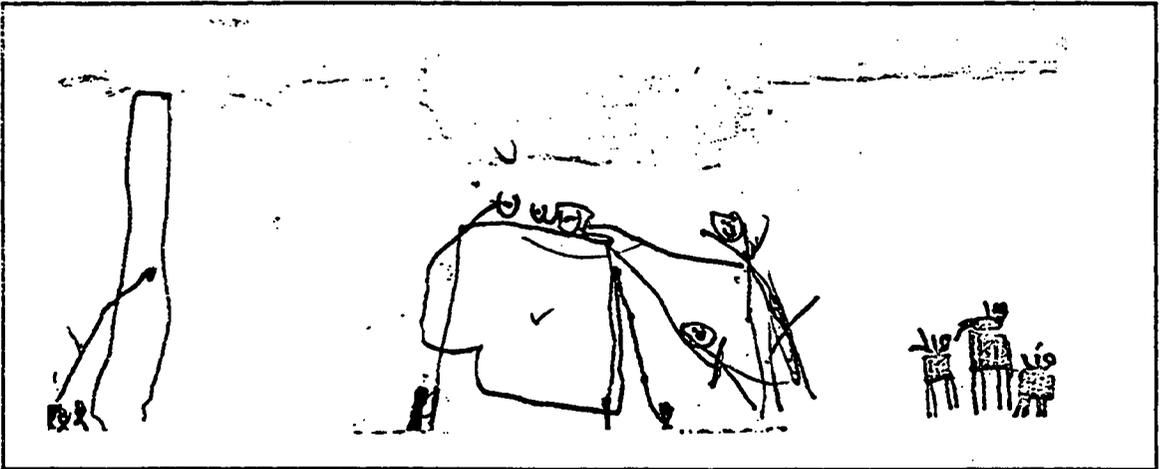
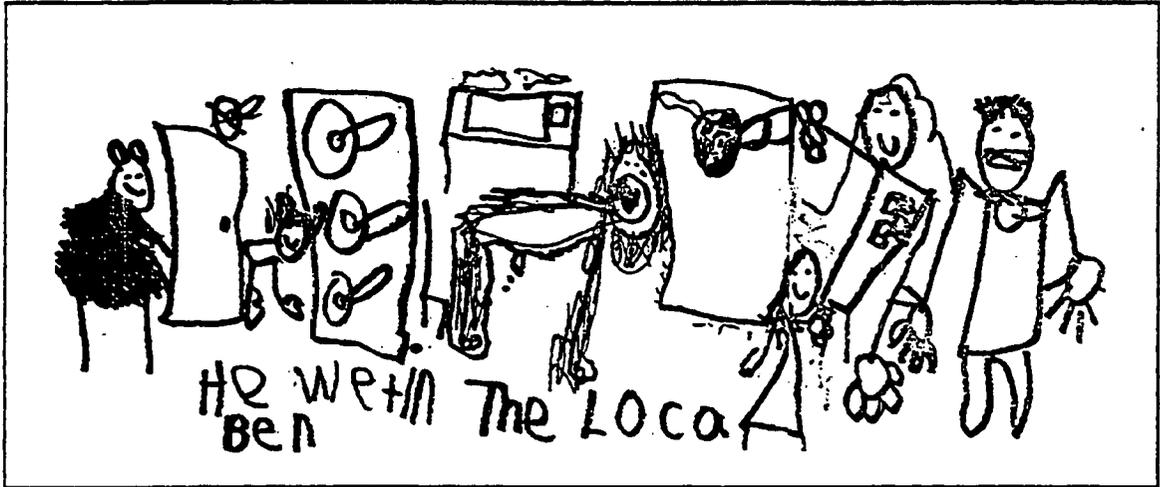
Read *Aunt Isabel Tells a Good One* by Kate Duke. In this story, Aunt Isabel and her niece, Penelope, create a story. Through Aunt Isabel's careful guidance and knowledge of story structure, the students follow how a story works from beginning to end. "A good story is the hardest kind to tell. We must put it together carefully with just the right ingredients," states Aunt Isabel. Her ingredients of starting with a *When*, *Where*, and a *Who* help the children identify how to write a beginning to a story. Adding a *Problem* and ways to solve the problem builds the middle of the story. According to Aunt Isabel, an ending is the *Final Ingredient* in telling or writing a good story.

After you read pages 1-6, stop and ask the children to identify the ingredients for a beginning. Write *Who*, *Where*, and *When* on a chart tablet and label it as a beginning. After reading pages 7-22, discuss what occurred in the middle of the story. Write *Problem* and *Adventures to solve the problem* on the chart tablet and label this section as the middle. After completing pages 23-29, discuss the ending. Write the *Final Ingredient* and label this as the ending.

Ask the children to recall the story *Deep in the Forest* by Brinton Turkle (Assignment 2, Day 4). Analyze Turkle's story and identify the beginning, middle and ending. Give each child a sheet of manila paper folded in thirds (or fold the paper together as a "teachable moment" for fractions). Tell the children to draw a part of the story in each section. The first section is the beginning in which the baby cub wanders away from his mother towards Goldilocks' house. The second section is the middle of the story with bowls, chairs, and beds. Finally, the last section is a drawing of the ending. The baby cub escapes from Goldilocks and runs to his mother. After the children have completed the drawings, ask them to return to the large group area. Ask volunteers to retell the beginning, middle, and ending of the story using the drawings they made.

Deep in the Forest





Possible Extensions

- This format of identifying the beginning, middle, and ending may be used with other fairy tales, such as *The Three Little Pigs*, *The Gingerbread Boy*, and *Little Red Riding Hood*.
- Read *The Very Hungry Caterpillar* by Eric Carle. Sequence the events of how the caterpillar changes to a butterfly. (This can be extended to a science lesson on metamorphosis.)
- Read the rhyme *I Know an Old Lady Who Swallowed a Fly*. Fold a piece of 18" x 24" newsprint into three sections. Write "I know an Old Lady Who Swallowed a Fly" at the top. Have students work individually or in pairs to write and illustrate what the old lady swallowed. Write the last line at the bottom.
- Create story maps of different stories. Identify the title, author, beginning, three adventures, and the ending. This may be done in a variety of ways. A graphic organizer may be used to write or draw the story parts. For example:

TITLE: _____

AUTHOR: _____

BEGINNING: (WRITE AND DRAW)

_____ ADVENTURE 1:

_____ ADVENTURE 2:

_____ ADVENTURE 3:

_____ ENDING:

Notes to the Teacher 2

DAY 2: EXPLORE—CHARTING THE BEGINNING, MIDDLE, AND ENDING

Multiple experiences to observe and practice writing and reading are an integral part of any successful language arts program. This lesson offers the children another chance to take apart a familiar, repetitive text and explore the structure of the book. *Tikki Tikki Tembo*, an old Chinese folk tale, offers clear sectioning of the beginning, middle, and ending of the story. The children should be familiar with the book before the writing lesson begins—introduce it in shared reading experiences, make copies available for free-choice reading time, etc. The lilt of the repeated first son's name, Tikki Tikki Tembo—no sa rembo-chari bari ruchi-pip peri pembo, is of great interest to young children.

Begin by reading the story to the class. With this text it is especially important that you read with expression. In order for young children to get meaning from the text, you must model good oral reading skills. By varying the reading rate, modifying the tone, and changing your expression and intensity you can show the children how to convey meaning. The experiences of Chang and Tikki Tikki Tembo are easily contrasted in this oral reading.

After reading, solicit the class's help in determining the beginning, middle, and ending of the story. The beginning consists of announcing the children's names and setting the scene for the story; the middle chronicles the boys' parallel adventures of falling into the well; and the ending describes the changing of the naming tradition. Provide a large-print copy of the beginning and ending text. This could be hand printed or done by computer. Indicate that the beginning and ending of the story are complete but that the children need to write the middle part of the story. Divide the class into groups to draw and write each part.

When the students finish, lay the completed work on a large piece of paper. Glue the parts onto the paper, reminding the students of the importance of the beginning, middle, and ending of the story. Note that without any one of these parts the story would not make sense. To summarize the lesson, have the students retell the story orally. Remind them to look for the beginning, middle, and ending in other stories that they read.

Possible Extensions

- Many texts clearly outline the beginning, middle, and ending of the story. Begin to record these parts on chart tablets divided into three parts. Multiple explorations of beginning, middle, and ending will reinforce the students' understanding.
- Collect examples of quality beginnings from the literature that is read to the class. Write each example on a separate piece of sentence strip paper and display in the room. One way to effectively display the samples is to punch two holes in the top and bottom of each sentence strip. Tie the samples together with yarn, building a ladder-like strip. Attach the first sample to a clothes hanger labeled *Great Beginnings* and hang it in the room. Encourage the children to add to the display as they discover additional samples.
- Extend the above activity to the collection and display of quality endings.
- Cooking experiences are good extensions for beginning, middle, and ending discussions. Gathering the ingredients and tools is the beginning, combining the ingredients is the middle, and cooking is the ending. When writing recipes on large charts, emphasize these parts by using different colors of ink, different indentions or groupings, etc.
- At various times during the day, note how the class has a beginning, middle, and ending to an activity. For example, the beginning of lunch is walking to the cafeteria and getting the food, the middle is eating, and the ending is cleaning up and returning to the classroom.
- During independent reading time, the student may choose to add a description of a beginning, middle, and ending to his or her reading log.

Notes to the Teacher 2

DAY 3: EXPERIENCE— ORGANIZING THE STRUCTURE

Hands-on experiences derived from literature are meaningful because they help children explore, record, consider, read about, and share their experiences. If students are to be drawn into an experience, the book must have an immediate interest and a strong storyline with an accessible structure. Typically, stories are easily divided into a beginning, middle, and ending, while the experience itself encompasses the middle of the story.

Begin by preparing an experience chart. Large paper or the chalkboard would be appropriate. Divide the surface into thirds and label—

Beginning

Middle

Ending

A copy of the beginning and the ending of the story should be prepared prior to the lesson.

Hold up the book, *Everybody Needs A Rock*, by Byrd Baylor. The title of the book should spark discussion since rocks are a part of the environment and most children have had the experience of picking up a rock and throwing it. Some of the children may have rock collections and some may be able to identify different types of rocks. The diversity of background and experiences enriches what students can learn from each other.

Read the beginning of the book. The first two pages reveal Baylor's belief that not only does everybody need a rock, but that she feels sorry for anyone who doesn't have one. The students should be encouraged both to share their ideas about the statements in the beginning of the story and to respond to the ideas of others. In responding, the children should be mindful of the respect to which each student is entitled. Attach the beginning of the story to the chart.

Read the ten rules for choosing a rock. The middle of the story, the ten rules, can be read with little interruption. Once concluded, the students may comment on such questions as:

- Do you think these are good rules?
- Can you think of any other rules?

- Do you think you will need all the rules to find your rock?
- Do you think some rules are more important than others?

Read the ending of the story. Discuss Baylor's conclusion and ask the students to respond to the statements. Attach the ending of the story on the chart.

Have the children determine a good place to find rocks and plan to go to that environment. The usual safety precautions should be followed in taking the students outside, especially if you leave the school campus. Remind them of Baylor's "ten rules" and proceed to the designated area. The students will need time to find just the right rock. Since each child processes differently, it may be necessary to repeat the criteria with the child who returns with the first rock found, selects a rock too big, etc.

Lead a class discussion either outside or in the classroom, so students can reflect on their learning. When talking, the students will reveal how they processed the information in the story and how they were able to use that knowledge to complete the task. The opportunity to reflect reinforces the learning.

Give each student a 4" × 6" file card. Instruct the students to write the rules that were important to them in finding just the right rock. Suggest that they trace or draw their rock on the card with their rules.

Have each child tape their rules on the experience chart under the word "middle."

After completing this activity, the students may make observations regarding—

- Did anyone use all ten rules?
- About how many rules were necessary?
- Were there rules that most students followed?
- Were there rules that no one followed?

Construct a booklet. Legal-size paper works well for this activity. Make a front cover by typing the title and author on the right half of one side of the paper. Tape a copy of the beginning of the story to the left half of the back of the same paper for the inside of the cover. Tape the ending to the right side for the back cover. Use the appropriate amount of paper for the middle pages by taping the students' file cards to both sides of each page until all the cards are included. Make enough copies for each child to take home a booklet with their rock.

Possible Extensions

- Make houses for the rocks. Have the children save the milk containers from lunch. Wash thoroughly and allow to dry. Provide the children with a variety of materials, such as construction paper, wall paper, etc., and instruct them to make an opening. They can then cover the container and decorate.
- Teach the children to play Hopscotch. Each child could use his or her rock as a playing piece.
- Teach board games that require each player to have a playing piece and suggest that the children use their rocks.
- Plan a study of rocks. Find books and call experts to teach the children about rocks. The children may do research. They may listen to an expert who visits the class. They may go on a field trip to identify rocks.
- Use rocks as a part of discovery. Give the children a series of questions such as:
 - Will your rock bounce?
 - Will it sink?
 - Will it float?
 - What items in the classroom weigh the same as your rock?
- Find songs and poetry about rocks. Perhaps the children could write a poem or a song about their rock.

Notes to the Teacher 2

660

DAY 4: COLLABORATE— CONNECTING THE STORY PARTS

When children have frequent opportunities to hear stories, they learn how stories work. Children realize that some of their experiences and thoughts are similar to those of published authors. Hearing experiences from an author's perspective adds new meaning to the children's personal experiences and thoughts. When you can, read about a common experience that the class can discuss, write, and read about together.

Read *The Surprise Party* by Pat Hutchins. This story is about a rabbit who decides to have a surprise party. When giving students a framework for a story, it should not be so rigid that it hinders them from developing their own voice and meaning. Hutchins' story is about animals who, through miscommunication, do not understand the rabbit's intention. It ends with the problem being solved and the animals enjoying a surprise party. The children can relate to the beginning (wanting to have a surprise party) and the ending (everyone enjoying the party). The middle of the story (the animal characters) allows enough difference in experience that the children will not be tempted to simply retell the entire story.

Discuss the story. When discussing the story the children should identify the beginning, middle, and ending. Create a chart divided into thirds and label it beginning, middle, and ending. Each part could be written in a different color to make the distinction clear. The students can then relate their own experiences at parties they have had and can talk about the different kinds of parties. Place the chart where the students can refer to it.

Begin to record a class story entitled *The Surprise Party*. On a clean piece of chart paper write *The Surprise Party* across the top. Explain that the class story will need to have a beginning, middle, and ending just as Hutchins' story does. Display the two charts from Baylor's *Everybody Needs a Rock* and Hutchin's *The Surprise Party*. Make the observation that the middle is the longest part in both stories. Using the same color for the beginning that was used on the previous charts, record the new beginning as dictated by the students. Continue with the story by asking for the supporting details that an author would include in the middle of the story. Use the appropriate color to record the children's words. Finally, use the third color to record the children's ending. You may go back to the chart to see if the children's beginning is anything like Hutchin's beginning. Proceed to compare the middle and

ending of the two stories. A discussion may follow as to why the middle sections are so different.

Model the writing behavior that you expect the children to use when they write. Think about the writing aloud. For example, you may begin by saying, "When I begin a sentence I need to start with a capital letter." Be sure to stretch out the sounds for certain words as you record them. Go back and reread at the appropriate times. Mention punctuation. By expressing the thinking process out loud, you are modeling what is expected of the children.

Conclude the lesson by pointing out to the students that they are writers because they rewrote and retold Pat Hutchins' story. Discuss the fact that, like all good authors, they included a beginning, middle, and ending. Talk about the group's collaboration and cooperation. The story should be readily available to the students so that they can reread it during the school day.

CLASS STORY

A Surprise Party

A Collaboration by the First Grade Class

Tomorrow is Brittani's birthday. "Let's have a surprise party," said Juliana.

"I'll make a cake," said Nicky.

"I'll bring the ice cream," said Ara.

"I'll bring the punch," said Gina.

"I'll bring a present," said Mikey.

"I'll bring a pie," said James.

"I'll bring the pretzels," said Cassie.

"I'll bring the candy," said Henry.

"I'll bring the pizza," said Keevy.

"I'll bring the M&M cookies," said Elisa.

"I'll bring the cups," said Michael.

"I'll bring the decorations," said Keafer.

The next day when Brittani came to school we said, "Surprise! Happy Birthday!"

Possible Extensions

- Make a book using the children's story. Type the text on the page leaving space for the illustrations. Make enough copies so that every child will have a booklet. Allow time for each child to illustrate his or her own version of the story.
- Use a model of a train to reinforce the idea of beginning, middle, and ending. Point to the engine and indicate that the engine comes first. Show the various cars (box, coal, cattle, flat bed, etc.) and discuss the various details that are needed in the middle of a story. Point to the caboose that, like the ending of a story, lets the people know the train, or the story, is finished. A hamburger is another effective visual—top bun/beginning, meat/middle, bottom bun/ending. The lettuce, relish, etc. are supporting details.
- In your writing center, use paper in a way that reminds children of the three parts of a story. Staple a piece of green paper, three pieces of yellow paper, and a piece of blue paper together. Each color reminds the children of a different part of the story.
 - Accordion style computer paper will also serve as a reminder to include a beginning, middle, and ending to a story.
 - Include paper of several colors in the writing center and encourage the students to use various colors to represent the different parts of the story.
- Frequently read stories, such as *Friend's Go Adventuring* by Helme Heine, to the children where the beginning, middle, and end are clearly defined. Lead a discussion to specify the three parts.
- Provide many books with a clearly defined beginning, middle, and ending for independent reading. Have the children respond in their reading logs by specifying the three parts.

Today students will apply the skills learned in previous lessons to:

- define the parts of a story;
- chart the beginning, middle, and ending;
- create class booklets; and
- collaborate to create a class story.

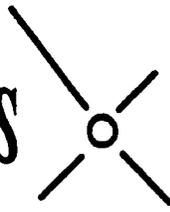
Students can now extend their writing to include these parts in their stories. A five-sentence story format works well here. Sentence one introduces the story; sentences two, three, and four relate the action of the story; and sentence five sums it up. Thus, the student has created a simple story with a beginning, middle, and an ending. With continued practice in writing and the writing process format, the students will be able to slip these skills into their writing repertoire.

Model this process by telling a personal event of a common, everyday experience that has happened to you. This could be as simple as relating something that happened to you over the week-end or something you are thinking about. For example, you might say, “When I got home last night my stomach growled so loud that I thought a lion was in the room. I stared into the freezer looking for something to eat. I cooked a bowl of frozen stew in the microwave. Then I spread some crackers with cheese. After I ate my dinner, I didn’t hear any stomach growls any more!”

Suggest to the children that this is a story with a beginning, middle, and ending. Help the children break the story into the three parts. Inquire if other children have other stories to tell. As they express them orally, help them structure their experiences into stories with the three parts. Comment on the parts as the children relate the stories.

