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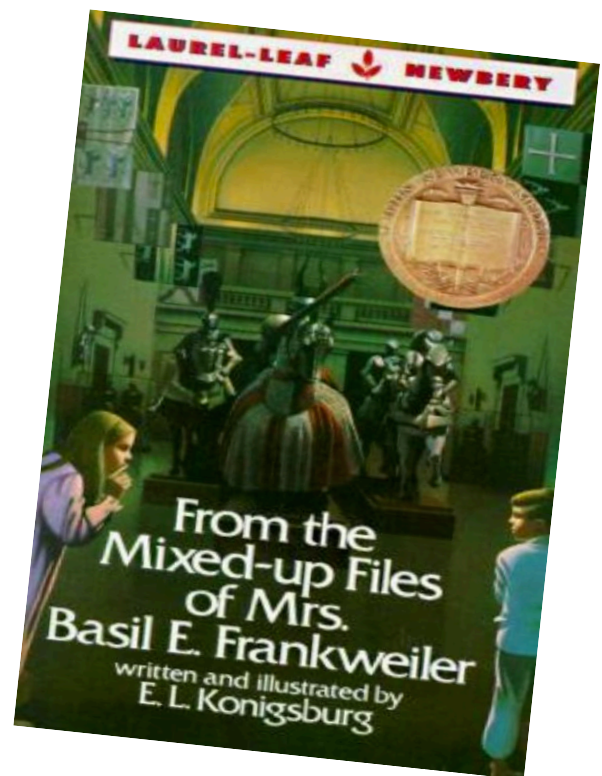


Building Communities that
Support Children's Reading

New Mexico – Colorado

From the Mixed Up Files of Mrs. Basil E. Frankweiler

By E.L. Konigsburg
RL 4.7



4th Grade - H

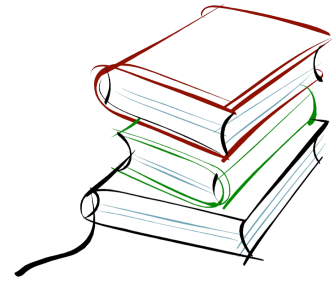
This grant is managed by
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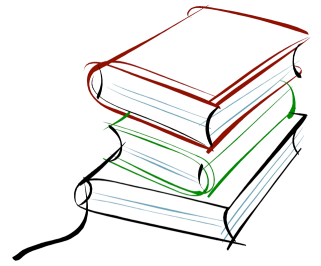
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Synopsis

From the Mixed Up Files of Mrs. Basil E. Frankweiler



The prologue is a letter from Mrs. Basil E. Frankweiler, "To my lawyer, Saxonberg", accompanied by a drawing of her writing at her office desk. It is the cover letter for the 158-page narrative, which provides background for changes to her last will and testament.

Twelve-year-old Claudia Kincaid decides to run away from home happily, because she thinks her parents do not appreciate her and she doesn't like it. She chooses the Metropolitan Museum of Art (the Met) in New York City, with nine-year-old brother Jamie as companion partly because he has saved all his money. With one unused adult fare that she found in a wastebasket, Claudia found a way to get there for free on the commuter train and one very long walk.

Early chapters show how Claudia and Jamie settle in at the Met: hiding in the bathroom at closing time from staff on circuit to see that all the patrons have departed; blending with school groups on tour, to learn more about the museum exhibits; bathing in the fountain, whose "wishing coins" provide income; sleeping in an antique bed.

A new exhibit draws sensational crowds and fascinates the children: the marble statue of an angel, sculptor unknown but suspected to be Michelangelo. It was purchased at auction from Mrs. Basil E. Frankweiler, a collector who recently closed her showcase Manhattan residence. They research it on site and at the Donnell Library, and give their conclusion to the museum staff anonymously.

