

PORTFOLIO ASSESSMENT AND EVALUATION  
IN  
A FIRST GRADE WHOLE LANGUAGE CLASSROOM

MASTER'S PROJECT

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Master of Science in Education

by

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## CHAPTER I

### INTRODUCTION

The whole language movement has swept the nation. While it is difficult to identify an exact number, some estimates place at 20 percent the number of classrooms in which teachers are applying the principles of whole language instruction. Whole language instruction is well established. We are in the midst of an instructional revolution in literacy. Whole language is now a commonly known term in every school district. Whole language principles are informing educational policy across Canada and in many states (Goodman, 1989). Now there is a critical need to take the next step. The next step is identifying ways to engage in assessment and evaluation activities without violating the principles of whole language instruction (Harp, 1991).

Whole language is a philosophy, an explicit theory in practice. It is a teacher's stated beliefs, the character of classroom interaction, and the teacher's and student's underlying intentions, the deliberately theory-driven practice-not simply the behaviors- that make a classroom whole language. Whole language is not a method, nor are there any essential whole language methods. Some methods are easily made congruent with a whole language perspective. Self-selected reading of

literature, literature studies, theme cycles for studying content, student-as-ethnographer projects, interactive journals, writing workshop, shared reading of "big books", and creating a literate environment are just some of the practices or methods with potential to fit a whole language framework. However, none of these is essential. If no method is essential to whole language, neither does any method guarantee whole language. A classroom with literature studies, writing workshop, journals, and so on is not necessarily a whole language classroom. What is essential, what makes a method "whole language," are certain principles or beliefs, because that is what whole language is - a paradigm, a framework in action (Edelsky, Altwerger & Flores, 1991).

Whole language is a philosophy which refers to meaningful, real, and relevant teaching and learning. Whole language respects the idea that all the language processes (listening, speaking, reading, and writing - including spelling and handwriting) are learned naturally and in meaningful context as a whole, not in little parts. Learning activities are open-ended and involve student choice, discussion, and sharing in a social, literate environment. Risk taking and making errors are encouraged as being necessary for optimal language

development (Routman, 1988).

Just as whole language instruction has demanded a fresh look at teaching and learning, so it now demands a fresh look at assessment and evaluation (Harp, 1991).

"Today, more than ever before in education, teachers are asked to be accountable for student achievement and progress in reading and writing. Regardless of grade level taught, teachers need to develop an accurate appraisal of each student in their classroom. It is also important for each student to develop a sense of his or her achievements. We have found that teachers and students who critically analyze the contents of reading and writing portfolios over time will develop a comprehensive understanding of achievement and growth that is rooted in the students' actual performance."  
(Tierney, 1991, p. 93)

Portfolio assessment is based on the selection of a representative, ongoing, and changing collection of work samples. Usually the pieces are stored in a large folder or portfolio. Students look at their work over time and make reflective decisions about what might go into their portfolios. Through continued student examination, discussion and reflection, the portfolio

can become a vehicle for continued growth in the learning process. What is significant is not the collection itself but what the collection represents, or how it demonstrates the learning process that has taken place and especially the insights the learner has gained (Routman, 1991).

Portfolios in reading and writing classrooms, help students to: make a collection of meaningful work, reflect on their strengths and needs, set personal goals, see their own progress over time, think about ideas presented in their work, look at a variety of work, see effort put forth, have a clear understanding of their work, and feel that their work has personal relevance (Tierney, 1991).

Portfolios offer teachers a sensitive, flexible procedure by which to assess student work. Teachers obtain a richer, clearer view of their students across time and have available to them records of what students are actually doing. With portfolios, teachers have a vehicle for pursuing assessment practices that are student-centered and focus on helping the learners assess themselves (Tierney, 1991).

In addition, parents are engaged in seeing first-hand what students are achieving and administrators have



a vehicle for pursuing audits of classrooms and individual performance that represents what their students and classes are doing.