Using a writing process format, model how to record this simple story on a piece of paper. Make sure that the students can see the paper as you record the story. Use a chart tablet or hold the paper so that the entire group can see it. Use the techniques that you want the students to use: e.g., orally “stretching out” the sounds of words as you record them, recording the sounds as they are heard, leaving space between words, capitalizing proper nouns, etc. Draw a simple illustration to accompany the draft.

Suggest that the students' similar experiences can be recorded in the same way. Continue with the writing process model. Clearly express the expectation that the children will write a story with a beginning, middle, and ending. Monitor the students' progress as they write. Confer with individual students to help them record their thoughts. It may take some of the students longer than one period to finish the draft. Conclude the writing period by providing time for the students to read their drafts aloud, perhaps with an Author's Chair time.



READING

E1b—Some of the features of this standard which are addressed include:

- makes warranted and responsible assertions about the texts;
- supports assertions with elaborated and convincing evidence;
- draws the texts together to compare and contrast themes, characters, and ideas;
- makes connections; and
- evaluates writing strategies and elements of the author's craft.

E1c—Some of the features of this standard which are addressed include:

- restates or summarizes information;
- relates new information to prior knowledge and experience;
- extends ideas; and
- makes connections to related topics or information.

WRITING

E2b—Some of the features of this standard which are addressed include:

- engages the reader by establishing a context;
- supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge;
- advances a judgment that is interpretive and analytic;
- demonstrates an understanding of the literary work; and
- provides a sense of closure to the writing.

E2c—Some of the features of this standard which are addressed include:

- creates an organizing structure;
- includes sensory and concrete language to develop plot and character;
- develops characters; and
- provides a sense of closure to the writing.

SPEAKING, LISTENING, AND VIEWING

E3a—Some of the features of this standard which are addressed include:

- initiates new topics in addition to responding to adult-initiated topics; and
- responds to questions with appropriate elaboration.

E3b—Some of the features of this standard which are addressed include:

- displays appropriate turn-taking behaviors;
- offers own opinion forcefully without dominating;
- responds appropriately to comments and questions;
- volunteers contributions and responds when directly solicited by teacher or discussion leader;
- gives reasons in support of opinions expressed; and
- clarifies, illustrates, or expands on a response when asked to do so.

Links to Portfolio



Students' work in this assignment may produce their best work of an account (a story) for Entry Slip #3 in the Writing Exhibit of the New Standards portfolio system.

Writing Rubric and Scoring Guide



NARRATIVE ESSAY

The student:

- creates a believable world for the reader;
- develops the action of the story through illustrations and text;
- uses relevant and important details;
- chooses precise words, uses concrete details;
- uses sentence format;
- organizes thoughts effectively;
- has a beginning;
- moves through a series of at least three events; and
- ends with a sense of closure.

Sample Student Work

Meets the Standard



3

STORIES HAVE A BEGINNING, MIDDLE, AND ENDING

EXAMPLE 1a, 1b MEETS THE STANDARD

"PAC MAN"
"I WENT TO GET . . ."

Sample 1a

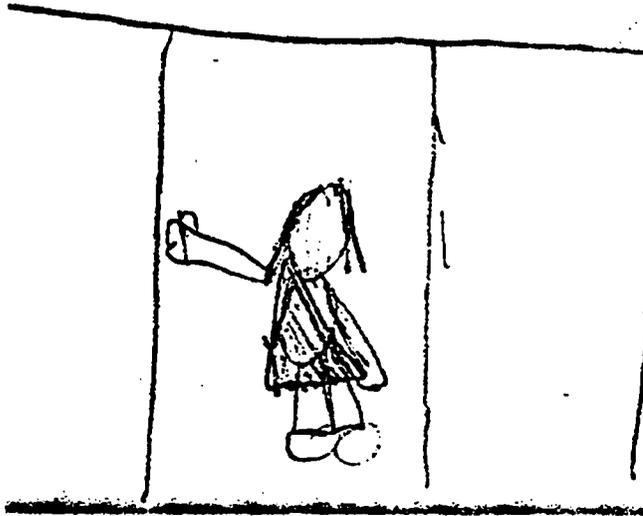
Pac Man

I thought my mom was playing PacMan. And she was. She got the cherries and I caught her. The game was over.

Sample 1b

I Went to Get . . .

I went to get my folder and my book. I scraped myself on my locker. I went to the classroom and I got a Band-Aid. I felt better.



What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought in print
- uses some lower case letters
- understands directionality, left to right and top to bottom
- is aware of spacing
- matches beginning, middle, and ending sounds
- uses simple sentence format
- restates personal experience
- writes simple details
- has an awareness of closure

For the my mom was Pac Man

I thought my mom
was playing Pac Man

And she was

she got the cherries
an I caught her

The game was over
laven

And I was

she got the cherries and I caught her

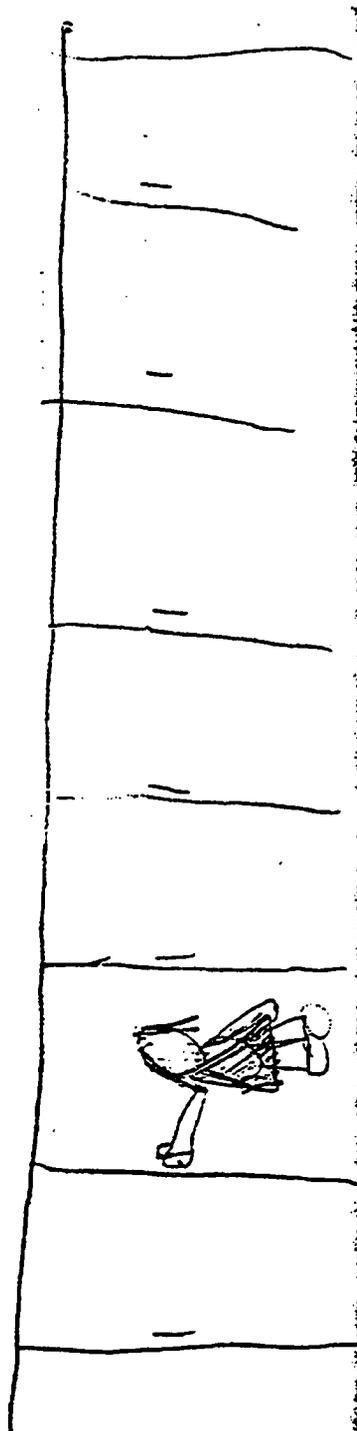
The game was over

WET TO GET MY FODR AND MY BOOY I SRAP MY
 SEL OF FOOMY LOCER I WET TO THE
 CLAFOM AND I GRT D BABAD I FET BIR

I went to get my
 folder and my book.
 I scraped my

self on my locker. I
 went to the

classroom and I got
 a bandaid. I felt
 better.



Commentary

EXAMPLE 2a, 2b MEETS THE STANDARD

"ME AND MY FRIEND
"ONE DAY"

Sample 2a

Me and My Friend . . .

Me and my friend Isaiah. My dog was chasing. We made faces and he barked at us. We went up (on the) porch and were safe.

Sample 2b

One Day . . .

One day I went to the park. Me and Nolan went to the park. And it rained. We ran fast. We ran home.



What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought in print
- uses some lower case letters
- understands directionality, left to right and top to bottom
- is aware of spacing
- matches beginning, middle, and ending sounds
- uses simple sentence format
- retells personal experience in story form
- writes basic details
- has an awareness of closure

Me and my friend

Isiah

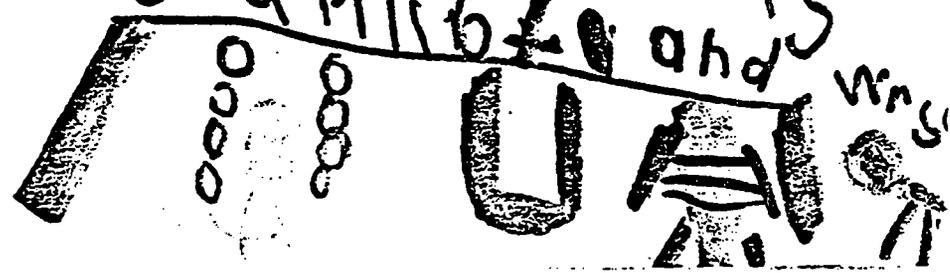
DOG

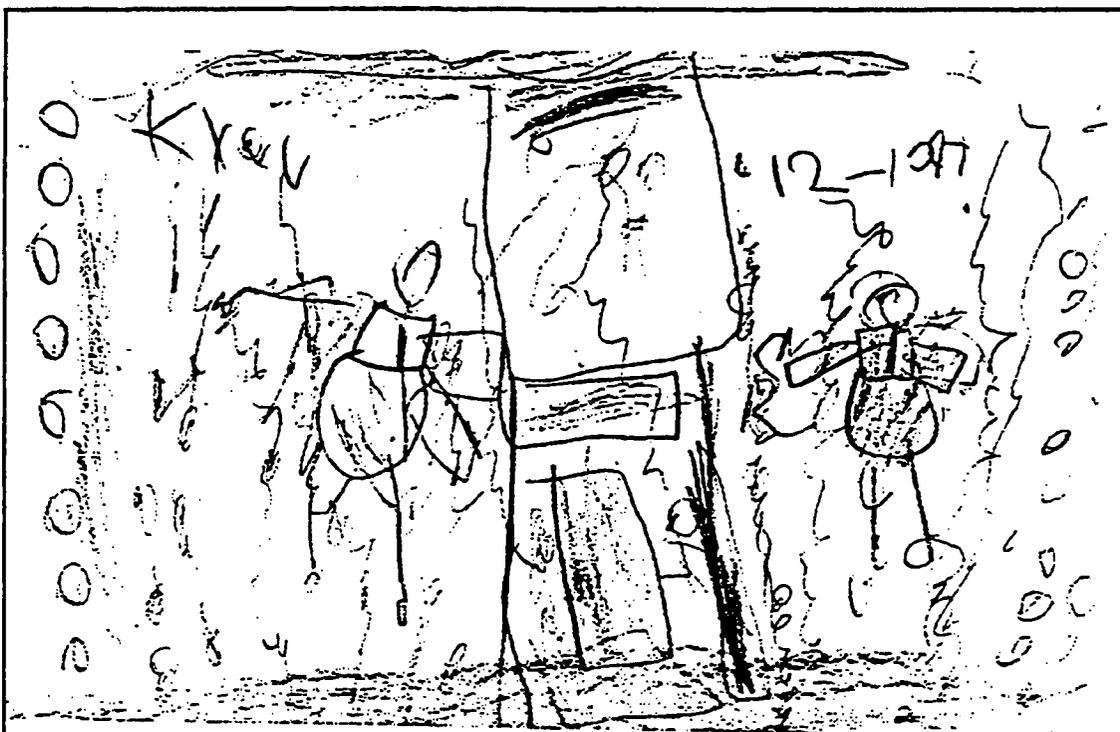
Chuss

Wethan Faces

And

We bit and
went up (on the) porch
and were safe





One Day I Wet to the pr ke.
 Nolan wet to the pr ke
 AN d it RAIND. We RAN FAST.
 We ran home.

Commentary

EXAMPLE 3a, 3b MEETS THE STANDARD

"THE DOG THAT WENT TO HEAVEN" "THE HAMSTER"

Sample 3a

The Dog That Went to Heaven

Once upon a time there was a dog and he sat on a old wooden bridge. Crack the bridge broke. The little dog drowned. Suddenly he found himself in heaven.



Sample 3b

The Hamster

One day a hamster bit James. James went up to the nurse. She put a Band-Aid on James. Now James is more careful with the hamster.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought in print
- uses some lower case letters
- understands directionality, left to right and top to bottom
- is aware of spacing
- matches beginning, middle, and ending sounds
- uses simple sentence format
- engages the reader
- establishes story line
- develops action of the story by dramatizing rather than retelling the story
- writes relevant details
- has sense of closure

The DOG That went to heaven
 Once upon a time there was a dog
 and he sat on a old wooden BRIDGE
 CRACK The BRIDGE BROCK. The little
 dog DROWNED. So finally he FOUND
 him self in Heaven.



THE HAMSTER

ONE DAY A HAMSTER BIT JAMES

JAMES WENT TO THE NERS

SHE POOT A BALAD ON JAMES

NEW JAMES IS MORE CAREFUL

WITH THE HAMSTER.

Commentary

EXAMPLE 4a, 4b MEETS THE STANDARD

"IF I WAS DAVY CROCKETT" "HAPPY DAY"

Sample 4a

If I Was Davy Crockett

If I was Davy Crockett I would have a coon. And I would have a buckskin. If I was Davy I would be in the Alamo. It would be fun if I was Davy. But I guess I am not. The End.

CROCKETT

COON

Sample 4b

Happy Day

It is a happy day because Crystal and Meagan and Juliana are coming to spend the night at my house. We are going to play tag. Then we are going to have a pillow fight. Then we are going to sleep. The End

ie a

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records a whole thought in print
- uses some lower case letters
- understands directionality, left to right and top to bottom
- is aware of spacing
- matches beginning, middle, and ending sounds
- uses simple sentence format
- engages the reader from the beginning
- establishes storyline

- develops action of the story by dramatizing rather than retelling the story
- writes relevant details
- begins to use voice
- closure clearly relates to beginning

It' I was Davy Crockett

if I was Davy Crockett
I wood have a coon

AND I wood have a

BYCKSKIN if I was
Davy I wood be in the

Alamo It wood be
fun if I was Davy
But I ges I am not

THE END

The Happy Day

it is a Happy Day Because Crystal And
meagan And Juliana Are Cuming to
SPind The Night At my Hous
we are going to Play tag Then we are
going on The Slide We are going to
Have a Pilo Fight Then we are going
to SLEEP The END.

Assignment



DEVELOPING MEMORABLE CHARACTERS



DEVELOPING MEMORABLE CHARACTERS

Day 1: Recognizing—Personal Characteristics

Materials: “Jillian Jiggs” by Phoebe Gilman

Product: Acrostic

Day 2: Defining—Descriptive Language

Materials: *The True Francine*, *Arthur Writes a Story*, *Arthur Goes to Camp*, and *Arthur’s Tooth* by Marc Brown

Product: Character charts

Day 3: Connecting—Combination Approaches

Materials: *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst

Product: Response to literature and Reader’s Theater

Day 4: Analyzing—Visual Tools

Materials: *Curious George* by H. A. Rey

Product: Graphic organizers

Day 5: Drafting—Character Development Stories

Product: Draft that includes a beginning, middle, and ending with character development

Notes to the Teacher 2

DAY 1: RECOGNIZING— PERSONAL CHARACTERISTICS

As children internalize the story structure of beginning, middle, and ending, they soon perceive a need for a character to appear in the story. Young children's writing is moving from "I went . . ." to "Mark scampered . . ."

To develop vivid, memorable characters the students need to recognize how words are used to describe characters. Using a variety of good literature with strong characters helps the students make connections to their own descriptions.

Read Phoebe Gilman's poem "Jillian Jiggs." Ask the students to describe Jillian Jiggs. The students may notice that Jillian is little, young, messy, inventive, funny, friendly, or imaginative. Write the describing words on the board or on chart paper as the children say them.

Choose one child to stand in front of the class. Ask the other children to tell what they know about that child. Record their responses on chart paper. For example, the responses might be: Kayli is nice; Kayli is short; she likes to talk; she has blond hair; she likes art; she has lots of friends. Continue until about eight to fifteen characteristics are listed. Ask the students, "What didn't you tell about Kayli?" Most often there will be some very obvious characteristics that have been left out that no one even thought to mention such as: Kayli has a family; she lives with her mom and dad; she has no brothers or sisters; she is 7 years old; she is a student. You could go on and on. That is the point—to go on and on. When brainstorming characters, children should think of themselves and remember the hundreds of attributes that make up their *own* personalities.

Ask the children to think of words to describe who they are. Add these words to the list. Use the words listed to write an acrostic. Model this by writing your name vertically on a sheet of paper. Write describing words that begin with each letter of your name. An example:

G – graceful

C – cool

R – reader

O – odd

A – alert

L – loud

C – cute

E – energetic

I – interesting

V – vivacious

E – exciting

Some children who have very short names may want to include the first letter of their last name. Have the children share these poems and then display them on a bulletin board as a spelling resource.

Possible Extensions

- Make an ABC chart of describing words. As you introduce other poems, songs, or stories, add other describing words to the chart.
- Write the words to the song “Freedom’s Child” by Bill Martin Jr. on chart paper. Read the words to the students. Then have the students read along with you. Ask the students to tell why the character in the song likes himself. Make note that everyone is different and special in their own ways.
- Read *I like Me* by Deborah Conner Coker. Ask the children to describe the character. Discuss how the author shared the characters’ thoughts or feelings. List the responses on a chart. Read other versions of “Me” books such as *I like me* by Nancy Carlson and compare and contrast the characters.
- Research poems of characters with special personalities. Provide a variety of poetry books for the children to read. There are many ways to work with the poems, such as:
 - Have the children copy and illustrate the poem on large tagboard.
 - Post the poems around the room. The children can read them independently.
 - Create a homework assignment. Have students read several poetry books at home. The family can help illustrate the poem.
 - Make the poems into a class big book.

Notes to the Teacher 2

DAY 2: DEFINING— DESCRIPTIVE LANGUAGE

689

As children develop language to describe characters, they learn to recognize these words as personality traits in themselves and others. They learn to look for vivid details in a story which explain or infer such personality traits.

Begin a study of Marc Brown's style of character development by reading several books in the *Arthur* series. In these books Brown describes the main character, Arthur, as an aardvark who seems to get into unusual predicaments. He has many friends. Francine is a bossy tomboy who likes Arthur. The Brain is a smart student who enjoys science experiments and inventions. Binky Barnes is a rough and tough bully. Muffy is the pretentious rich girl while D.W. is the pesky little sister.

Before reading the books, *The True Francine*, *Arthur Writes a Story*, *Arthur Goes to Camp*, and *Arthur's Tooth*, let the children know they will be required to describe and share information about the characters Arthur, Francine, Muffy, and Binky Barnes. Read *Arthur's Tooth*. Make charts for each character. Give each child four small pieces of paper. Index cards or sticky notes work well. Beginning with Arthur, ask each student to write one word or a few words that describe Arthur. Under Arthur's name, tape the cards. Arthur's chart could look like this: aardvark, brown, fussy, big, boy, playful, kind, funny, silly, afraid, angry, and unkind to his sister. Follow the same procedure with other characters.

In subsequent lessons, after reading each book, return to the character charts. Record any new descriptions the students may want to add. After the charts have been completed, review the words used to describe the characters. Suggest to the students that those character traits can also be used to describe their story characters.