After learning they have been naive, the children spend the last of their money on travel to Mrs. Basil E. Frankweiler's home in Connecticut. She recognizes them as runaways but sets them briefly to the task of researching the angel in her long bank of file cabinets. Despite the idiosyncratic organization of her files, they do discover the angel's secret. In exchange for a full account of their adventure, she will leave the crucial file to them in her will, and send them home in her Rolls-Royce. It's a deal.

Claudia learns her deep motive for persisting in the crazy search: she wanted a secret of her own to treasure and keep. Mrs. Frankweiler may get "grandchildren" who delight her. Her lawyer gets a luncheon date at the Met, to revise her will.

Common Core State Standards

These are the main CCSS standards addressed by the activities in this module.

RL 4.2 - Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL 4.3 - Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

RL 4.4 - Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).

RL 4.6 - Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

WS 4.1 - Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

WS 4.2 - Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

WS 4.3 - Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

WS 4.4 - Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

WS 4.7 - Conduct short research projects that build knowledge through investigation of different aspects of a topic.

WS 4.9 - Draw evidence from literary or informational texts to support analysis, reflection, and research.

Vocabulary

From the Mixed Up Files of Mrs. Basil E. Frankweiler



complications - confusing situations or difficulties; ensuing problems; puzzling complexities; ramifications

donate - to give to a cause or charity; to give to those in need

exposed - brought to light or awareness; showed clearly; revealed; uncovered; brought out of hiding; laid bare

flattery - excessive praise

inconspicuous - not easily noticed; having an appearance that does not stand out; concealed or hidden; unobtrusive

inconvenient - giving trouble or annoying

logic - a way of thinking; a reasonable or sound judgment; reasoning

pagan - of or belonging to a religion other than Christianity, Islam, or Judaism; regarding those who worship nature, the earth, or many gods, especially as part of an ancient religion; having little or no religion; heathen

pedestal - a stand for a statue or other work of art; a base

plush - made of or covered with a velvety fabric having a thick, soft texture; having characteristics of luxury; extravagant; lavish

Renaissance period - beginning in the 14th century in Italy, marked by the flowering of arts and literature

sarcophagus - a stone coffin that often bears inscriptions or sculpture

treasurer - a person who manages and records money matters for a club, organization, or business

High Level Questions

From the Mixed Up Files of Mrs. Basil E. Frankweiler



These questions can be used to differentiate and scaffold instruction as a basis for class discussions, small group work, and/or extended individual writing assignments.

1. What does Mrs. Basil E. Frankweiler mean when she says some people learn all too well how to be near but never part of a group?
2. What do Claudia and Jamie feel they can give Mrs. Basil E. Frankweiler in return for her generosity to them?
3. What evidence can you find that Claudia and Jamie changed during the course of the story?
4. Although the story ends shortly after the children meet Mrs. Frankweiler, do you think they will keep their end of the bargain, or tell the secret? Support your answer.
5. How did the angel statue make an impact on Claudia and touch her life?
6. At first, Claudia knew her running away had something to do with injustice. What other reason did she (and Mrs. Basil E. Frankweiler) later discover?
7. What is the climax of Claudia's week away from home is when?
8. How does the author bring the reader into the present time in this book?
9. Why did Jamie say, "...we just traded safety for adventure"?
10. Before a "deal" was made, Mrs. Basil E. Frankweiler pointed out one way in which she and Claudia were alike. What similarity did she see?



Using Choice Boards

Choice boards give students the opportunity to participate in multiple tasks that allow them to practice skills they've learned in class or to demonstrate and extend their understanding of concepts. From the board, students either choose or are assigned tasks to complete. Individual tasks address the grade level specific Common Core State Standards and also learning style modalities.

To scaffold the activities for struggling readers, teachers can modify the tasks using the blank template provided or give more details for performance criteria. Some teachers like to assign point values for the different tasks.

In order to support teachers, the choice boards developed for BSCBR are coded for specific CCSS standards.