There are however, problems in carrying out the portfolio concept. There is a real danger, especially when the procedure is mandated, that portfolios will become collection silos - storage bins filled with data serving no useful purpose. Just because work is in folders or on tapes, or checkmarks or grades are in a teacher's record book, does not mean evaluation has taken place (Routman, 1991).

Assessment and evaluation in whole language classrooms requires a new look at the purposes of evaluation. We must ask ourselves who evaluation is for. The answer is first for our students so that they may watch and understand their own progress. Second, evaluation is for teachers. Third, it is for the school, to let administrators, other teachers, and parents know how a child is doing. Finally, evaluation is for the general public and legislators (Harp, 1991).

As teachers, portfolio assessment helps in the evaluation of teaching effectiveness and instructional decisions. Similarly, assessment activities in which students are engaged in evaluation of their own learning

helps them reflect on and understand their own strengths and needs, and instills responsibility for their own learning (Tierfney, 1991).

It is when students and teachers are collaboratively involved in assessment that the greatest benefit is achieved. Collaborative assessment strengthens the bond between student and teacher and establishes them as partners in learning. Collaborative assessment precipitates meaningful dialogue about the criteria and process we use in evaluation and provides an important model for students as they become self-evaluators. These principles provide a powerful rationale for proposing a portfolio approach. No single test, single observation, or single piece of student work could possibly capture the authentic, continuous, multidimensional, interactive requirement of sound assessment (Valencia, 1990).

#### Definitions of Terms Used

Whole Language: A philosophy which refers to meaningful, real, and relevant teaching and learning. Whole language respects the idea that all the language processes are learned naturally and in meaningful context as a whole, not in parts. Learning activities are open-ended and involve student choice, discussion, and sharing in a social, literate environment. Risk taking and

making errors are encouraged as being necessary for optimal language development (Routman, 1988).

Portfolios: Portfolios are systematic collections by both student and teachers. They serve as the basis to examine effort, improvement, processes, and achievement as well as to meet the accountability demands usually achieved by more formal testing. Portfolios are not objects. They are vehicles for ongoing assessment by students. They represent activities and processes more than they do products (Tierney, 1991).

Developmental Spelling: When a child writes whatever sound he or she hears in a word (or remembers having seen in a spelling). Children tend to begin their inventing of spelling by writing only the first consonant they hear in a word. Later they might add a prominent end consonant, and later still a vowel. These earliest attempts to represent sounds are gradually refined as sight letters are increasingly remembered from reading (Walshe, 1981).

Assessment: A gathering of data, usually quantitative in nature and based on testing, that provides the information needed for evaluation to take place (Bertrand, 1991).

Evaluation: The process where a teacher collects, analyzes, and interprets data to determine the extent to which students are achieving instructional objectives (Bertrand, 1991).

#### Delimitations of the Handbook

The portfolios described in this handbook will be developed and used with a self-contained first grade classroom of twenty-two students. The students are in the lower to lower-middle socioeconomic group. The ethnic makeup is primarily caucasian with two African American students.

#### Organization of the Project

In the summer of 1987, I attended the Ohio Writing Project at Miami University and my teaching began to change from very traditional to whole language. From the very beginning, I have been concerned with the way I was evaluating the progress of the students in my class. In the spring of 1992, I began to search for answers on assessment and evaluation in whole language classrooms. My search has led me to the development of portfolios as a means of evaluating student progress. This handbook is a way for me to share with others the results of my search.

In chapter two, I will give a review of the literature I have read concerning the principles of whole language; the principles of assessment and evaluation in whole language classrooms; stages of developmental growth in reading, writing, and spelling; and whole language assessment and evaluation strategies.

In chapter three, I will discuss the elements that I included in the portfolios, parents as partners in the portfolio process, how one can get started using portfolios, reviewing portfolios, and portfolio conferences. I will also include sample developmental checklists for both reading and writing as well as forms for observations and conference notes.