Possible Extensions

- Categorize the words used on the character charts. Possible categories include color words, size words, action words, or feelings. Write these categories on a chart for future reference for spelling.
- Ask the children to brainstorm words to describe themselves. Model a self description. You might say "I am a slender woman with short auburn hair and big brown eyes. I am kind to children and animals. I am bossy when I want

things done quickly. I am happiest when I am reading. I am shy with strangers. I like laughing, dancing, singing, reading, and collecting dolls.” Explain the genres of an autobiography and a biography. Have the children write a short autobiography using some of the describing words from the chart. After everyone has written their stories, collect them and read them aloud. Don’t tell the author’s name; ask the students to identify the author. Display the stories with the child’s picture to accompany it on the bulletin board. Or put the papers together in a book for the class library.

- Extend the study to explore Marc Brown’s style of writing, illustrations, and personal life.
- Study other authors or character series, like *Franklin* by Paulette Bourgeois and Brenda Clark or *Clifford* by Norman Bridwell.
- Create character charts with other pieces of literature. Some possible examples which lead to strong character descriptions are: *Cecily G. and the Nine Monkeys* by H.A. Rey, *Seven Chinese Brothers* by Margaret Mahy, *Iktomi* by Paul Goble, and *Anansi and the Moss-Covered Rock* retold by Eric A. Kimmel, *Wilfrid Gordon McDonald Partridge* by Mem Fox, *Just Like Abraham Lincoln* by Bernard Waber, *Tom* by Tomi De Paola, and *I’m Terrific* by Marjorie Weinman Sharmat.
- Play a riddle game using different characters from fairy tales or other pieces of literature. Describe different characters and have the children guess their identity. Students can write their own riddles for others to guess.

Notes to the Teacher 2

DAY 3: CONNECTING— COMBINATION APPROACHES

691

Most experts now agree that no single approach to teaching reading and writing works as effectively as taking the best from all approaches and creating a “combination approach” to literacy. This lesson speaks specifically about using two techniques—creating a response to literature and dramatization with reader’s theater—to teach children about characterization. These two techniques could be applied in other lessons or situations as well.

Read *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst to the children. Every rotten thing that happens to Alexander will spark a remembrance with young children of their own rotten experiences. Whether the situation involves no prize in the breakfast cereal box or discovering that the cat prefers sleeping with a sibling, each young reader can identify with this story. Every child will know the feeling of wanting to move away and leave a terrible day behind.

Use the children’s interest in the story to stimulate a discussion of the characters. For example, discuss the things that you now know about Alexander—he thinks all his problems would be solved if he moved to Australia, he is the youngest in his family, he likes to chew gum, he eats cereal, he likes to sit by the window, he has a cavity, his brothers pick on him, etc. Continue to discuss things you know about Nick and Anthony or mom and dad. Lead the discussion to show how authors contrast characters who always have bad experiences, such as Alexander, with those who have good experiences, such as Anthony or Nick. Also, point out that one way authors make characters seem real is by using dialogue. When Alexander says, “I’m being scrunched,” you remember a time when you were scrunched. Because of this shared experience, the character seems more real. The children’s understanding of characterization is moving from simple descriptions to a deeper development of traits and virtues.

Conclude the session by asking each child to write a response to the story. The format “It reminded me of . . .” allows children to connect a personal experience with the text. These personal experiences are topics for students’ future stories. By recording these memories, the students are recognizing that their personal experiences are worth recording. The exercise will also jog their memories to recall other possible topics.

Adapt the text to the format of a play. Depending on the children's ability level, this can be done by an adult prior to the lesson or the children can write the adaptation themselves. Determine the possible characters and what each character will say. Write the text, including simple stage directions. Stories that have a repeated refrain work well in a choral reading format. Assign the characters and parts, distributing copies of the play for the children to read. The characters may simply stand or sit in chairs or desks at the front of the room. One child can introduce the reading. Then the first character starts to read aloud. As the characters continue to read aloud, the other children in the room silently follow the play's text. This is a natural opportunity to emphasize necessary reading strategies such as reading with expression, grouping words into phrases, etc. The parts can be traded so that all children have an opportunity to read aloud, or characters can be reassigned the next time the play is read.

Conclude the activities with a discussion of what the children learned when they were acting the part of the character and saying the author's words. Ask questions such as: Did you understand how Alexander felt? Did you feel scrunched? Did you like taunting Alexander? How did Dad feel about the visit to the office? Suggest to the children that they apply these understandings when they create characters for their own stories.

Possible Extensions

- Following the format of the story, have each child write his or her personal story. Alter the title so that the children use their own names and supply their own episodes. In order to complete this successfully, the children have to understand cause and effect, that is, that an action causes or leads to a result or consequence. If each episode is recorded on a separate page, a book of the story can be constructed.

_____ And the Terrible, Horrible, No Good, Very Bad Day

At breakfast _____
I could tell that it was going to . . . etc.

On the way to school _____
I could tell that it was going to . . . etc.

At reading time _____
I could tell that it was going to . . . etc.

At recess _____
I could tell that it was going to . . . etc.

At home _____
I could tell that it was going to . . . etc.

- A similar book could be constructed with a title such as _____ and the Fantastic, Unbelievable, Terrific, Very Good Day.
- Tie geography lessons to the story. Challenge the children to identify another continent where they would like to move. Include a small world map in the back of each child's booklet and have the children label and highlight a different continent. For example, "My mom says some days are like that. Even in Africa."
- Many poems develop the idea of character traits or virtues. Read (or provide for the children to read) "Shy" by Mary Ann Hobberman from *Fathers, Mothers, Sisters, Brothers*; "Obedient" and "Lyn' Larry" by Shel Silverstein from *Falling Up*; "Little Naughty Nasty Ned" by Douglas Florian from *Bing Bang Bong*; "Harriet Tubman" by Eloise Greenfield from *Honey, I Love*; or "The New Kid on the Block" by Jack Prelutsky from *The New Kid on the Block*.

Notes to the Teacher 2

DAY 4: ANALYZING— VISUAL TOOLS

694

Students learn about characterization by describing the actions, utterances, and gestures of characters in literature. From these descriptions the students define character traits. The variety of character traits necessitate that the students organize information into meaningful knowledge. Graphic organizers are visual tools for managing and displaying information. The students begin to see relevant patterns and relationships.

Prior to this lesson prepare a graphic organizer that allows the students to identify the character trait, define it, and support the decision with examples from the text. At times the students will identify the trait after reading the text, and the graphic organizer will be filled out in the order displayed. Other times it will be necessary to record and discuss the events of the story in order to identify the trait. The graphic organizer, made with a large piece of poster board or butcher paper, may look like this:

	Book 1	Book 2	Book 3	Book 4
Title & Author				
Character Trait				
Definition				
Events in the Story				

Read *Curious George* by H.A. Rey. This book is an appropriate starting point because the character trait is easily identified. In addition to stating the trait in the title, Rey mentions at the beginning of each adventure that George acts because he is curious. The children enjoy the little monkey's actions and relate to being inquisitive.

Refer to the graphic organizer. Graphic organizers are effective because they are interactive. Students have the opportunity to generate their own ideas and share them with the class. They learn to negotiate meaning, express views, and share multiple perspectives and opinions. Moreover, students are given an opportunity to see their own ideas and to think about, deepen, and improve their own styles of thinking. It is important that every student has the opportunity to participate.

Ask the children to identify the title and author and record their response in the appropriate space. Ask if there is a word that describes George and explains his behavior. If the response is "curious," record it next to the trait. If the children have difficulty, it may be necessary to show the students the illustrations in the book and reread passages. Discuss what curious means and record this in the box next to definition. Finally, ask the students to cite specific events in the story that prove George's curiosity. Repeat this procedure several times in subsequent lessons using books that state the trait in the title. Try *Sheila Rae, The Brave* by Kevin Henkes and *The Grouchy Ladybug* by Eric Carle.

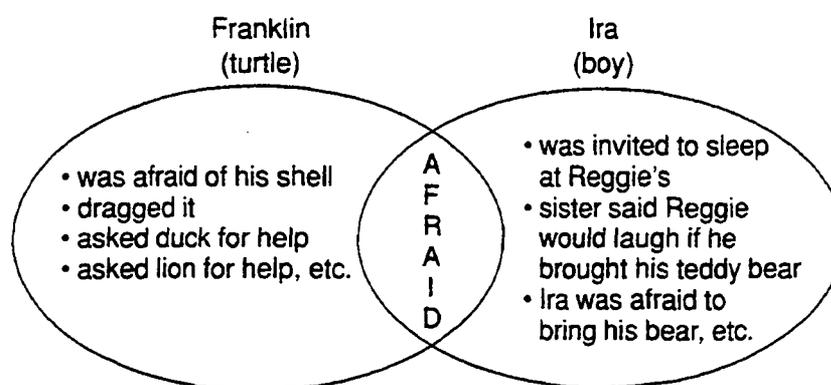
When the children are successful in identifying traits that are named in titles, read *There's A Nightmare In My Closet* by Mercer Mayer. While the character trait is not identified in the title, the students relate to being frightened by the dark and nightmares. Use the same graphic organizer to record the students' responses.

It may be necessary to extend the graphic sheet if you have given the children several opportunities to discuss books. "The Letter," from *Frog and Toad are Friends* by Arnold Lobel is another example of a story where the trait is easily identifiable, but not stated in the title.

As the students become adept at identifying character traits, increase the level of difficulty. Grace's character trait in *Amazing Grace* by Mary Hoffman is not as obvious as the previous books. It may take a discussion of the events of the story before the students see that Grace doesn't give up. In *The Best Bug To Be* by Dolores Johnson, Kelly strives to be the best she can be. The students may need multiple opportunities to identify character traits at this level of understanding.

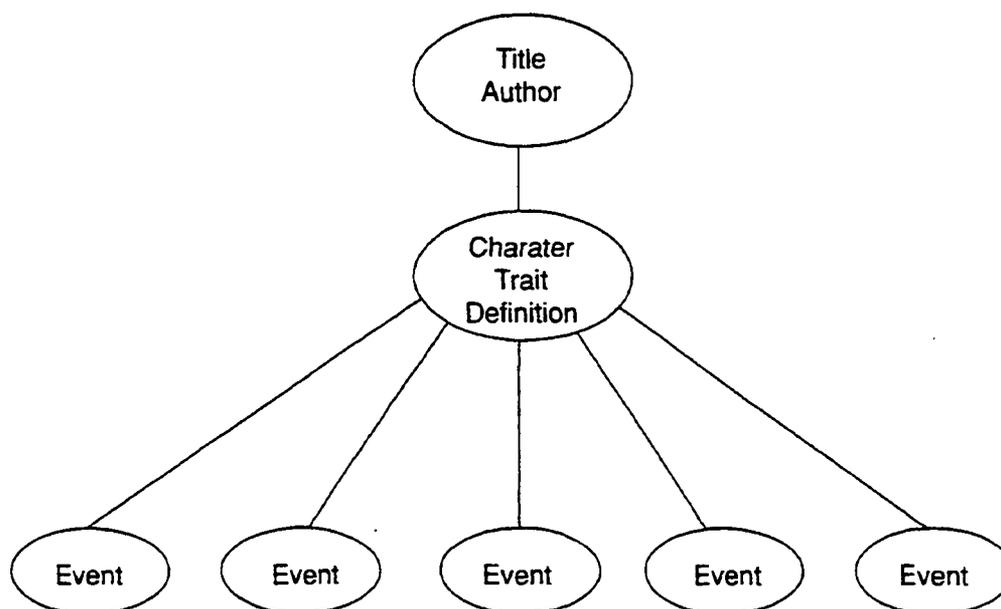
Possible Extensions

- Read two books in which the main characters have the same trait. For example, Franklin in *Franklin in the Dark* by Paulette Bourgeois and Brenda Clark and Ira in *Ira Sleeps Over* by Bernard Waber are both afraid. Franklin was afraid of small, dark places and Ira was afraid of being laughed at. A graphic organizer could look like this:



In this way the students see how characters with the same trait can be depicted differently.

- Give the students opportunities to work with different graphic organizers.



- Character traits often identify a problem in a story. For example, after reading “Down the Hill” from *Frog and Toad All Year*, ask the children what problem Toad had that caused him to be afraid. Once the students indicate that Toad was alone on the sled and it was going faster and faster, have the children decide what would be the best thing for Toad to do.
- As the students identify character traits in literature, discuss how a trait may relate to them personally. Ask questions such as: Do you remember a time when you were sad? Can you think of a time when you kept trying and didn’t give up? Have the children write stories using their personal experiences.

Notes to the Teacher 2

DAY 5: DRAFTING—CHARACTER DEVELOPMENT STORIES

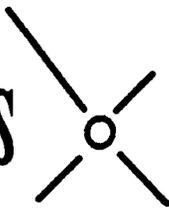
In this assignment, the children have:

- explored how an author develops characters in poems and books,
- shared in Reader's Theater,
- responded to literature selections, and
- used graphic organizers to examine characters.

As the children use the writing process model to create their own drafts, they have a rich background from which to draw. Because of children's different learning styles and personalities, a variety of experiences is needed. Now students can select the techniques that are most meaningful and appropriate to them in order to establish and internalize their own writing strategies.

As students have become more confident in writing a story with a beginning, middle, and ending, they have needed characters to interact in these stories. Remind children of their classmates' different traits and personalities. Suggest that a classmate's trait could be applied to a character in a fiction story. For example, Charlotte, a student in the class, always helps her classmates. She helps find lost things, helps the kindergarten children, and helps her mother with her new baby sister at home. Suggest that if someone needs a helpful-type character in a story, he or she might remember the helpful things that Charlotte does. The writer could have the character in the story do some of those same things. Additionally, continue to point out everyday incidents that the students could translate into story topics, such as losing a tooth, spilling the crayons, dropping a lunch tray, etc.

Using the writing process format, encourage the children to begin writing a draft that includes a beginning, middle, and ending with interaction between characters. Have the children tell you of their planned story. Hold the children accountable for their work. Monitor the student's progress as they write. Confer with individual students to help them write their thoughts. It may take some of the students longer than one period to finish the draft. Encourage the children to use peer response groups for revision suggestions. Revision and editing conferences between teacher and student may be appropriate here. Continue to conclude the writing period with time for the students to read their drafts aloud, perhaps using an Author's Chair time.



As students discuss picture book stories and develop their own oral stories they work on and provide evidence for the following standards:

READING

E1b—Some of the features of this standard which are addressed include:

- makes warranted and responsible assertions about the texts;
- supports assertions with elaborated and convincing evidence;
- draws the texts together to compare and contrast themes, characters, and ideas;
- makes connections; and
- evaluates writing strategies and elements of the author's craft.

E1c—Some of the features of this standard which are addressed include:

- restates or summarizes information;
- relates new information to prior knowledge and experience;
- extends ideas; and
- makes connections to related topics or information.

WRITING

E2b—Some of the features of this standard which are addressed include:

- engages the reader by establishing a context;
- advances a judgment that is interpretive and analytic;
- supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge;
- demonstrates an understanding of the literary work; and
- provides a sense of closure to the writing.

E2c—Some of the features of this standard which are addressed include:

- creates an organizing structure;
- includes sensory and concrete language to develop plot and character, develops characters; and
- provides a sense of closure to the writing.

SPEAKING, LISTENING, AND VIEWING

E3a—Some of the features of this standard which are addressed include:

- initiates new topics in addition to responding to adult-initiated topics; and
- responds to questions with appropriate elaboration.

E3b—Some of the features of this standard which are addressed include:

- displays appropriate turn-taking behaviors;
- offers own opinion forcefully without dominating;
- responds appropriately to comments and questions;
- volunteers contributions and responds when directly solicited by teacher or discussion leader;
- gives reasons in support of opinions expressed; and
- clarifies, illustrates, or expands on a response when asked to do so.

Links to Portfolio



Students' work in this assignment may produce their best work of an account (a story) for Entry Slip #3 in the Writing Exhibit of the New Standards portfolio system.



NARRATIVE ESSAY

The student:

- creates a believable world for the reader;
- develops the action of the story through illustrations and text;
- uses relevant and important details;
- chooses precise words and uses concrete details;
- uses sentence format;
- organizes thoughts effectively;
- has a beginning;
- moves through a series of at least three events;
- ends with a sense of closure;
- presents characters effectively; and
- develops characters through recognition of personality traits.

Sample Student Work

Meets the Standard



4

Developing Memorable Characters

EXAMPLE 1a, 1b MEETS THE STANDARD

"MY BEST FRIEND" "THE BEAUTIFUL RAINY DAY"

Sample 1a

My Best Friend

Taylor is my best friend. She is fun. She goes to this school. I like to go to her home. She is kind of my sister. She is ten years old. She teaches me fun games.



Sample 1b

The Beautiful Rainy Day

One day I went to the park. I played. I had fun. The next day it rained. It rained hard. We were about to go to the beach, but it rained. I was sad because I wanted to go. But I went to bed.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records whole thought in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing
- is aware of punctuation
- restates personal experience
- uses character description
- writes simple details
- has an awareness of closure

My best friend



Tyln is my best
firnd. She is fun.
She goes to threes
school. I like to
go to her home
She is kind ar my
sisten. She is ten
years old. She techis
me fun games.

with

The Beautiful ^{And} ~~ROBOT~~



One Day I want
to the Park.

I Played. I Had
Fun.

The next day it ran
it ran her we were robot
to go to the
Beche But it ran

I was sad Becos I won
to go BUT I went to
bed.

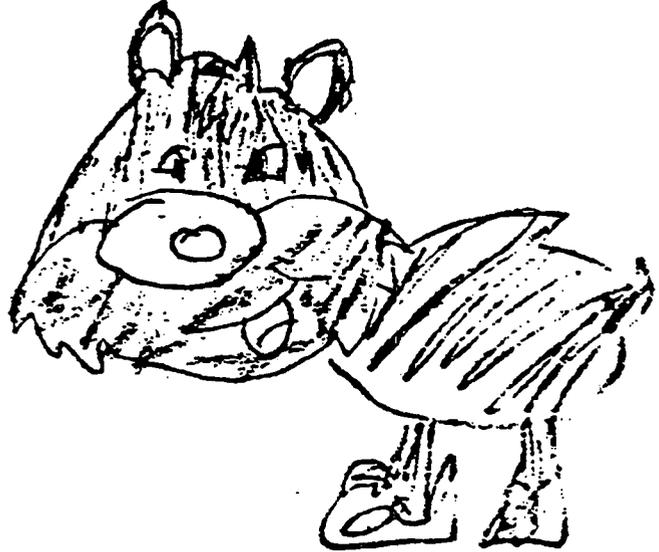
EXAMPLE 2a, 2b
MEETS THE STANDARD

"MY FRIEND CODY"
"THE SIX BOYS GO TO SCHOOL"

Sample 2a

My Friend Cody

My friend Cody is a dog. Every time when I come to see him he comes out and goes around me and goes inside the house. He likes to play fetch. He is all black. He likes to chase cats. He is 4 years old. Sometimes Bev lets me feed him. He is easy to see outside when it's dark. Every time I play fetch with him I have to chase him to get the bone back. His nose is wet. When I pet him he licks me. He knows how to shake my hand.