Choice Board

From the Mixed Up Files of Mrs. Basil E. Frankweiler



<p>Choose a section of the story where Claudia feels a strong emotion. Act out the emotion in pantomime and see if others can guess what is happening.</p> <p>RL 4.2</p>	<p>List ten things about the Metropolitan Museum of Art that you learned from reading the story. Rank them in the order of your interest.</p> <p>RL 4.3</p>	<p>Write a paragraph describing the point of view of the story. Use evidence from the text to support your description.</p> <p>RL 4.6</p>
<p>Draw a magazine ad for the story to encourage others to read the novel.</p> <p>RL 4.2</p>	<p>Claudia and Jamie have clear weaknesses as well as strengths. Compare and contrast them using a Venn Diagram.</p> <p>RL 4.3</p>	<p>Create a poster about the story from Jamie's point of view.</p> <p>RL 4.6</p>
<p>Fill out the attached table with examples from the text on: Somebody, Wanted, But, So, Then.</p> <p>RL4.2</p>	<p>Choose an important event in the story. Describe the event in at least 5 sentences using details from the story.</p> <p>RL 4.3</p>	<p>Get with a partner and act out a talk show where one of you is the moderator and one a character from the story.</p> <p>RL 4.6</p>

Choice Board



Table

From the Mixed Up Files of Mrs. Basil E. Frankweiler



Somebody	Wanted	But	So	Then
<i>Teacher</i>	<i>Quiet</i>	<i>There was a storm</i>	<i>She turned on music</i>	<i>Everyone calmed down</i>



Using a RAFT Matrix

A RAFT matrix enhances students' comprehension of novels they're reading and information they're learning. It also provides a fun way to encourage student writing. RAFT is an acronym for *role*, *audience*, *format*, and *topic*:

- **Role.** The role is the person or people the student becomes for this project. Sometimes students take on the role of a book character, historical figure, or contemporary personality, such as Peyton Manning, and at other times, they are themselves.
- **Audience.** The audience is the person or people who will read or view this project. They may include students, teachers, parents, or community members, as well as simulated audiences, such as book characters and historical personalities.
- **Format.** The format is the genre or activity that students create. It might be a letter, brochure, cartoon, journal, poster, essay, newspaper article, speech, or digital scrapbook.
- **Topic.** The topic pertains to the book. It may be an issue related to the book, an essential question, or something of personal interest.

RAFT is an effective way to differentiate instruction by providing tiered activities. The BSCSR RAFT matrices are scaffolded and can be adjusted according to students' achievement levels, English proficiency, and interests.



RAFT Matrix

From the Mixed Up Files of
Mrs. Basil E. Frankweiler

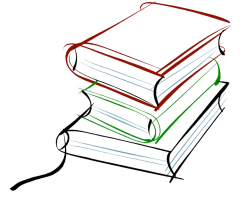
Role	Audience	Format	Topic
Saxonberg	Mrs. Basil E. Frankweiler	Will	What to leave Claudia and Jamie after her death
Parents	New Yorkers	Missing child poster	Claudia and Jamie Kincaid
Angel	Michelangelo	Email	Why you shouldn't put your stamp on me
Claudia	Museum Curator	Revised museum guide	Angel



RAFT Matrix

Role	Audience	Format	Topic

RAFT Matrix Rubric



STUDENT NAME: _____ **NOVEL:** _____

Accuracy
Information is accurate and supported with specific details from the novel.

Comments:

Role
The writing is credible in the role assigned.

Comments:

Format
The proper format was used.

Comments:

Conventions
The writing had no errors in grammar, punctuation, capitalization, or spelling.

Comments:

Creativity
Writing shows imagination and originality.