In chapter four, I will include samples of children's writing that show developmental growth over time as well as samples of running records and conference sheets for both reading and writing.

Chapter five will be an evaluation of the portfolios I used in my classroom during the 1992-1993 school year. I will include recommendations, extensions or modifications I would make.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### Principles of Whole Language

In his book, What's Whole in Whole Language?, Ken Goodman states, "Whole Language is an attempt to get back to basics in the real sense of that word - to set aside basals, workbooks, and tests, and to return to inviting kids to learn to read and write by reading and writing real stuff." Goodman summarizes the principles for reading and writing and for teaching and learning in whole language classrooms:

Readers construct meaning during reading. They use their prior learning and experience to make sense of the texts.

Readers predict, select, confirm, and self-correct as they seek to make sense of print. In other words, they guess or make hypotheses about what will occur in the text. Then they monitor their own reading to see whether they guessed right or need to correct themselves to keep making sense. Effective reading makes sense. Efficient reading does it with the least amount of effort and input. Rapid readers tend to have high comprehension because they are both effective and efficient.

Writers include enough information and detail so what they write will be comprehensible to their readers. Effective writing makes sense for the intended audience. Efficient writing includes only enough for it to be comprehensible.

Three language systems interact in written language: the graphophonic (sound and letter patterns), the syntactic (sentence patterns), the the semantic (meanings). We can study how each one works in reading and writing, but they can't be isolated for instruction without creating non-language abstractions.

All three systems operate in a pragmatic context, the practical situation in which the reading and writing is taking place. That context also contributes to the success or failure of the reading or writing.

Comprehension of meaning is always the goal of readers.

Expression of meaning is always what writers are trying to achieve.

Writers and readers are strongly limited by what they already know, writers in composing, readers in comprehending.

School literacy programs must build on existing learning and utilize intrinsic motivations. Literacy is an extension of natural whole language learning: it is functional, real, and relevant.

Literacy develops from whole to part, from vague to precise, from gross to fine, from highly concrete and contextualized to more abstract, from familiar contexts to unfamiliar.

Expression (writing) and comprehension (reading) strategies are built during functional, meaningful, relevant language use.

Development of the ability to control the form of reading and writing follows, and is motivated by, the development of the functions for reading and writing.

There is no hierarchy of sub-skills, and no necessary universal sequence.

Literacy develops in response to personal/social needs. Children growing up in literate environments become literate before they come to school.

There is no one-to-one correspondence between teaching and learning. The teacher motivates, arranges the environment, monitors development, provides relevant and appropriate materials, and invites learners to participate in and plan literacy events and learning opportunities. Ultimately, it is the learner who builds knowledge, knowledge

knowledge structures, and strategies from the enriched environment the teacher helps to create.

As teachers monitor and support the development of reading and writing strategies, learners focus on the communication of meaning. So there is a double agenda in literacy instruction. The kids focus on what they are using reading and writing for. The teachers focus on development and use.

Risk-taking is essential. Developing readers must be encouraged to predict and guess as they try to make sense of print. Developing writers must be encouraged to think about what they want to say, to explore genre, to invent spellings and to experiment with punctuation. Learners need to appreciate that miscues, spelling inventions, and other imperfections are part of learning.

Motivation is always intrinsic. Kids learn to read and write because they need and want to communicate. Extrinsic rewards have no place in a whole language program. Punishment for not learning is even more inappropriate.

The most important question a teacher can ask a reader or writer is, "Does that make sense?" Learners need to be encouraged to ask the same question of themselves as they read and write.

Materials for instruction must be whole texts that are meaningful and relevant. From the first school experiences, they must have all the characteristics of real functional language. There is no need for special texts to teach reading or writing.

Away with exercises that chop language into bits and pieces to be practiced in isolation from a whole text!

Predictability is the real measure of how hard a text is for a particular reader. The more predictable, the easier.

No materials are acceptable if they divert the attention of writers from expression and readers from comprehension.