Sample 2b

The Six Boys Go To School

One day the six boys went to school. And when they got there, they were shy. When they saw the principal, they were sent to room 13. They were in first grade. And when it was the end of school they went home.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing
- is aware of punctuation
- retells personal experience in story form
- uses character description and infers character traits
- writes basic details
- has an awareness of closure

MY friend CODY



MY friend CODY is a DOG. EVRY TIME
 When I COME TO SEE he COMES OUT and
 GOSE around ME GOSE INSIDE + he HOUSE
 he LIKES TO PLAY FETCH. he is all BLACK
 he LIKES TO CHASE CATS. he is 7 YEARS OLD
 SO ME TIMES BEV LETS ME FEED HIM.
 he is EASY TO SEE OUTSIDE WHEN IT'S DARK.
 EVRY TIME I PLAY FETCH WITH HIM I HATE TO
 CHAS HIM TO GET THE BONE BOCKE.
 his NOSE IS WET. when I PET HIM he
 LIKS ME. he KNOWS HOW TO SHOCK MY HAND.

The Six Boys go to
School

One day the six
boys went to school
and when they
got there they
were shy. When
they saw the
prnsobol

They were sent
to Room 13. They
were in first grad
and when it
was the end of school
they went home

Commentary

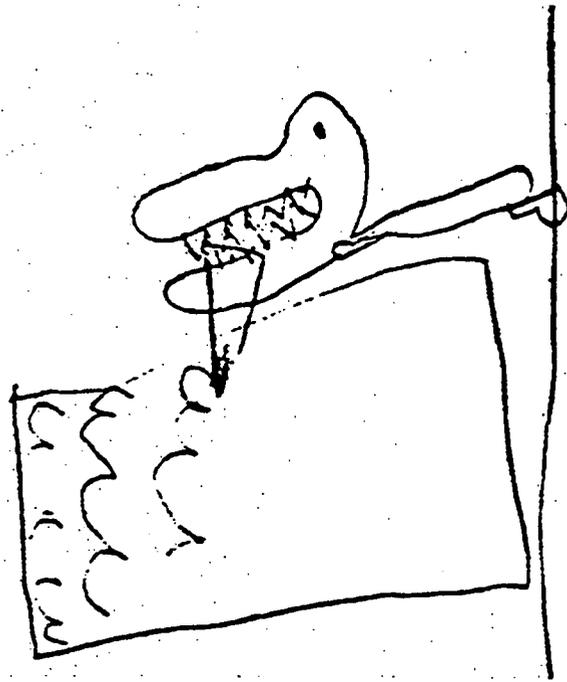
EXAMPLE 3a, 3b MEETS THE STANDARD

"I FOUND A DINOSAUR" "MY FRIEND"

Sample 3a

I Found a Dinosaur

I found a dinosaur. He was my friend. He was my hero. He is a big, nice T-Rex. He likes me too. He wanted me to sleep with him so I did. My mommy let me so I did. We slept quietly. The next morning, we ate breakfast. He was so nice. He would listen to me. He would do what I said! We wrote stories. I rode on his back. I'm glad I found him!



Sample 3b

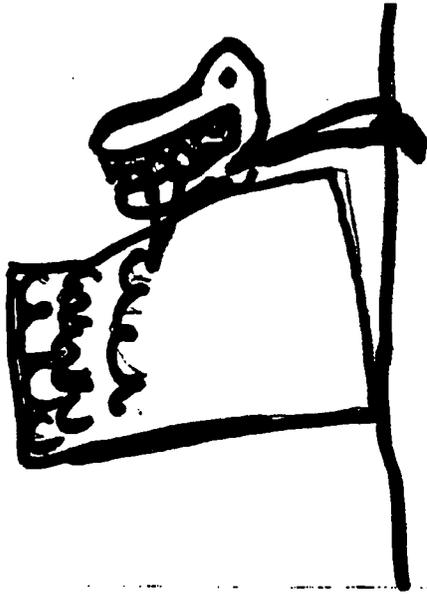
My Friend

My friend is Elizabeth. She is five and a half. She has black hair. She is tall. One day Elizabeth did a nice thing. She cleaned my room. She shared her toys and paint. She is nice. I like my friend.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story by dramatizing rather than retelling the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing

- is aware of punctuation
- engages the reader
- establishes a storyline
- begins to develop character traits
- writes relevant details
- has an awareness of closure



I found a dinosaur. He
was my friend. He
was my hero. He is a
big nice T-rex. He
likes me too. He
wanted me to

slep with him so
I did. My mommy
let me so I did. We
slip quietly.
The next morning,
we ate breakfast.
He was so nice. He
would listen to me.
He would do what I
said. We got stores.
I rode on his back.
I'm glad I found
him!

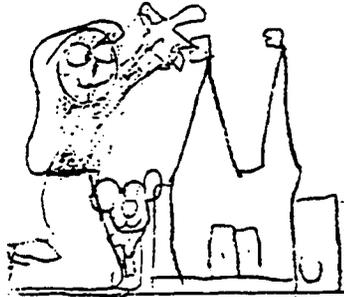


MY friend is Elisabeth.

She is five and a half.

She has black hair She is tall.

One day Elisabeth did a nice.



This She clend my room.

she shared her toys and

paint. She is nice. I like my

friend.

EXAMPLE 4a, 4b MEETS THE STANDARD

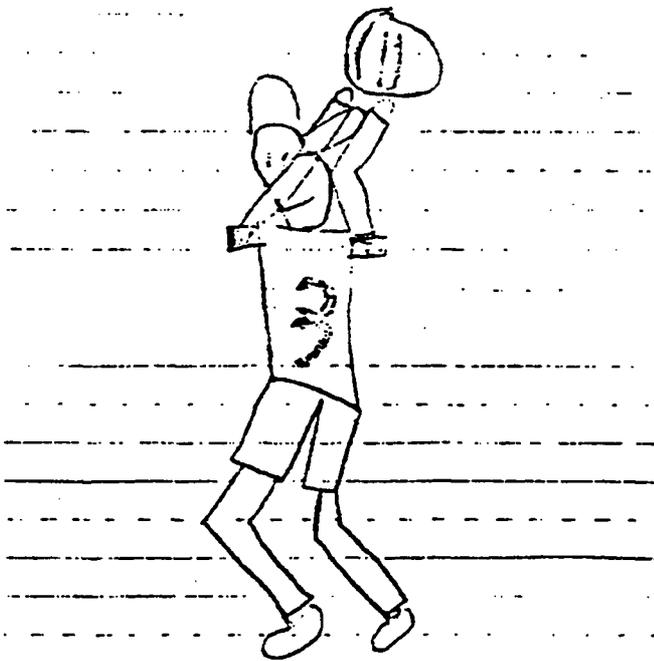
"DAVEY THE BASKETBALL PLAYER" "JULIANA AND GABI"

Sample 4a

Davey the Basketball Player

David's fun to play with. And he wears very cool clothes. And he is very smart. And he knows how to throw a basketball under his leg and make a goal in his basket. And he's rich. One day David asked if he could play basketball. And his mother said, "Yes." And D.V. David shouted, "I can play BASKETBALL!" And . . . He did.

At his first night of practice they had a fake game and his team lost 5 to 3. Game night David made a slam dunk all by himself. And his team won 0 to 5. The End



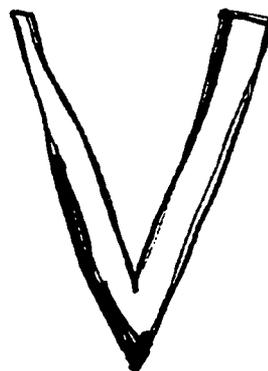
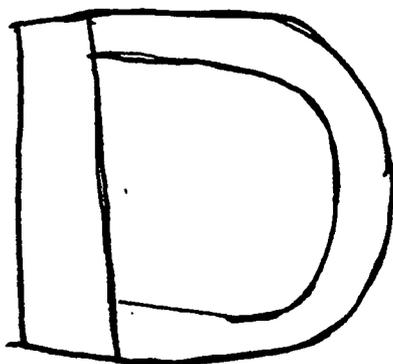
Sample 4b

Juliana and Gabi

Once upon a time there was a little girl named Gabi and a girl named Juliana. They were sisters. They loved each other. They played beauty shop. My sister has my dad's straight hair. I have my mom's curly hair. My sister has longer hair than me. We played so much we were exhausted.

What do these students know about reading and writing?

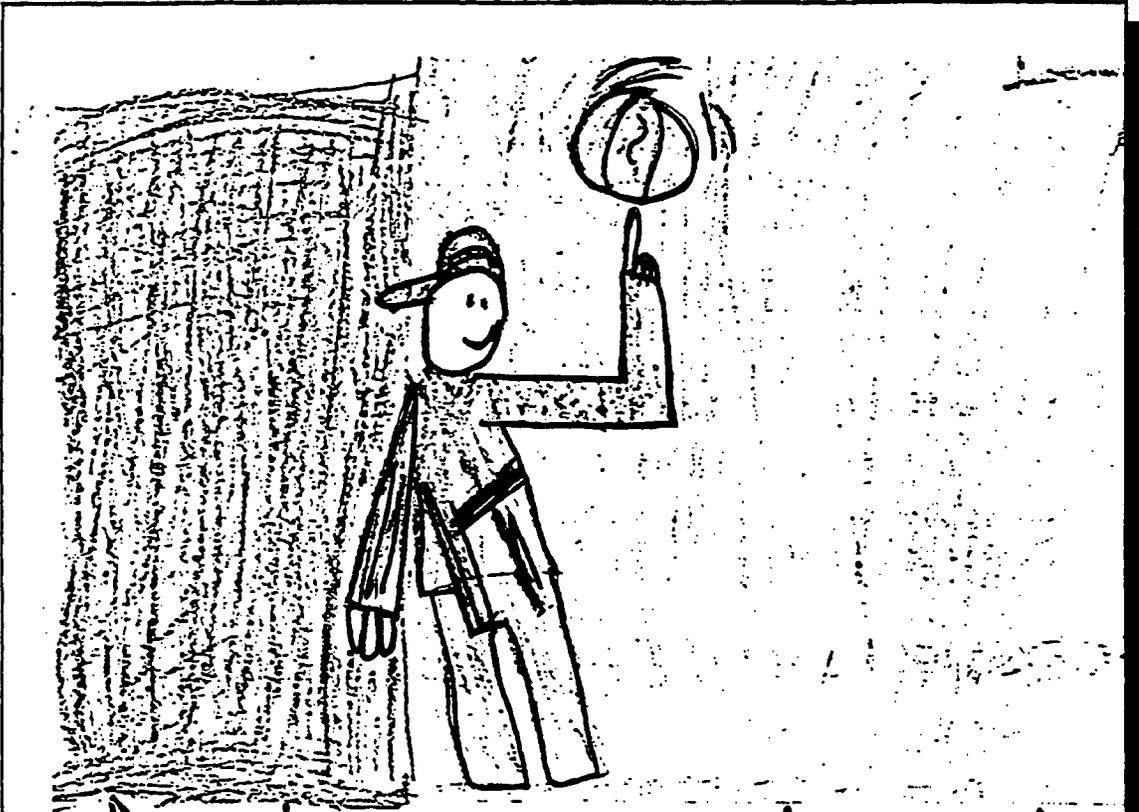
- creates a believable world through print and illustration
- develops action in the story by dramatizing rather than retelling the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing
- is aware of punctuation
- engages the reader from the beginning
- establishes a storyline
- begins to use voice
- clearly develops character traits
- writes relevant details
- closure clearly relates to beginning



DAVEY THE
BALL PLAYS

BASKET





David's fun to play with.
And he wears very cool
cloths. And he's very smart. A
He nose how to through
a basketball under his leg
and make a goal in his
basket. And he's rich.

One day David
askt if he could
play baskeit ball."

And his mother seid

yes. And D.V. David shouted

I CAN PLAY

BASKET BALL!

And...

He did.

At his first night
of practis
they had a fake game.
And his team lost
5 to 3.



Game night David

made a slam dunk

all by himself.

And his team won 10 to 5.

The end



JULIANA AND GABI.

ONCE UPON A TIME THERE
 WAS A LITTLE GIRL NAME
 GABI AND A GIRL NAME
 JULIANA. THEY WERE SISTERS.
 THEY LOVE EACH OTHER. THEY
 PLAY BUTY SHOP. MY SISTER HAS
 MY DAD SRAT HAR. I HAVE
 MY MOM CORLEY HAR. MY SISTER
 HAS LONGER HAR THAN ME



WE PLAYD SO MUCH WE WERE
EXOUSAD.

Assignment



STORY STRUCTURE: SETTING, PROBLEM, AND SOLUTION



STORY STRUCTURE: SETTING, PROBLEM, AND SOLUTION

Day 1: Identify—Listing a Variety of Settings

Materials: *Stringbean's Trip to the Shining Sea* by Vera and Jennifer Williams

Product: Setting list

Day 2: Structure—Organizing a Story's Parts

Materials: *Strega Nona* by Tomie De Paola

Product: Chart of characters, setting, problem, and solution

Day 3: Application—Connecting a Problem With Solutions

Materials: Classroom scenarios

Product: Role play of possible solutions

Day 4: Create—Writing a Narrative Account

Product: Narrative account that includes characters, setting, problem, and solution with a beginning, middle, and an ending

Notes to the Teacher 2

DAY 1: IDENTIFY—LISTING A VARIETY OF SETTINGS

Stories, even the most unusual, have certain qualities in common. Every story takes place in a specific setting. All stories have characters—some have one or two major characters with several minor ones. The major characters usually face a problem or are engaged in a grand quest.

The first stories young writers compose are usually very muddled. Characters show up and disappear erratically. Events meander. However, when a child understands that stories have a structure, story writing suddenly makes more sense. The plots are likely to have a beginning, when the problem appears; a middle, when the character deals with the problem; and then an ending, when the character solves the problem and begins living happily ever after (or not). The stories may still meander, the character may still fade in and out, but the story written by a young writer who has thought about settings, characters, problems, and solutions will have at least the rudiments of structure. This is important in creating a narrative piece.

Read *Stringbean's Trip to the Shining Sea* by Jennifer and Vera B. Williams. Discuss the story with the children. Brainstorm a list of places they like to visit. Explain to the students that published authors include special places for characters in stories. These places are called the setting of a story. Have them think of their favorite story. Ask the children to recall where the story took place—a castle, a forest, a park, etc.

Divide the students into groups of three. Give each group three familiar books and three index cards. The children may look at the pictures and/or read the first part of the story to determine the setting. On the index card have the children record the setting and draw the picture. After the children have completed the task, have the children share their information. Glue or tape the cards on chart paper and label it "A good setting for a story can be. . . ." The chart could look like this:

A GOOD SETTING FOR A STORY CAN BE . . .

castle	church	store	house	cottage	ship
party	school	rocket	museum	zoo	beach
park	forest	circus	carnival	baseball field	island
desert	mountains	pond	ocean	in Spain	moon
inside	outside	cave	jungle	farm	city

This chart should be posted in the room for future reference.

Possible Extensions

- For brainstorming setting ideas read the following books: *Harold and the Purple Crayon* by Crockett Johnson, *Amelia Hits the Road* by Marissa Moss, *America the Beautiful* by Katherine Lee Bates, *Here in Space* by David Milgrim, and *Oh, the Places You'll Go* by Dr. Suess.
- Look in magazines for pictures of locations such as farms, deserts, beaches, caves, etc. Let each child choose one setting. Allow them to share personal stories about the settings.
- Have children draw a picture of a favorite place they have visited. Trade pictures and let the children create characters for that setting. The children can write short stories or orally tell a story with the characters and setting.
- Provide large butcher paper, markers, and scissors. Tell the children to create the setting for a favorite fairy tale. Tape the paper to a table to display the setting. Tilt the table on its side and the setting becomes the backdrop for a Reader's Theater performance of the fairy tale.
- Have children sit with their eyes closed. Play some relaxing music that conjures images of an ocean, jungle, or an enchanted forest. Then tell the students to think of that setting. For example, while listening to ocean sounds say, "You have traveled to this beautiful beach with warm white sand. The crystal clear blue water is splashing softly in and out to sea. Behind you are tall palm trees with large green leaves and brown oval coconuts at the top. The wind feels warm against your face as it gently blows. You watch as the

leaves of the palm trees sway gently back and forth in the breeze. You begin to slowly walk by the edge of the sand and water. The cool water tickles over your bare feet. As you begin to walk further down the beach you see . . . Open your eyes now.” Have each child tell what happened next in the visualization. Other scenarios can be shared to allow the children to visualize different settings.

Notes to the Teacher 2

DAY 2: STRUCTURE— ORGANIZING A STORY'S PARTS

We understand that young children begin their writing efforts by retelling personal experiences. These children could continue to write slight variations of “my mom and me went to the park” for an entire semester! They begin to make their writing simply longer variations of their experiences. “We ate pizza for dinner” is expanded to “We ate pizza for dinner. Then we watched TV. We ate ice cream, too.” In order to improve, these writers need to understand how a story’s structure of characters, setting, problem, and solution offers a framework for their stories.

Young children are familiar with the structure of nursery rhymes and fairy tales. In *Mary Had a Little Lamb*, the characters are Mary, the lamb, the children; the setting is at school; the problem is that the lamb follows Mary to school; and the solution (or outcome) is that the children laughed and played. In *Snow White*, the characters are Snow White, the dwarfs, the witch, and the prince; the setting is the castle and the forest cottage; the problem is that the witch is jealous of Snow White so she gives her a poisoned apple to eat; and the solution is that when Snow White bites into the apple she falls asleep for 100 years until the handsome prince gives her a kiss.

When teachers begin to teach children about a story’s structure, the obvious place to start is with these familiar stories and published authors’ texts. By reviewing how nursery rhymes and fairy tales develop a problem and solution format, young writers begin to see how this structure is organized. When this review is extended to the works of Tomie De Paola, Marc Brown, James Marshall, Nancy Carlson, etc., young writers see a powerful model for their own stories. This review must be an on-going part of the children’s literacy experience. The “literate talk” that goes on in a classroom is a most powerful tool in shaping a young child’s reading and writing.

Draw four columns on chart paper. Label the columns Characters, Setting, Problem, and Solution. Use this chart to record a story’s parts as a regular part of the reading and writing experiences in the classroom.