Comments:

Assessment Guide

5 = Above and Beyond

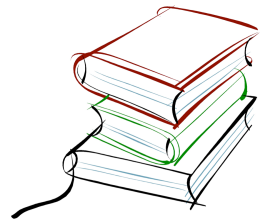
4 = Meeting Standard

3 = Working to Standard

2 = Developing

1 = Incomplete

Extended Resources From the Mixed Up Files of Mrs. Basil E. Frankweiler



**Kid friendly writing rubrics and checklists address all 10 common core standards
Grades 3-6**

<http://allwritewithme.com/for-teachers/kid-friendly-writing-rubrics-checklists/>

Background on Museum

[http://www.metmuseum.org/~media/Files/Learn/Family%20Map%20and%20Guides/Museum Kids/The%20Mixed%20Up%20Files%20Issue.pdf](http://www.metmuseum.org/~media/Files/Learn/Family%20Map%20and%20Guides/MuseumKids/The%20Mixed%20Up%20Files%20Issue.pdf)

[http://www.metmuseum.org/~media/Files/Learn/Family%20Map%20and%20Guides/Museum Kids/The%20Mixed%20Up%20Files%20Issue.pdf](http://www.metmuseum.org/~media/Files/Learn/Family%20Map%20and%20Guides/MuseumKids/The%20Mixed%20Up%20Files%20Issue.pdf)

Background on Michelangelo

<http://michelangelo.com/buon/bio-index2.html?http://www.michelangelo.com/buon/bio-early.html>

Video

<https://www.youtube.com/watch?v=LLy4hicvsy8>

New York City's Metropolitan Museum of Art

New York City's Metropolitan Museum of Art is one of the largest museums in the world. Its location in Central Park houses more than 2 million pieces of art spanning much of the history of human culture. The museum is famous as a home of renowned paintings, but it houses much more, including such items as porcelain, musical instruments, historical artifacts, costumes and even armaments.

History

A group of citizens who wanted to bring art to the public opened the Metropolitan Museum of Art in 1870. The museum originally included three private collections of paintings, but it quickly grew into much more.

The present Central Park location became the home of the Met in 1880 and began expanding by 1888. The original structure is now completely surrounded by expansions. The latest architectural plan, designed to make the museum more accessible, was initiated in 1971 and completed in 1991.

Collections

The museum started with a collection of 174 European paintings but is now home to more than 2,000 European paintings that date from the 12th to the 19th centuries. This collection includes representative works from such masters as Vermeer, Rembrandt, Caravaggio and Raphael.

The museum now hosts around 20 permanent collections. Two different collections focus on medieval art, including the illuminated volumes and stained glass of the Cloisters. Numerous cultures are represented, including sculpture from Asia, antiquities from Egypt, Roman vases, African masks and objects from throughout the history of Islam.

Other collections include first editions in the Library, tapestries and lace in the Antonio Ratti Textile Center, photographs, modern art, drawings, prints and paintings, and sculpture and woodwork from throughout America's history.

Michelangelo

- **Occupation:** Sculptor, Painter, Architect
- **Born:** March 6, 1475 in Caprese, Italy
- **Died:** February 18, 1564 in Rome, Italy

- **Famous works:** *David*, the *Pieta*, and paintings on the ceiling of the Sistine Chapel
- **Style/Period:** Renaissance

Biography:

Where did Michelangelo grow up?

Michelangelo Buonarroti was born in Caprese, Italy on March 6, 1475. He was still young when his family moved to Florence where Michelangelo grew up. His mother died when he was only six years old.

Growing up in Florence during the Italian Renaissance was the perfect environment for young Michelangelo. Even as a child all he wanted to do was paint and be an artist. His father, a local government official, wanted Michelangelo to go to school, but he had little interest in school. At the age of thirteen he was apprenticed to Domenico Ghirlandaio, a painter and artist.

Training to be an Artist

Michelangelo's talents became apparent as he worked for Ghirlandaio. Within a year or so he was sent to the powerful Medici family to continue his training under the sculptor Bertoldo di Giovanni. Michelangelo was able to work with some of the finest artists and philosophers of the time.

Over the next few years Michelangelo produced many sculptures including *Madonna of the Steps*, *Battle of the Centaurs*, and *Bacchus*.