Read *Strega Nona* by Tomie De Paola. Ask the children to identify the characters. Their responses should include both Strega Nona and Big Anthony, and may include Strega Amelia, the sisters from the convent, or the priest. Write the response in the correct column of the chart. Continue to fill in the chart, listing the setting (town called Calabria), problem (Big Anthony wanted to make the pasta for everyone and

the pasta pot overflowed), and solution (Strega Nona came home in time to blow the three kisses to stop the boiling).

Strega Nona by Tomie De Paola

Characters	Setting	Problem	Solution
Strega Nona Big Anthony	Calabria	Big Anthony wanted to make the pasta for everyone. The pot overflowed.	Strega Nona came home just in time to blow the three kisses and stop the boiling.

Continue this process of noting a story's structure with books such as *Lon Po Po* by Ed Young and *Nate the Great* by Marjorie Weinman Sharmat or selections from the *George and Martha* series by James Marshall or the *Miss Nelson* series by Harry Allard and James Marshall.

Using the writing process techniques, model how a problem/solution structure fits into children's writing. Suggest to the students that they draw this type of chart when planning a story. Help the students see that a personal experience, such as eating pizza, can be fictionalized into a structured story. This might serve as a mini-lesson for writing.

Extend this experience to the student's response to a reading selection. Have the children read a selection and stop them just as they are about to read the solution to the story's problem. You might mark the stopping place with a sticky-type note prior to reading or simply have the children close the book at the chosen place. Then ask the children to predict the solution. The students can write this prediction in their reading log or notebook, then go back to the text to compare their solution with the author's solution. The children can then defend their solution, suggest why the author's solution was better/worse, come up with an alternative solution, etc. This procedure offers many variations and extensions.

Possible Extensions

- Review books used in previous lessons to separate the story's structure. Make character, setting, problem, and solution charts for these stories.
- Make a cube (about 3 inches across) from heavyweight paper. Label each of the sides with a possible character to use in a story. Make additional cubes for settings, problems, and solutions. Let a child roll each cube and create a story using this information.
- Play *Rigmarole* with the class. Start an oral story with a simple beginning. Stop and ask a child to contribute the next part. Continue the oral story, stopping to allow many children to add parts to the story. Structure the oral story so that it includes characters, setting, problem, and solution.

Notes to the Teacher



DAY 3: APPLICATION— CONNECTING A PROBLEM WITH SOLUTIONS

All children solve problems in their everyday lives. It is not uncommon to see children dividing a candy bar so that each person gets an equal share, separating themselves into two teams for a game, or negotiating with a sibling for TV time. Children learn best when the learning has a personal meaning. Role playing everyday interactions with people, objects, and the environment is an effective tool.

Present the class with a scenario that could occur in the children's lives. Give enough detail to clearly present the problem. Write a brief description of the scenario on chart paper. Have the children separate into committees to discuss the problem and determine a solution. As each committee role plays the problem and their solution to the class, record this outcome on the chart paper. By listing several possible outcomes the children will discover that there is more than one answer to a problem and that a combination of answers may be the best course. Suggest to the children that talking about solutions to story problems is appropriate in a response group during the writing process. Possible classroom scenarios and the children's solutions may be similar to the following:

Problem

Juliana received a beautiful necklace from her grandmother for her birthday. Everyone saw the necklace with the gold heart when she wore it to school. Now Juliana is feeling sad because she lost her necklace. She had it when she came to school this morning, but now it is gone. How could we help Juliana?

Solutions

- Everyone could go to different parts of the room and look for it.
- Juliana could think of every place she has been and we could look in each place.
- We could make posters and hang them in the school so that if it's found, the person will know where to return it.
- We could choose partners and go to different classrooms and ask if anyone has seen the necklace.
- We could ask someone in the office to announce it over the loud-speaker.

Problem

It was very windy last night and a lot of paper and trash has blown into the school yard. What can we do to make the school yard look better?

Solutions

- We could get trash bags and go outside and pick up the trash.
- We could ask every class to pick up some trash when they go out to recess and by the end of the day it will be all cleaned up.
- We could write a note to the custodian and he could go out and pick up the trash.
- Everyone in the school could go outside and pick an area to clean up.
- We could call the Sanitation Department and they could bring a truck to put all the trash in.

Problem

Jacob forgot his lunch kit. He thinks he may have left it in his mother's car. He doesn't have enough money to buy a lunch in the cafeteria. If Jacob doesn't eat lunch he will be very hungry. How can we help Jacob solve his problem?

Solutions

- We could all give Jacob a little of our lunches until he has enough to eat.
- Jacob could go to the office to call his mother.
- The teacher could give him the money for lunch.
- We could write to the cafeteria manager and ask if Jacob could eat lunch today and pay tomorrow.
- We could all look in our lockers, our backpacks, and our pockets to see if we have any money to give to Jacob.

Problem

We are going on a field trip to the museum. We will leave school at 9 A.M. and we will return to school at 1 P.M. The problem is that we will not be in school at 11:30 for our lunch time. What can we do so that we can still eat lunch?

Solutions

- We could bring a sack lunch to school and eat in the room when we get back.
- We could bring a sack lunch to the museum and eat there.
- We could find out what class eats lunch at 1:00 and trade our lunch time for their time.
- We could go to a park and have a picnic.
- We could eat on the bus.

Problem

We work very hard each day. When we read, we take out the books. When we write, we use the paper, pencils, and markers. When we solve math problems, we use the manipulatives. We also use many other materials in our room. The problem is that the room is very messy by the end of the day. What can we do to keep our room looking nice?

Solutions

- We could have a clean-up time after we do reading, and again after we do writing, and again after we do math.
- We could stop working earlier so that we would have enough time to clean up.
- We could put some people in charge of books, and some in charge of writing materials, and some in charge of the manipulatives.
- We could watch to see who doesn't put their stuff away and they could lose some of their recess time.
- We could stay after the bell rings and clean up.

Possible Extensions

- Reread some fairy tales and ask the children how the characters could have handled their problems differently. For example, Rapunzel could have cut off her hair, tied it to the window, and climbed down herself while the witch was away. Snow White could have listened to the dwarfs and not answered the door when the witch came. Pinocchio could have tickled Monstro's insides with a seagull's feather and escaped when he laughed.
- Review some of the stories read in the two previous lessons and ask if the problem in each could have been solved differently.
- Watch for opportunities to solve problems that arise in the classroom. The children could brainstorm solutions as a whole group or in committees and vote for the best answer.
- Collect magazine pictures that illustrate a problem familiar to the students. Have the children examine the picture to determine the problem. Then children could work in small groups or independently to decide on a solution.

Notes to the Teacher 2

DAY 4: CREATE—WRITING A NARRATIVE ACCOUNT

In previous assignments, the students have

- told stories orally;
- put thoughts on paper with words;
- used a beginning, middle, and ending;
- strengthened characters; and
- structured stories within a familiar format.

Pulling all of this learning together to compose a narrative account is now the writer's focus. These young writers need the assistance of you, the teacher, and the predictable routine of writing process to support their efforts.

Using the writing process format, expect the children to compose a draft that includes characters, setting, problem, and solution with a beginning, middle, and an ending. Continue to introduce the steps of the writing process, leading the children to use peer response groups for revision suggestions. Teach revision methods so that the children can improve their drafts. Teach simple editing techniques to improve the conventions of the writing. Make connections between the students' writing and the writing of published authors. Strengthen the notion of "thinking like writers." Offer suggestions for publishing the work. Continue to conclude the writing period with time for the students to read their drafts aloud and receive feedback from their peers.



As students discuss picture book stories and develop their own oral stories they work on and provide evidence for the following standards:

READING

E1b—Some of the features of this standard which are addressed include:

- makes warranted and responsible assertions about the texts;
- supports assertions with elaborated and convincing evidence;
- draws the texts together to compare and contrast themes, characters, and ideas;
- makes connections; and
- evaluates writing strategies and elements of the author's craft.

E1c—Some of the features of this standard which are addressed include:

- restates or summarizes information; relates new information to prior knowledge and experience;
- extends ideas; and
- makes connections to related topics or information.

WRITING

E2b—Some of the features of this standard which are addressed include:

- engages the reader by establishing a context;
- advances a judgment that is interpretive and analytic;
- supports a judgment through references to the text, references to other works, authors, or non-print media, or references to personal knowledge;
- demonstrates an understanding of the literary work; and
- provides a sense of closure to the writing.

E2c—Some of the features of this standard which are addressed include:

- creates an organizing structure;
- includes sensory and concrete language to develop plot and character;
- develops characters; and
- provides a sense of closure to the writing.

SPEAKING, LISTENING, AND VIEWING

E3a—Some of the features of this standard which are addressed include:

- initiates new topics in addition to responding to adult-initiated topics; and
- responds to questions with appropriate elaboration.

E3b—Some of the features of this standard which are addressed include:

- displays appropriate turn-taking behaviors;
- offers own opinion forcefully without dominating;
- responds appropriately to comments and questions;
- volunteers contributions and responds when directly solicited by teacher or discussion leader;
- gives reasons in support of opinions expressed; and
- clarifies, illustrates, or expands on a response when asked to do so.

Links to Portfolio



746

Students' work in this assignment may produce their best work of an account (a story) for Entry Slip #3 in the Writing Exhibit of the New Standards portfolio system.



NARRATIVE ESSAY

The student:

- creates a believable world for the reader;
- develops the action of the story through illustrations and text;
- uses relevant and important details;
- chooses precise words and uses concrete details;
- uses sentence format;
- organizes thoughts effectively;
- has a beginning;
- moves through a series of at least three events;
- ends with a sense of closure;
- presents character effectively;
- develops character through recognition of personality traits;
- uses simple problem/solution format; and
- extends the story through elaboration.

Sample Student Work

Meets the Standard



5

Story Structure: Setting, Problem, and Solution

EXAMPLE 1a, 1b MEETS THE STANDARD

"KARATE TROUBLE" "THE FUNNY DOG"

Sample 1a

Karate Trouble

One day I was watching TV and I got Karate Trouble. I cried, "Mom, can I learn Karate?" "No!" said mom. And then mom said, "Your sister got kicked in Karate." "Then I won't do Karate."

The End

and I got Karate
trouble. I cried "mom
can I learn Karate?"
"No!" said mom. And then
mom said, "Your sister
got kicked in Karate."
Then I won't do Karate.

Sample 1a

The Funny Dog

One day a dog was chasing a cat because dogs like chasing cats. So he skated after the cat. He drove his car after the cat. He flew an airplane after the cat. Then he was tired of chasing the cat. He rested. Then he tried one more time. He couldn't catch her so he made friends with the cat. They both rested because they were tired.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing
- is aware of punctuation

- restates personal experience
- uses character description
- writes simple details
- has an awareness of closure
- uses simple problem/solution format

The first writer's narrative is a simple exchange of dialogue where a problem is introduced and solved without much elaboration. The second writer chose a cartoon-like format that introduces a problem and solution through a series of events without much elaboration.

Karate trouble.

One day I was
 working tv and I got Karate
 trouble. I chided "mom Can I
 I Learn Karate." "nop" said
 mom. and then, mom said "Your
 sister got kicked in Karate."
 "Then I won't do Karate."

The End

The Funny Dog

One day a dog was chasing a cat because dogs like chasing cats so he skates after the cat. He drove his car after the cat. He flew an airplane after the cat. Then he was tired of chasing the cat. He rested. Then he tried one more time. He couldn't catch her so he made friends with the cat. They both rested because they were tired.

EXAMPLE 2a, 2b
MEETS THE STANDARD

"THE HAPPY GIRL"
"THE BEST SHARK"

Sample 2a

The Happy Girl

Once upon a time there was a little girl. The girl was happy because it was the first day of school. So she got right up and left. But the girl got into traffic. She turned to take a short cut but she got lost. She got out of the car and said, "I am going to be late for school." She was sad. She called the school and said, "I'm going to be late." "OK" they said. Soon the traffic moved and she got to school. She was happy to be at school.

Happy
on a time
el girl. The
h... it...

Sample 2b

The Best Shark

One day all the big sharks made fun of the little shark because he was afraid of lots of things. The little shark was so angry. Suddenly he had an idea. He went to the junk yard and picked up a lot of junk. He went to his cave and he invented a robot. There was a man in the sea who wanted to capture the sharks. When the little shark saw him he sent the robot. The robot threw the man out of the sea. The big sharks all came over to the little shark. They said, "Thank you!" After that they were all friends.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing
- is aware of punctuation
- retells personal experience in story form
- uses character description and infers character trait
- writes basic details
- has an awareness of closure
- uses simple problem/solution format

There is a clear relationship between the problem and the solution in these stories. However, the description and elaboration leave the reader with questions about both stories such as: Who was driving the car? How did the author feel when she saw the traffic? What was the little shark's idea that resulted in him inventing a robot?

The Happy Girl

Once upon a time there was a little girl. The girl was happy because it was the first day of school. So she got into the car and left. But the girl got into traffic. She tried to take a short cut but she got lost.

She got out of the car and said "I am going to be late for school". She was sad. She called the school.

and sed "im going to be lat"
Ok thay sed. Soon the
trafik movd and she
got to skool. She wus
happy to be at skool

The Best Shark

One day All the BIG sharks made fun of the little shark because he was afraid of lots of things. The little shark was so angry. suddenly he had a idea.

he went to the Junk Yard and picked up a lot of Junk. he went to his cave and he invited a robot. there was a man in the sea who wanted to capture the sharks. when the little

shark saw him present the robot
The robot threw the man out
of the sea. The big sharks all
came over to the little shark.
They said "thank you!" after that
they were all friends.

**EXAMPLE 3a, 3b
MEETS THE STANDARD**

“BRAVE SENJI”
“ONE DAY ...”

Sample 3a

Brave Senji

One day me and my dog Senji went to the park to play Frisbee. There was a burglar at the park and he tried to steal my bike. Senji bit him on the bottom and he yelled, “Ahhh.” The burglar got in his car and rode away. The police got him and he went to jail. I petted Senji and said, “Let’s go home.”

One day Ta
Elizabeth
went to th
Worth Zoo
went to, se

Sample 3b

One day Talor, Katie, Elizabeth, and I went to the Fort Worth Zoo. First, we went to see the monkeys. Next, we saw the meerkats. We saw them play with each other. We also saw a pregnant one. Then we decided the elephant’s were last because we all like elephants. After we saw the lions, tigers, and bears, we went to the elephants. We saw one take a bath. We also saw baby elephants. After that we walked out of the Fort Worth Zoo to the car.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story by dramatizing rather than retelling the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing

- is aware of punctuation
- engages the reader
- establishes a storyline
- begins to develop character traits
- writes relevant details
- has an awareness of closure
- uses simple problem/solution

These writers clearly know their audience. The first author engages the reader with a familiar scenario and then states the problem. His characterization is clear and he uses the dog (biting the burglar on the bottom) to hold the interest of his seven-year-old classmates. His straightforward story reveals an emerging sense of voice. The second author engages her audience with a story about friends going to the zoo. While the problem is merely implied, the author uses a series of events to carry the story. The elaboration of each event holds her classmates' interest.

brve seni

ONE day me and my dog
senji went to the park
to play Frisbe. There
was a Burgler at the
park and he tried to
steal MY bike. SENJI
BIT HIM ON THE
Bottom and he yells "Ahhh"
The burgler got in his
car and rode AWAY.
The Police got him and
he went to Jail. I
Petit SENJI and said "lets
go Home"

One day Talor, Katie,
Elizabeth, and I
went to the Fort
Worth Zoo. First we
went to see the
monkeys. Next we

saw the meerkats.
We saw them play
with each other. We
also saw a peregrine
one. Then we decided
the elephants were

last. Because we all like
elephants. After we
saw the lion's, tiger's,
and bear's we went
to the elephant's. We
saw one take a
3.

bath. We also saw baby
elephants. After that
we walked out of
the Fort Worth Zoo
to the car.

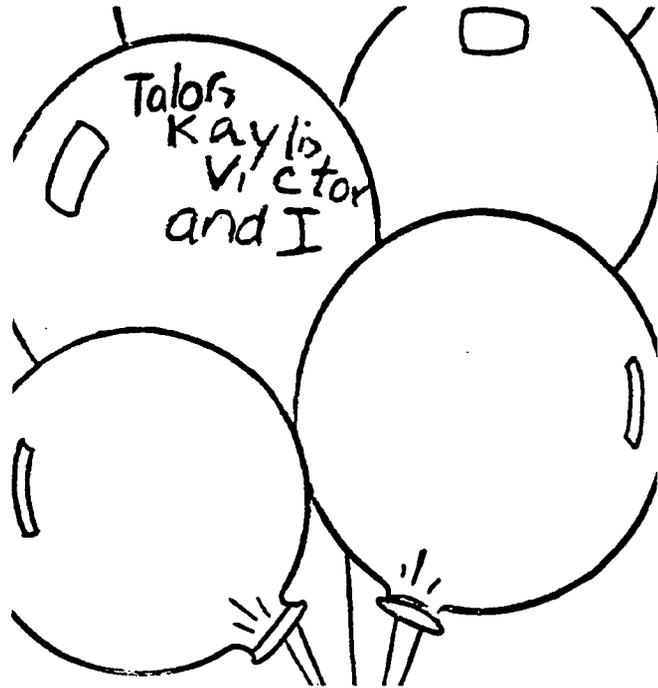
**EXAMPLE 4a, 4b
MEETS THE STANDARD**

**“UNGRATEFUL DOG”
“TALOR, KAYLI, VICTOR AND I”**

Sample 4a

Ungrateful Dog

Once there was a cat. He was white. He liked being white when he got in front of something white he would blend in with it. But at night he does not like being white because it is easy for dogs to see him. One night a dog was chasing the cat and he chased him to a cliff. The cat stopped but the dog could not stop and fell off the cliff. When the cat looked down, the dog was hanging on a branch right below the edge of the cliff. The cat saw that the branch was about to break off, so the cat helped the dog up. But when the dog was up he didn't even say, "Thank you." to the cat.



Sample 4a

Talor, Kayli, Victor and I

One day I asked my mom if I could invite my friends. She said, "Yes." So I called Victor and invited him to my party. He said, "Yes!" Then I called Kayli and she said, "Yes!" Then I called Talor. She said, "Yes!" The next day everybody came except Talor. So we called Talor and her mom said she should be on her way. We were worried. Then we got flashlights for each of us. Then we started to look for her. Then we saw the highway. We saw a wreck. She was hurt. The taxi was going too fast. She had to go to the hospital. While Talor was at the hospital we made a surprise party for her. A week later she came out of the hospital. Kayli, Victor, and I hid in the closet. She came in my room. "Surprise!" we yelled. She felt HAPPY! We all enjoyed the party.

What do these students know about reading and writing?

- creates a believable world through print and illustration
- develops action in the story by dramatizing rather than retelling the story
- records whole thoughts in print
- uses upper and lower case letters
- matches beginning, middle, and ending sounds
- uses simple sentence format
- is aware of spacing
- is aware of punctuation
- engages the reader from the beginning
- establishes a storyline
- begins to use voice
- clearly develops character traits
- writes relevant details
- closure clearly relates to beginning
- uses a simple problem/solution format
- extends story through elaboration

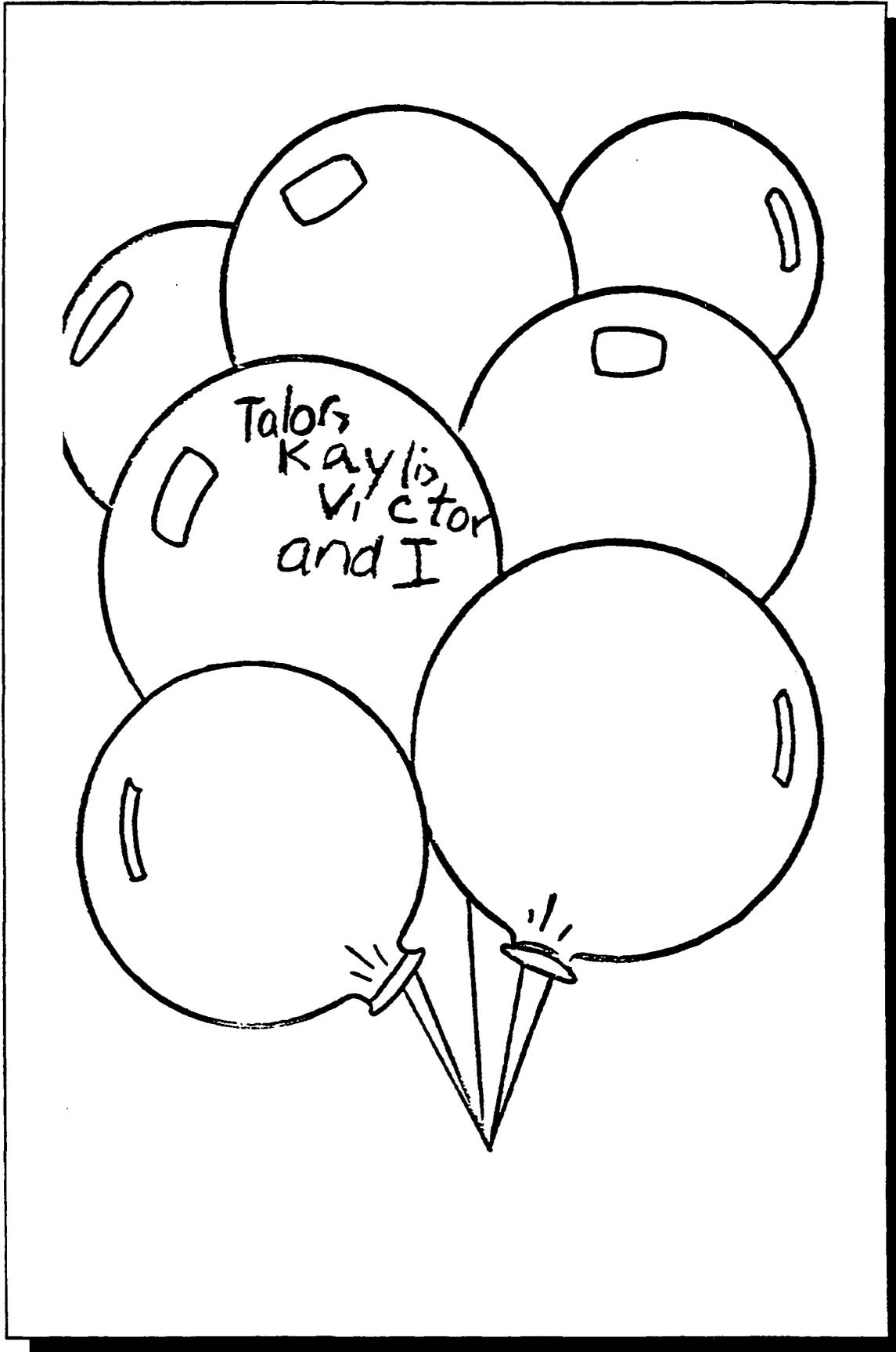
These writers understand the structure of a story. Both stories include characters, setting, problem, and solution with a beginning, middle, and an ending. The first author included a second problem in her story when the first problem concluded unhappily in a car wreck. Each of the stories has a rising action that holds the audience's attention. Both writers extend the story through elaboration.

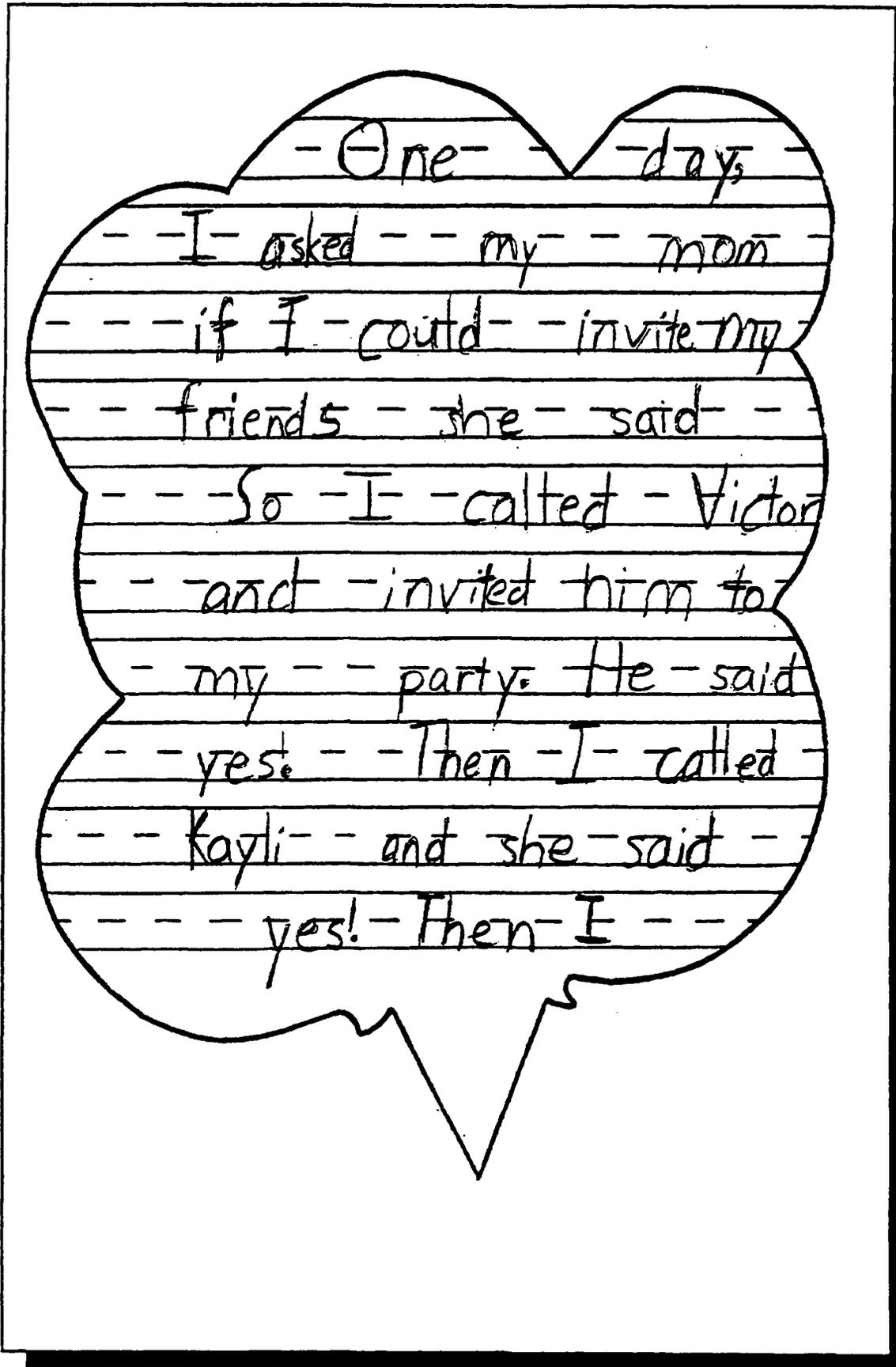
Un gratefull dog

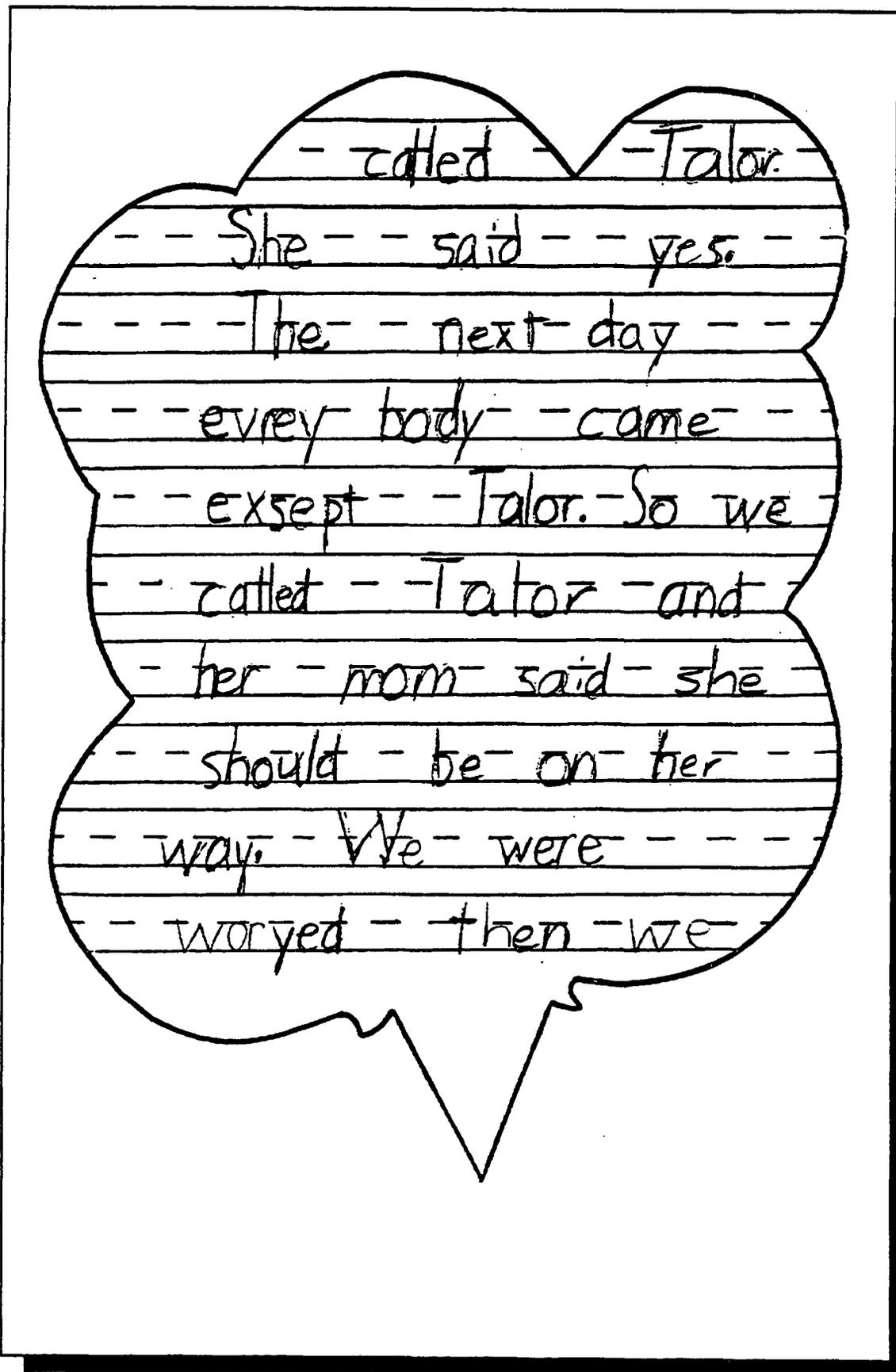


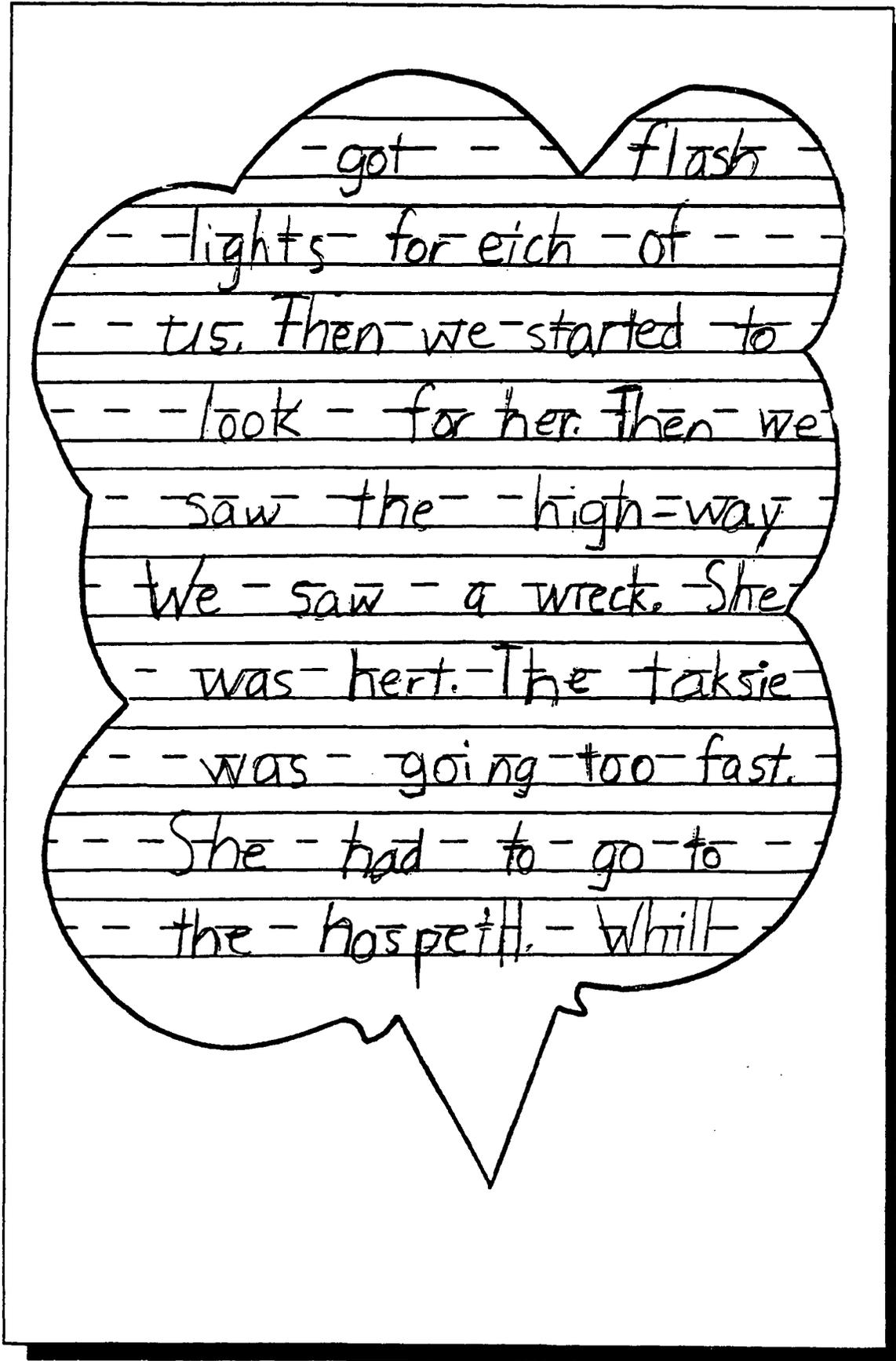
Once there was a cat. He was white. He liked being white because when he got in front of something white he would blend in with it. But at night he does not like being white because it isix for dogs to see him.

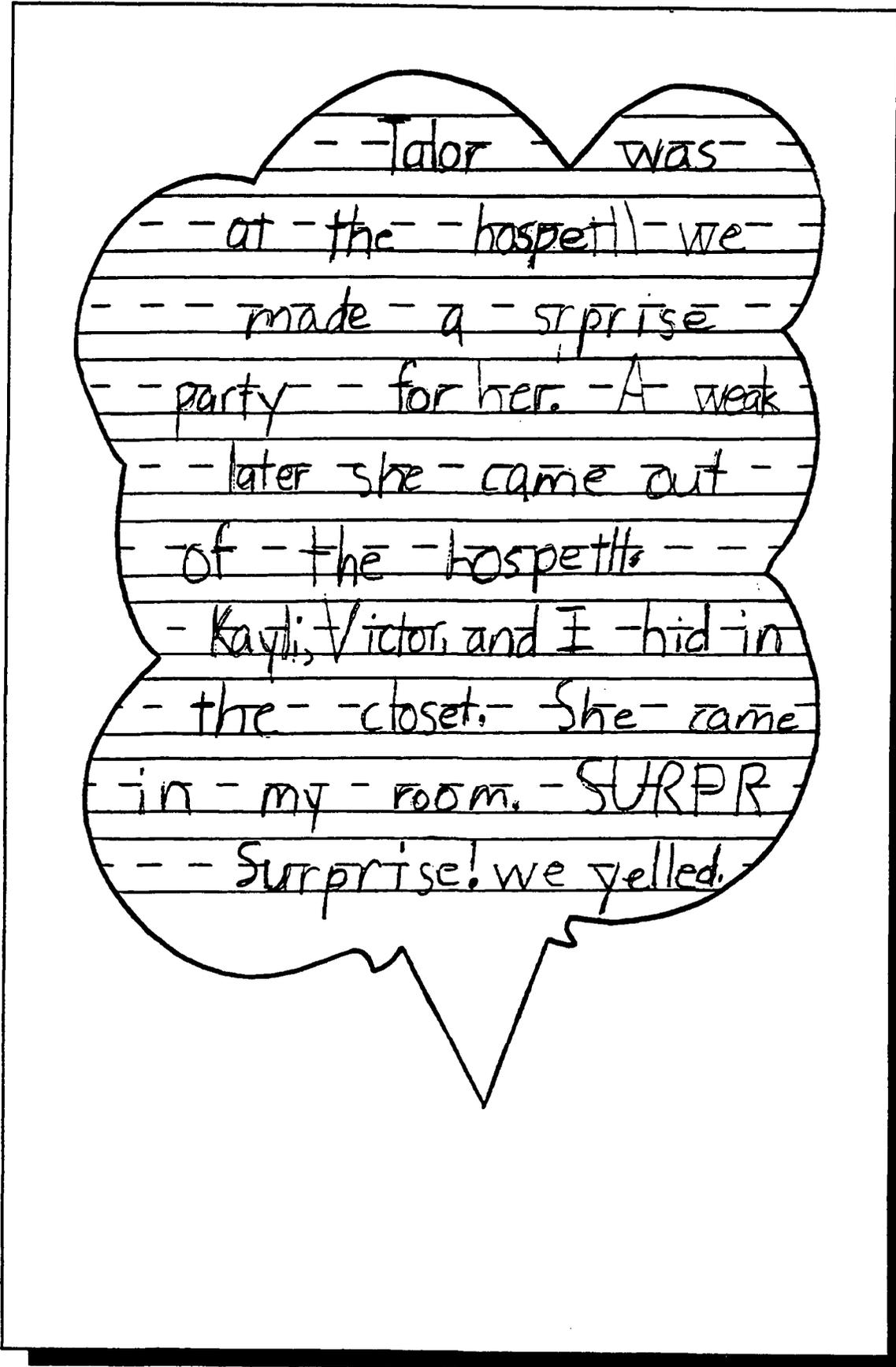
One night a dog was chasing the cat. And chased him to a cliff. The cat stopped but the dog could not stop and fell off the cliff. When the cat looked down the dog was hanging on a branch right below the edge of the cliff. The cat saw that the branch was about to break off so the cat helped the dog up but when the dog was up he didn't even say thank you to the cat.