The Pieta

In 1496 Michelangelo moved to Rome. A year later he received a commission to make a sculpture called the *Pieta*. It would become one of the masterpieces of Renaissance art. The sculpture shows Jesus after he was crucified lying on the lap of his mother Mary. Today this sculpture sits in St. Peter's Basilica in the Vatican. It is the only piece of art that Michelangelo signed.



The Pieta

Statue of David

Michelangelo's fame as a great artist began to grow. He returned to Florence and received another commission to create a large statue of *David*. It took him a couple of years to finish the giant statue. The piece of marble he began with was very tall and thin. Many people didn't think he could do much with it. He worked in secrecy, not letting anyone see it until it was finished.



Michelangelo's David

David became Michelangelo's most famous work of art. It is thirteen feet tall and was the largest statue made since Ancient Rome. It is considered by many experts in art to be a near perfect sculpture. Today the statue resides at the Academy of Fine Arts in Florence, Italy.

Sistine Chapel

In 1505 Michelangelo returned to Rome. He was commissioned by the Pope in 1508 to paint the ceiling of the Sistine Chapel. Michelangelo considered himself to be a sculptor, but agreed to paint the Sistine Chapel for the Pope. He worked for four years, painting upside down on a scaffold in order to finish the painting. The painting was huge (141 feet long by 43 feet wide). It contained nine scenes from the Bible down its center and over 300 people.



A part of the ceiling of the Sistine Chapel

The most famous of all the scenes is *The Creation of Adam*. At the center of the scene, God's hand and Adam's hand nearly touch. This is one of the most recreated scenes in all of art and, along with the *Mona Lisa*, is one of the most famous paintings in history.



The Hands of God and Adam



The Face of God

Architect

Michelangelo was a brilliant man of many talents. He also worked as an architect. In this way he was a true "Renaissance Man" along the lines of Leonardo da Vinci. He worked on the Medici Chapel, the Laurentian Library, and even the military fortifications of the city of Florence. Perhaps his most famous work was St. Peter's Basilica in Rome.

Interesting Facts about Michelangelo

- His full name was Michelangelo di Lodovico Buonarroti Simoni.
- When he was seventeen he was hit on the nose by fellow artist Pietro Torrigiano in an argument. His nose was severely broken as can be seen in the portraits we have of Michelangelo.
- He thought that the painter Rafael convinced the Pope to have him paint the Sistine Chapel out of jealousy over his sculptures.
- He also painted *The Last Judgment*, a famous painting on the wall of the Sistine Chapel.
- No two of the 300 people painted on the ceiling of the Sistine Chapel look alike.
- He was also a poet who wrote over 300 poems.





GRADES 4 AND 5
CONDENSED SCORING RUBRIC FOR PROSE CONSTRUCTED RESPONSE ITEMS
(Revised July 29, 2014)*

Research Simulation Task (RST) and Literary Analysis Task (LAT)