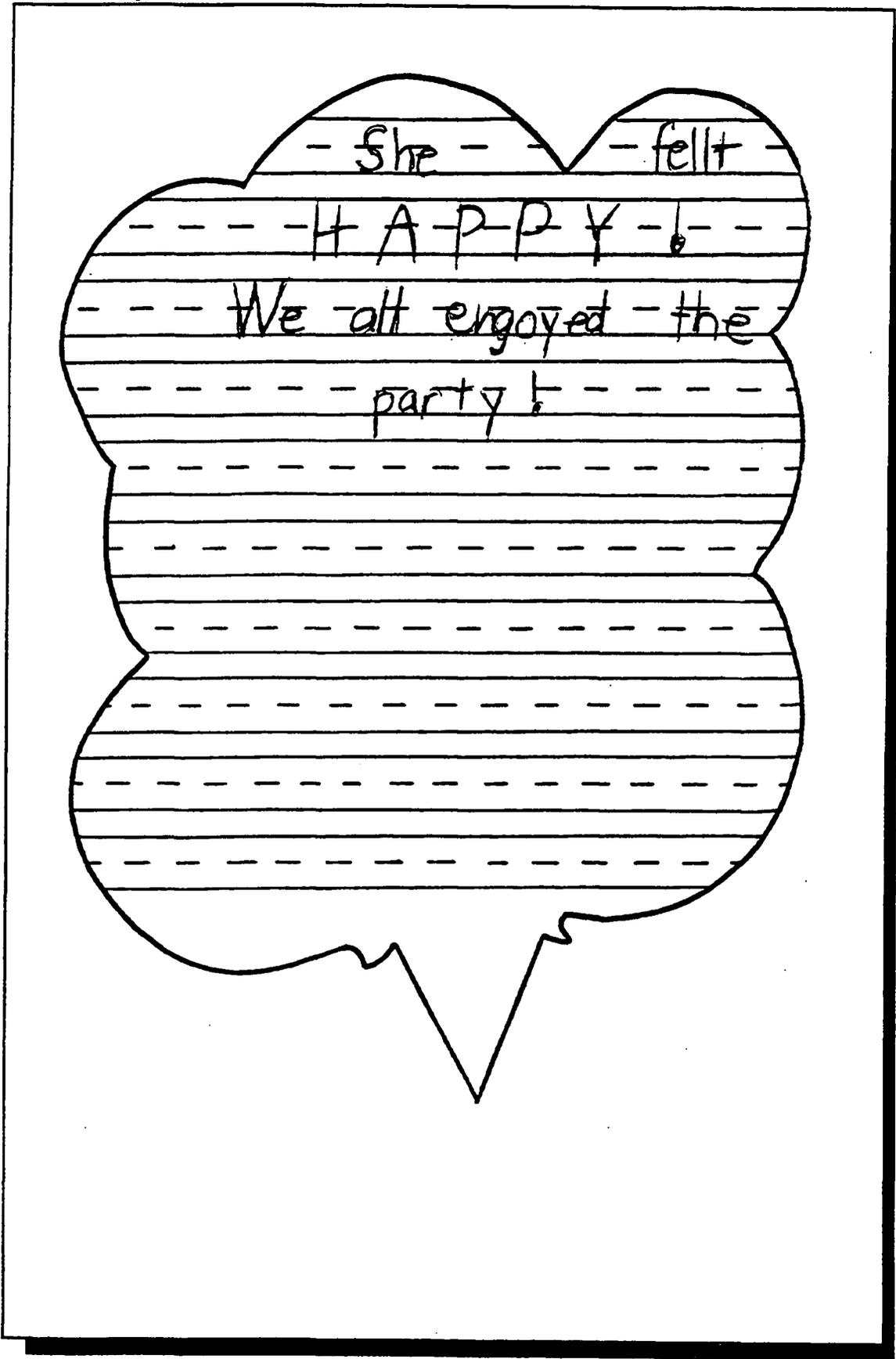












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FEB 4 2000
PLANNING, RESEARCH
AND PROFESSIONAL
DEVELOPMENT

Application

Name: Eugenio MARIA de Hostas

vol 2 (1 of 1)

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For internal use only

total
books: 3

TABLE OF CONTENTS

Amendment to Items 3 and 4 (Partner) 2

Amendment to Attachment III-12 (Admissions Policy) 163

Amendment to Attachment III-18 (Discipline Code) 167

Amendment to Attachment III-20 177

Amendment to Attachment III-21 178

Amendment to Attachment III-22 179

Amendment to Attachment III-23 180

Amendment to Attachment IV-26 181

Amendment to Attachment V-30 182

Amendment to Attachment VI-33 184

Amendment to Attachment VI-35 185

Amendment to Attachment VII-43 187

Amendment to Attachment VIII-46 189

Amendment to Attachment IX-52 190

Amendment to Attachments IX-54, 55, 56 191

Amendment to Attachments X-60 212

RECEIVED

Amendment to Items 3 and 4 (Partner) January 13, 2000

Please clarify the relationship of the charter school to the Ibero-American Action League, Inc. and the League's ("League") role and responsibility, if any, to the charter school.

The Ibero-American Action League (IAAL) will provide management, fundraising and clerical support to Eugenio Maria de Hostos Charter School (EMHCS) through September, 2000. These services will be provided at no cost to the Charter School. The President & CEO of Ibero will be a member of the Charter School's Board of Trustee. The Charter School will enter into a lease agreement with the Ibero American Development Corporation (IADC), an affiliate of IAAL. IADC is the owner of the 938 Clifford Avenue building (Concordia Hall) where the Charter School will be located.

- a. See attached IAAL Certificate of Incorporation
- b. See attached IAAL By Laws
- c. See attached IAAL 1997 & 1998 Federal & State Returns
- d. See attached IAAL 1997 & 1998 Audits
- e. The Charter School will enter into a formal contractual relationship with the IAAL for the use of \$230,000 credit line during the start-up period since the school does not have a financial track record (see IAAL letter of commitment attached).
- f. IAAL has no relationship with other public or nonpublic schools in New York or any other state.

FEB 13 1990

CERTIFICATE OF AMENDMENT
OF
CERTIFICATE OF INCORPORATION
OF
IBERO-AMERICAN ACTION LEAGUE, INC.

Under Section 803 of the Not-for-Profit Corporation Law

We the undersigned Chairperson of the Board of Directors and Secretary of Ibero-American Action League, Inc., hereby certify:

1. The name of the Corporation is Ibero-American Action League, Inc. The Corporation was formed under the name Iberoamerican Action League, Inc.

2. The Certificate of Incorporation of the Corporation was filed by the Department of State on July 10, 1968. The Corporation was formed under the Membership Corporations Law.

3. The Corporation is a Corporation as defined in subparagraph (a)(5) of Section 102 of the Not-for-Profit Corporation Law. The Corporation is and shall remain a type B Corporation under Section 201 of the Not-for-Profit Corporation Law.

4. The Certificate of Incorporation is amended by adding additional purposes as new paragraphs 5 (i) through 5 (k). Paragraphs 5 (i), 5 (j) and 5 (k) shall read as follows:

(i) To sponsor social, recreational and educational activities for children and adults affected by minimal brain disfunction, a learning disability, neurological impairment or a developmental disability.

(j) To establish, operate and maintain workshops, day programs, places of employment and residences for children and adults suffering from such disorders.

(k) To own, establish, lease and maintain supportive apartments, supervised community residences, intermediate care facilities, supportive work, sheltered workshops, day training programs, day treatment programs and sponsor family care homes for the care, custody or treatment of developmentally disabled persons and mentally retarded persons and/or persons suffering from the above disorders.

(l) Nothing herein shall authorize the corporation to operate or maintain a nursery school, elementary school or secondary school.

5. This amendment to the Certificate of

Incorporation was authorized by a vote of a majority of the entire Board of Directors of the Corporation.

6. The Secretary of State is designated as agent of the Corporation upon whom process against it may be served and the post office address to which the Secretary of State shall mail a copy of any process against it served upon him is: 817 East Main Street, Rochester, New York 14605.

IN WITNESS WHEREOF, we have signed this Certificate of Amendment this 29th day of January, 1990 and hereby affirm the statements contained herein are true under the penalties of perjury.


Daisy Alomar-Hamza, Chairperson
of the Board of Directors


AIDA RIVAS, Secretary



44 HOLLAND AVENUE • ALBANY • NEW YORK • 12229-0001
(518) 473-1997

ARTHUR Y. WEBB
Commissioner

KNOW ALL PERSONS BY THESE PRESENTS

Pursuant to the provisions of Section 16.07 of the Mental Hygiene Law and subdivision (g) of Section 404 of the Not-for-Profit Corporation Law, approval is hereby given to the filing of the annexed Certificate of Amendment of the Certificate of Incorporation of

IBERO - AMERICAN ACTION LEAGUE, INC.

This approval shall not be construed as an authorization for the corporation to engage in any activity for which the provisions of Article 16 of the Mental Hygiene Law require an Operating Certificate to be issued by the Office of Mental Retardation and Developmental Disabilities unless said corporation has been issued such Operating Certificate, nor shall it be construed to eliminate the need for the said corporation to meet any and all of the requirements and conditions precedent set forth in Article 16 of the Mental Hygiene Law and the regulations promulgated thereunder for the issuance of said Operating Certificate.

In Witness Whereof this instrument is executed this 6th day of February in the year 1990.

Arthur Y. Webb
Commissioner

By: 

David R. Steindorf, Ph.D.
Assistant Commissioner
Upstate Operations
Office of Mental Retardation and
Developmental Disabilities





STATE OF NEW YORK
DEPARTMENT OF LAW
ALBANY 12224

ROBERT ABRAMS
ATTORNEY GENERAL

JAMES G. MCSPARRON
DEPUTY FIRST ASSISTANT
ATTORNEY GENERAL

Telephone: (518) 473-3683

February 12, 1990

Stuart M. Cook
Davidson, Fink, Cook
and Gates
Attorneys and Counselors at Law
900 First Federal Plaza
Rochester, NY 14614

Dear Mr. Cook:

RE: IBERO AMERICAN ACTION LEAGUE, INC.

Due and timely service of the notice of application for the approval of the proposed certificate of amendment to the certificate of incorporation of the above-entitled organization is hereby admitted.

The Attorney General does not intend to appear at the time of application.

Very truly yours,

ROBERT ABRAMS
Attorney General

By:

RICHARD S. REDLO
Assistant Attorney General

The undersigned, a Justice of the Supreme Court of the State of New York, Seventh Judicial District, does hereby approve the foregoing Certificate of Amendment of the Certificate of Incorporation.

DATED:

8 March 1990


JUSTICE OF THE SUPREME COURT

CERTIFICATE OF INCORPORATION

OF

IBEROAMERICAN ACTION LEAGUE, INC.

PURSUANT TO THE MEMBERSHIP CORPORATION LAW

We, the undersigned, for the purpose of creation of a membership corporation pursuant to the New York Membership Corporation Law, do hereby certify as follows:

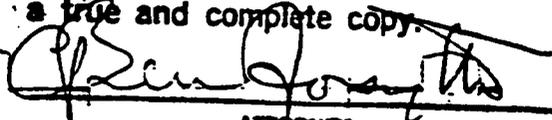
1.) The name of the proposed corporation, hereinafter referred to as the "Corporation", is

IBEROAMERICAN ACTION LEAGUE, INC.

2.) The purpose for which the Corporation is to be formed is:

- a. To foster a spirit of community among the Latins of the counties of Monroe, Livingston, Wayne, Cayuga, Ontario, Yates, Tompkins, Tioga, ~~Chemung~~, Steuben, Schuyler, Seneca and surrounding areas.
- b. To develop and furnish services to the entire community indicated by the above mentioned areas.
- c. To promote and motivate activities for the educational, economic, and social progress of the entire community of the areas indicated under Purpose 1 in accordance with the possibilities of the Corporation.
- d. To coordinate efforts with other Federal, State and local agencies soliciting from them economic cooperation and technical assistance.

It is hereby CERTIFIED that the within copy has been compared by me with the original and found to be a true and complete copy.


ATTORNEY

00 764

e. To see to the obtaining of the necessary funds for the realization of these purposes.

f. To receive and administer the funds obtained.

and generally to do all things which may be consistent with the carrying out of such objects. Notwithstanding anything herein to the contrary, the Corporation shall exercise only such powers as are in furtherance of the exempt purposes of organizations as set forth in Section 501 c of the Internal Revenue Code and its regulations as the same now exists or as they may hereafter be from time to time amended.

The Corporation shall not be operated for a profit and no part of the net earnings of the Corporation shall inure to the benefit of any individual member, nor shall any of such net earnings or the profits or assets of the Corporation be used other than for the purposes of the Corporation. No substantial part of the activities of the Corporation shall consist of carrying on propaganda or otherwise attempting to influence legislation.

In the event of liquidation, dissolution or winding up of the Corporation whether voluntary or involuntary, or by operation of law, none of the property or other assets of Corporation, nor any of the proceeds thereof, shall be distributed or divided among any members of the Corporation.

g. The Corporation shall not undertake any activities described in Section 11 of the Membership Corporation Law or Section 35 of the Social Services Law of New York.

-2-

3.) The territory in which the operations of the Corporation are to be principally conducted is Monroe County, Livingston County, Wayne County, Cayuga County, Ontario County, Yates County, Tompkins County, Tioga County, Chemung County, Steuben County, Schuyler County, Seneca County and surrounding areas.

4.) The principal office of the Corporation is to be located in the City of Rochester, County of Monroe, New York.

5.) The number of directors of the Corporation shall be not less than five (5) nor more than fifteen (15).

6.) The names and residence of the Directors until the first annual meeting of the Corporation are as follows:

<u>Name</u>	<u>Residence</u>
Edward S. Rivera Domingo Martinez, Jr. Marcelino E. Weiss	<div style="background-color: black; width: 100px; height: 15px; display: inline-block;"></div> Rochester N.Y. <div style="background-color: black; width: 100px; height: 15px; display: inline-block;"></div> Rochester N.Y. <div style="background-color: black; width: 100px; height: 15px; display: inline-block;"></div> Rochester N.Y.

REDACTED

Jorge Colón
Roger F. Baylin

[REDACTED]

786-1

[REDACTED]

000001/1/1

7.) All of the subscribers to this Certificate of Incorporation are of full age; that all of them are citizens of the United States; that all of them are residents of the State of New York; and that all of the persons named as Directors are citizens of the United States and residents of the State of New York, except the following:

Marcelino E. Weiss

IN WITNESS WHEREOF, we have made, subscribed, and acknowledged this certificate this 10th day of March, 1968.

[Signature] (L.S.)

[Signature] (L.S.)

Marcelino E. Weiss (L.S.)

[Signature] (L.S.)

[Signature] (L.S.)

REDACTED

STATE OF NEW YORK)
COUNTY OF MONROE) ss:
City of Rochester

On this *10th* day of *MARCH*, 1968, before me personally came EDWIN S. RIVERA, DOMINGO MARTINEZ, JR., MARCELINO E. WEISS, JORGE COLON, AND ROGER F. BAGLIN, to me personally and known to me to be the individuals described in the foregoing instrument, and they acknowledged to me that they executed the same.

Robert P. Heilm
Notary Public
Comm. of Deeds

STATE OF NEW YORK)
COUNTY OF MONROE) ss:
City of Rochester

Roger F. Baglin being duly sworn, deposes and says:

That he is a subscriber to the foregoing Certificate of Incorporation; that all of the subscribers to said Certificate of Incorporation are of full age, citizens of the United States, residents of the State of New York, and that all persons named in said Certificate of Incorporation as Directors are citizens of the United States and residents of the State of New York, except the following:

Marcelino E. Weiss

That no previous application has been made to any Justice of the Supreme Court for an order approving said Certificate of Incorporation and consenting that the same be filed.

Robert H. Lylin

Sworn to before me this
10th day of MARCH, 1968

Robert P. Peck
Notary Public
Comm. of Peck

I, a Justice of the
Supreme Court of the State of New York, Seventh Judicial
District, do hereby approve the foregoing Certificate of
Incorporation of the IBEROAMERICAN ACTION LEAGUE, INC, and
consent that the same be filed.

DATED: Rochester, New York

Justice of the Supreme Court,
Seventh Judicial District, of
the State of New York

At a Special Term of the Supreme Court held in and for the Seventh Judicial District and the County of Monroe, at the Hall of Justice in the City of Rochester, New York, on the 26 day of ~~May~~ ^{June}, 1968.

PRESENT: HON. Marshall E Livingston
Justice of the Supreme Court.

An application having been made to me for the approval of the attached Certificate of Incorporation, and the applicant having presented due proof of service a copy of this Certificate and a Notice of this Application on the Attorney General of the State of New York at least five (5) days before this date, and FORSYTH, FORSYTH & NEILON having appeared for the application and the Attorney General not having opposed,

I, the Undersigned, a Justice of the Supreme Court of the State of New York, of the Seventh Judicial District, do hereby approve the Certificate of Incorporation of the IBEROAMERICAN ACTION LEAGUE, INC.; and consent that the same be filed.

Marshall E Livingston
Justice of the Supreme Court

BYLAWS
OF
IBERO-AMERICAN ACTION LEAGUE, INC.

Amended July 20, 1995

ARTICLE I
PURPOSE AND ACTIVITIES

The purpose of IBERO-AMERICAN ACTION LEAGUE, INC. (the "Corporation") shall be as follows:

- 1.1 To foster a spirit of community among Hispanics located in the State of New York and, specifically, in those areas of New York set forth in the Certificate of Incorporation.
- 1.2 To propose, develop and operate services and programs for the benefit of the entire Hispanic community of New York State.
- 1.3 To promote, plan, develop and operate programs, services and activities for the educational, economic and social progress of the entire Hispanic community of New York State and, specifically, the areas set forth in the Certificate of Incorporation.
- 1.4 To render assistance to economically and socially disadvantaged persons of Hispanic origin in the areas served by the Corporation.
- 1.5 To conduct such activities as may be necessary to obtain funds and financial support for the realization of the above described purposes, including the charging of fees where feasible and consistent with the laws and regulations under which the Corporation is required to operate.
- 1.6 To take such action as is necessary to research what assistance, both economic and technical, is available to the Corporation, from governmental and non-profit sources, and to take all action necessary to file such applications as may be appropriate with federal, state and local agencies, including the coordination of efforts with other federal, state

agencies, including the coordination of efforts with other federal, state and local agencies and governmental units, to obtain economic support and technical assistance consistent with the purposes of the Corporation.

- 1.7 To take all actions necessary to receive and administer funds necessary to the functioning of the Corporation.
- 1.8 To own real and personal property which may be used for the purposes set forth in this Article.
- 1.9 The Corporation is not organized for pecuniary profit nor shall it have any power to issue certificate of stock or declare dividends, and no part of its net earnings shall inure to the benefit of any member, director or individual.
- 1.10 Notwithstanding any other provision of these ByLaws, no director, officer, employee or representative of the Corporation shall take any action or carry on any activity by or on behalf of the Corporation not permitted to be taken or carried out by organizations which are exempt under Section 501(c)(3) of the Internal Revenue Code and its regulations as they now exist or as they may hereafter be amended, or by this organization. Contributions which are deductible under Section 170(c)(2) of such Code and Regulations as they now exist or may hereafter be amended will be accepted by this organization.

ARTICLE II

NO MEMBERS

- 2.1 No Members: This Corporation is a Type B Not-for-Profit corporation with no members.

ARTICLE III

BOARD OF DIRECTORS

- 3.1 Management of the Corporation: The Corporation shall be managed by its Board of Directors.

- 3.2 Number of Directors and Qualification: The Board of Directors shall be made up of no less than fifteen (15) nor more than twenty-five (25) members having equal rights and duties. Each director must be at least eighteen (18) years of age. The number of directors shall be determined from time to time by a majority vote of the entire Board of Directors. No decrease in the number of Directors shall shorten the term of any incumbent director.
- 3.3 Term of Office: Each Director's term shall be for a period of three (3) years. Each Director shall hold office until the expiration of the term for which he is elected or appointed and his successor has been elected pursuant to this Article. The Board members shall not serve more than two (2) consecutive three (3) year terms unless a member of the Board of Directors has been elected as the Chairperson, Vice Chairperson, Secretary, and /or Treasurer. In that case, the Director shall be allowed to continue in office during such time as the Director occupies the office up to a period of two (2) years from termination of the Director's second term.
- 3.4 Classification of Directors: There shall be one category of members of the Board of Directors.
- 3.5 Election of Directors: Except for the President, who shall be a director by virtue of the office, the Directors shall be elected at any regular meeting of the corporation by the majority of the Board of Directors present.
- 3.6 Resignation of Directors: Any member of the Board of Directors may resign at any time by giving written notice to the Chairperson or to the Secretary. Such resignation shall take effect at the time specified therein, or if no time be specified, then upon delivery.
- 3.7 Removal of Directors: A member of the Board may be removed with or without cause by a vote of a majority of the entire Board of Directors. In the case of a removal for cause, a preliminary review of the conduct of the Board member whose action is in question shall be reviewed by the Executive Committee upon written complaint. The Executive Committee shall investigate whether his or her conduct is prejudicial to the functions of the Corporation or in gross violation of the ByLaws of the Corporation. Such findings along with the Committee's recommendation shall be reported to the Board of Directors.

- 3.8 Attendance of Meetings: If a member of the Board of Directors is unable to be present at a regular meeting of the Board, the member shall communicate such reason to the Secretary of the Board prior to the meeting. If any member of the Board shall be absent from three (3) consecutive regular meetings of the Board, without having communicated to the Secretary a reason, that Director shall be deemed to have resigned from the Board of Directors. Such resignation shall be effective immediately following the third absence. Any Director who misses four (4) consecutive meetings, regardless whether he or she has communicated a reason to the Secretary may be subject to a removal after investigation and recommendation by the Executive Committee, such removal be by a majority vote of the Board of Directors present.
- 3.9 Vacancies: Vacancies among the Board members may be filled by a vote of a majority of the entire Board of Directors then in office. A director elected to fill a vacancy shall hold office until the next annual meeting and until his successor is elected and qualified.
- 3.10 Actions of the Board of Directors: Any corporate action to be taken by the Board of Directors means action at a properly convened meeting of the Board, except as otherwise provided by law or in these ByLaws.

ARTICLE IV

MEETINGS OF THE BOARD OF DIRECTORS

- 4.1 Place of Meeting: Annual and special meetings of the Board of Directors shall be held at such place within or without the State of New York as the Board may from time to time determine.
- 4.2 Regular Meetings: Regular meetings of the Board of Directors may be held without additional notice, the exact date, time, and place of such meetings is to be determined by act of the Board.
- 4.3 Special Meetings: Special meetings may be called by the Chairperson of the Board. A special meeting may be called by any director upon the filing of a petition presented in writing and signed by at least five (5) members of the Board of Directors. Notice of a special meeting including the agenda of the meeting must be mailed and postmarked at least three (3) days in advance of the meeting.

- 4.4 Annual Meeting: The annual meeting of the Board of Directors shall be held at such time in the month of September in each year as may be fixed by resolution of the Board of Directors for the purposes of receiving the annual report, and transacting of such other business as may properly come before the Board. The date of the annual meeting shall be fixed at least ten (10) days prior to such meeting.
- 4.5 Waivers of Notice: Notice of a meeting need not be given to any director who submits a signed waiver of notice, whether the notice is signed before or after the meeting or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to him or her.
- 4.6 Quorum: Except as otherwise stated, the quorum shall be a majority of the entire Board of Directors. Once a quorum is established it shall not be broken by the withdrawal of Directors from the meeting prior to the completion of the business of that meeting.
- 4.7 Telephone Meetings: Any one or more members of the Board or any committee thereof may participate in a meeting of the Board or Committee by means of a telephone conference or similar communications equipment allowing all participants to hear others at the same time. Participation by such means shall constitute presence in person at a meeting.
- 4.8 Compensation: The Board of Directors shall receive no compensation for their services but may be reimbursed for the expenses reasonably incurred by them in the performance of their duties.
- 4.9 Reports: All reports of the Officers, Chief Executive Officer and Committees shall be in writing and filed with the Secretary of the Board, unless waived by the Board of Directors from time to time.

ARTICLE V

OFFICERS OF THE CORPORATION

- 5.1 Number: The officers of the Corporation shall be the Chairperson of the Board, Vice Chairperson of Assessment, Vice Chairperson of Planning, Treasurer, Secretary and the President as Chief Executive Officer. The Board may also elect such other officers as they may deem appropriate.

- 5.2 Term of Office: The officers of the Corporation, whose titles are specified in Section 5.1 above, must be members of the Board of Directors. Except for the President, the term of each officer shall be for the period of one year and shall continue until his or her successor is elected.
- 5.3 Election of Officers: The Board of Directors shall elect such officers, whose title are specified in Section 5.1 above, at the regular meeting prior to the annual meeting of the Board of Directors of the Corporation.
- 5.4 Removal of Officers: Any officer may be removed by the Board of Directors with or without cause at any time.
- 5.5 Resignation: Except for the President, any officer may resign, at any time, by giving written notice to the Board of Directors, or to the Chairperson, or to the Secretary. Any such resignation shall take effect at the time specified therein or if no time is specified, upon delivery.
- 5.6 Vacancies: A vacancy in any office shall be filled by the Board of Directors at the next regular meeting of the Board of Directors or at a special meeting called for the purpose of filling the vacancy.
- 5.7 Duties of the Chairperson: The duties of the Chairperson shall be as follows: i) to preside at regular and special meetings of the Board of Directors, and the Executive Committee, ii) to name all the members of the standing committees of the Board of Directors and their respective chairpersons, except the members of the Executive Committee which shall be determined by their office, iii) to be a member of all committees, iv) to make public statements in the name of the Board of Directors, v) to sign checks and negotiable instruments and other documents. vi) to prepare an annual report covering the activities of the Corporation during the previous year.
- In the absence of the Chairperson, the Vice Chairperson of Assessment, Vice Chairperson of Planning, Treasurer and Secretary, in that order shall perform the duties of the Chairperson.
- 5.8 Duties of the President: The President shall be a member of the Board of Directors, by virtue of the office and not elected, and shall have all rights and accept all responsibilities as any other Director. The President shall be the Chief Executive Officer of the Corporation, and will have full responsibility for the operation and overall administration of the Agency's staff and resources. The duties of the president shall be consistent with the terms and conditions as detailed in his or her

employment contract. Generally, these are described as follows: i) to manage the agency according to established policy and procedures for implementing the goals and objectives approved by the Board of Directors, ii) to implement, as possible, the long range planning strategies adopted by the Board of Directors, iii) to be a member of all ad-hoc and standing committees including the Executive Committee. iv) To fulfill any other duty assigned by the Board of Directors v) to execute all legal documents, contracts and instruments as may be appropriate to carry out the activities of the Corporation. The President may be excluded from any committee meeting convened to review his or her annual performance by a majority vote of the remaining members of the committee.

- 5.9 Duties of the vice Chairperson of Assessment: The vice Chairperson of Assessment shall preside over meetings of the Assessment committee. His or her duties will include, but will not be limited to, the following: i) to be a member of the Executive Committee, ii) to periodically report to the Executive Committee on the activities of the Assessment Committee, iii) to substitute for the Chairperson in the carrying out of his or her duties during any temporary absence, or at the request of the Chairperson, iv) to perform other duties as from time to time directed by the Board of Directors.
- 5.10 Duties of the Vice Chairperson of Planning: The Vice Chairperson of Planning shall preside over the meetings to the Planning and Resource committee. His or her duties will include, but will not be limited to, the following: i) to be a member of the Executive Committee, ii) to perform other duties as from time to time directed by the Board of Directors, iii) to substitute for the Chairperson in the carrying out of his or her duties during any temporary absence of the Chairperson, the Vice Chairperson of Assessment, or at the request of the Chairperson, iv) to periodically report to the Executive Committee on the activities of the Planning and Resource Committee.
- 5.11 Duties of the Treasurer: The duties of the Treasurer shall be as follows: i) to be a member of the Executive Committee, ii) to chair the Finance Committee, iii) to render financial reports as required by the Board of Directors, iv) to meet with the independent external auditors to review the audit reports and management letter, v) to assume the duties of the Chairperson during any temporary absence of the Chairperson, the Vice Chairperson of Planning, and vi) to perform any other duties as may be assigned from time to time by the Board of Directors.

- 5.12 Duties of the Secretary: The duties of the Secretary shall be as follows: i) to record the minutes of official corporate meetings and keep the official book of the meetings of the Board, ii) to receive and answer the correspondence of the Board, iii) to be a member of the Executive Committee, iv) to give or cause to be given any required notice of all meetings of the Board of Directors, v) to substitute for the Chairperson in the carrying out of his or her duties during any temporary absence of the Chairperson, the Vice Chairperson of Assessment, the Vice Chairperson of Planning, and the Treasurer, or at the request of the Chairperson, and vi) to perform any other duties, as the Board of Directors may direct from time to time.

ARTICLE VI

COMMITTEES

- 6.1 Designation of Committee and Chairperson: Unless otherwise specified herein, within thirty (30) days after the annual meeting, the Chairperson of the Board of Directors shall designate from the members of the Board of Directors, the standing committee members and the chairpersons of any other committees.
- 6.2 Standing Committees: There shall be the following standing committees of the Board:

Executive
Finance
Assessment
Planning and Resource

- 6.3 Ad-Hoc Committees: with the approval of the Board of Directors, the Chairperson of the Board may appoint such other ad-hoc and special committees as it may deem necessary and may designate the duties of such committees. Each committee will report to the Assessment Committee periodically or upon completion of their duties. The Assessment Committee will review and report to the Executive Committee as may be necessary.
- 6.4 General Responsibilities: The committees shall have such responsibilities as set forth under this article but shall not be permitted to take any action prohibited by the Not-For-Profit Corporation Law of New York State. The Planning, Assessment and Finance committees shall have the authority

to discuss, investigate, and make recommendations to the Executive Committee in matters of their respective area. Any request by a committee for action by the Board shall be referred to the Executive Committee which may act upon the matter if otherwise permitted by these Bylaws or may refer the matter to the entire Board in its discretion.

- 6.5 Time and Place of Meetings: Each committee shall determine the time, date and place of its meetings.
- 6.6 Quorum at Meetings: No less than forty (40%) per cent of the members of each committee shall constitute a quorum.
- 6.7 Members of Committees: Each committee shall have at least five (5) members.
- 6.8 Minutes of the Committee: Each committee shall keep minutes of its meetings and shall promptly file them with the Secretary of the Corporation.
- 6.9 Executive Committee: The Executive Committee shall be made up of the Chairperson, vice Chairperson of Assessment, Vice Chairperson of Planning and Resource, Treasurer, Secretary, and the President of the Corporation. The Executive Committee shall have the duty to prepare agendas for regular and some special meetings of the Board of Directors and take all action not inconsistent with the prohibitions contained in section 712 of the Not-For-Profit Corporation Law of New York state at such time as the Board of Directors is not conducting a regular or special meeting. The Board of Directors shall be informed and must ratify all action taken by the Executive Committee. The Executive Committee shall study and make recommendations to the Board of Directors on matters properly coming before the Board of Directors, including the evaluation of the President. The Executive Committee shall receive and review all reports from the standing committees.
- 6.10 Finance Committee: The Finance Committee shall be Chaired by the Treasurer. In addition to such responsibilities as may be specifically assigned to it from time to time by the Board, the Finance Committee shall review and direct the preparation of such financial statements and reports as are necessary to inform the Board about the financial condition of the Corporation and to comply with applicable law.

- 6.11 Assessment Committee: In addition to such responsibilities as may be specifically assigned to it from time to time by the Board of Directors, the Assessment Committee will be responsible to: i) evaluate and report on programs and services of the corporation and submit its recommendations to the Executive Committee, ii) to evaluate the President's performance according to the established goals and objectives. iii) Review recommendations of Ad-Hoc Committees and report to the Executive Committee.
- 6.12 Planning and Resource Committee: In addition to such responsibilities as may be specifically assigned to it from time to time by the Board of Directors, the Planning and Resource Committee will be responsible to: i) maintain the long range plan of the Corporation according to the mandates of the Board of Directors, ii) explore and recommending potential resources necessary to carry out the activities of the Corporation.

ARTICLE VII

EMPLOYMENT OF PRESIDENT AND CHIEF EXECUTIVE OFFICER

- 7.1 Employment of the President. The President shall be employed by the Corporation upon a majority vote of the Board of Directors at a regular meeting after due notice has been given to the members of the Board or at a special meeting called specifically for the purpose.
- 7.2 Term and Conditions of Employment. The term and conditions of employment of the President shall be determined by the Board of Directors, which may or may not include an employment contract.

ARTICLE VIII

FISCAL MATTERS

- 8.1 Execution of Contracts. The Board of Directors may authorize any officer or officer's agent or agents in the name of the corporation to enter into any contract or execute and deliver any instruments. Such authority may be general or confined to specific instance, as defined by the Board of Directors.

- 8.2 Loans. No loan shall be contracted on behalf of the Corporation unless specifically authorized by the Board of Directors.
- 8.3 Checks, Drafts. All checks, drafts, and other payment of money out of Corporation funds, all notes, evidence of indebtedness of the Corporation shall be signed on behalf of the Corporation in such manner as shall from time to time be determined by resolution of the Board of Directors.
- 8.4 Deposits. All funds of the corporation not otherwise employed shall be deposited from time to time to the credit of the Corporation in such bank trust, companies, or other depositories as the Board of Directors may select.

ARTICLE IX

INDEMNIFICATION

- 9.1 Indemnification. The Corporation shall indemnify: (a) any person made or threatened to be made a party to any action or proceeding by reason of the fact that such individual, his testator or intestate is or was a Director or officer of the Corporation, and (b) any Director or officer of the Corporation who served or serves on any other company, partnership, joint venture, trust, or other enterprise, in any capacity at the request of the Corporation, in the manner and to the maximum extend set forth in the Not-For-Profit Corporation Law of the state of New York, as amended, and the Corporation may, at the discretion of the Board, indemnify all other corporate personnel to the extend permitted by law.
- 9.2 Authorization. The provision for indemnification set forth in section 9.1 hereof shall not be deemed to be exclusive. The Corporation is hereby authorized to further indemnify its Directors or Officers in the manner and to the extend set forth in: (a) a resolution of Directors, or (b) an agreement providing for such indemnification so long as such indemnification shall not be expressly prohibited by the Not-For-Profit Law of the State of New York.

ARTICLE X

AMENDMENTS

- 10.1 Amendment by Board. These By-Laws may be altered, amended or repealed by majority vote of the entire Board of Directors at a meeting called with five (5) days prior notice for such purpose.

ARTICLE XI

DISSOLUTION OF THE CORPORATION

- 11.1 Procedure. Upon liquidation and dissolution of the Corporation, the Board of Directors shall, after paying or making provision for the payment of all of the liabilities of the Corporation, dispose of all of the assets. This Corporation may be dissolved pursuant to the procedures set forth in the Not-For-Profit Corporation Law after a vote of all Board Members. The action must be authorized at a special meeting called specifically for the purpose after proper notification.
- 11.2 Distribution of Assets: The distribution of assets of the Corporation shall occur pursuant to the provisions.

CORPORATE STRUCTURE

The corporate structure is comprised of a Board of Directors that is responsible for the development of policies regarding the organization. The Board meets on a bi-monthly basis to address policy and operational matters. Upon request, special meetings may be held to address matters of urgency. The President and CEO implements board policies and ensures compliance with contractual obligations.

The Board consists of 15 to 25 members who are elected to a term of three years. Generally, the board strives to identify persons from the Hispanic and general community served by Ibero.

The Board will appoint a nominating committee for the election of new Board members.