Construct Measured	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Reading Comprehension of Key Ideas and Details	The student response demonstrates full comprehension of ideas stated explicitly and inferentially by providing an accurate analysis and supporting the analysis with effective textual evidence.	The student response demonstrates comprehension of ideas stated explicitly and/or inferentially by providing a mostly accurate analysis and supporting the analysis with adequate textual evidence.	The student response demonstrates limited comprehension of ideas by providing a minimally accurate analysis and supporting the analysis with limited textual evidence.	The student response demonstrates no comprehension of ideas by providing inaccurate or no analysis and little to no textual evidence.
Writing Written Expression	<p>The student response</p> <ul style="list-style-type: none"> addresses the prompt and provides effective development of the topic that is consistently appropriate to the task by using clear reasoning and relevant, text-based evidence; demonstrates effective coherence, clarity, and cohesion appropriate to the task; uses language effectively to clarify ideas, attending to the norms and conventions of the discipline. 	<p>The student response</p> <ul style="list-style-type: none"> addresses the prompt and provides some development of the topic that is generally appropriate to the task by using reasoning and relevant, text-based evidence; demonstrates coherence, clarity, and cohesion appropriate to the task; uses language to clarify ideas, attending to the norms and conventions of the discipline. 	<p>The student response</p> <ul style="list-style-type: none"> addresses the prompt and provides minimal development of the topic that is limited in its appropriateness to the task by using limited reasoning and text-based evidence; or is a developed, text-based response with little or no awareness of the prompt; demonstrates limited coherence, clarity, and/or cohesion appropriate to the task; uses language that demonstrates limited awareness of the norms of the discipline. 	<p>The student response</p> <ul style="list-style-type: none"> is undeveloped and/or inappropriate to the task; lacks coherence, clarity, and cohesion; uses language that demonstrates no clear awareness of the norms of the discipline.
Writing Knowledge of Language and Conventions	The student response to the prompt demonstrates full command of the conventions of standard English at an appropriate level of complexity. There may be a few minor errors in mechanics, grammar, and usage, but meaning is clear .	The student response to the prompt demonstrates some command of the conventions of standard English at an appropriate level of complexity. There may be errors in mechanics, grammar, and usage that occasionally impede understanding , but the meaning is generally clear .	The student response to the prompt demonstrates limited command of the conventions of standard English at an appropriate level of complexity. There may be errors in mechanics, grammar, and usage that often impede understanding .	The student response to the prompt demonstrates no command of the conventions of standard English. Frequent and varied errors in mechanics, grammar, and usage impede understanding .

Narrative Task (NT)

Construct Measured	Score Point 3	Score Point 2	Score Point 1	Score Point 0
Writing Written Expression	<p>The student response</p> <ul style="list-style-type: none"> • is effectively developed with narrative elements and is consistently appropriate to the task; • demonstrates effective coherence, clarity, and cohesion appropriate to the task; • uses language effectively to clarify ideas, attending to the norms and conventions of the discipline. 	<p>The student response</p> <ul style="list-style-type: none"> • is developed with some narrative elements and is generally appropriate to the task; • demonstrates coherence, clarity, and cohesion appropriate to the task; • uses language to clarify ideas, attending to the norms and conventions of the discipline. 	<p>The student response</p> <ul style="list-style-type: none"> • is minimally developed with few narrative elements and is limited in its appropriateness to the task; • demonstrates limited coherence, clarity, and/or cohesion appropriate to the task; • uses language that demonstrates limited awareness of the norms of the discipline. 	<p>The student response</p> <ul style="list-style-type: none"> • is undeveloped and/or inappropriate to the task; • lacks coherence, clarity, and cohesion; • use of language demonstrates no clear awareness of the norms of the discipline.
Writing Knowledge of Language and Conventions	<p>The student response to the prompt demonstrates full command of the conventions of standard English at an appropriate level of complexity. There may be a few minor errors in mechanics, grammar, and usage, but meaning is clear.</p>	<p>The student response to the prompt demonstrates some command of the conventions of standard English at an appropriate level of complexity. There may be errors in mechanics, grammar, and usage that occasionally impede understanding, but the meaning is generally clear.</p>	<p>The student response to the prompt demonstrates limited command of the conventions of standard English at an appropriate level of complexity. There may be errors in mechanics, grammar, and usage that often impede understanding.</p>	<p>The student response to the prompt demonstrates no command of the conventions of standard English. Frequent and varied errors in mechanics, grammar, and usage impede understanding.</p>

NOTE:

- The reading dimension is not scored for elicited narrative stories.
- Per the CCSS, narrative elements in grades 3-5 may include: establishing a situation, organizing a logical event sequence, describing scenes, objects or people, developing characters personalities, and using dialogue as appropriate.
- The elements of organization to be assessed are expressed in the grade-level standards W1-W3.

A response is considered unscorable if it cannot be assigned a score based on the rubric criteria. For unscorable student responses, one of the following condition codes will be applied.

Coded Responses:

A=No response

B=Response is unintelligible or undecipherable

C=Response is not written in

English D=Off-topic

E=Refusal to respond

F=Don't understand/know

* This rubric is subject to further refinement based on research and study.