Principles of Assessment and Evaluation  
in Whole Language Classrooms

In his book, Assessment and Evaluation in Whole Language Programs, Harp (1991) writes, "Just as whole language instruction has demanded a fresh new look at teaching and learning, so it now demands a fresh look at assessment and evaluation" (p.36). Harp goes on to say that whole language teachers reject assessment and evaluation strategies based on tradition and turn instead to a set of principles to guide their work. In an article written for The Whole Language Catalog Supplement On Authentic Assessment, Harp (1992) lists the 12 principles of assessment and evaluation in whole language classrooms:

PRINCIPLE 1: Assessment and Evaluation Strategies  
Must Honor the Wholeness of Language

PRINCIPLE 2: Reading and Writing are Viewed as  
Processes

PRINCIPLE 3: Teacher Intuition Is a Valuable Assessment  
and Evaluation Tool

PRINCIPLE 4: Teacher Observation is at the Center  
of Assessment and Evaluation

PRINCIPLE 5: Assessment and Evaluation in Reading  
Must Reflect What We Know About the Reading Process

PRINCIPLE 6: Assessment and Evaluation in Writing  
Must Reflect What We Know About the Writing Process

PRINCIPLE 7: Norm-Referenced Achievement Testing is  
of Little Help to the Whole Language Teacher

PRINCIPLE 8: Assessment and Evaluation Instruments Are Varied, and Literacy Is Assessed in a Variety of Contexts

PRINCIPLE 9: Assessment and Evaluation Are Integral Parts of Instruction

PRINCIPLE 10: Assessment and Evaluation Strategies Are Developmentally and Culturally Appropriate

PRINCIPLE 11: Assessment and Evaluation Occur Continuously

PRINCIPLE 12: Assessment and Evaluation Must Reveal Children's Strengths

In summary Harp states, "The implementation of these principles of assessment and evaluation will necessitate a dramatic change from traditional practice. We will have to come to grips with the fact that current tests do not test what we value in reading education (Bussis and Chittenden, 1987)."

Before we can start to incorporate meaningful evaluation methods, we need to understand and value why this type of evaluation is integral to the teaching-learning process.

Routman (1991) in her book, Invitations, states:

We need to guard against simply putting procedures into place without understanding the theory behind them. Otherwise, evaluation becomes very much like the basalization of literature that occurs when only the materials change: Merely putting new procedures and activities into place will not result in meaningful teaching.

Another real constraint to meaningful evaluation is management. Finding the time to add observational procedures to an already packed day is difficult.

Management of evaluation procedures is one of the major reasons more teachers are not actively involved in the evaluation process. It's been my experience that, unless a collaborative classroom is formed, teachers do not have time in their daily schedules to make observations and record and analyze them. Until students and teachers share the responsibilities for teaching and learning, the evaluation task appears overwhelming.

Teachers need blocks of time when students can work independently on worthwhile enterprises without direct teacher supervision so they can take time to observe, conference, interview, and meet one-to-one with students. For that to happen, teachers need to have classrooms in which students are largely monitoring their own learning processes. In other words, they have to already have whole language classrooms. Holistic evaluation is a final step - it happens after the management, theory, and knowledge base are in place (p. 302).

In The Whole Language Catalog, Goodman (1991) asks teachers to keep the following in mind about whole language evaluation:

In whole language, evaluation is mostly ongoing; it happens in the course of teaching-learning. It is therefore an integral part of the curriculum and not something separate.

Self-evaluation is the most significant kind of evaluation; pupils and teachers need to have a sense of their own success and growth. Reporting progress to parents is an important but secondary purpose of evaluation. It is most successful when it helps parents to evaluate growth themselves. Marks or grades on report cards are only the outgrowth of evaluation for improving teaching and learning.

Whole language is not simply concerned with measuring changes in behavior. It uses behavior as indications of developing knowledge and underlying competence.

Informal and even formal evaluation measures may be used in whole language classrooms. But when they are used, it is because they add to the information available, and there is a learning function... (p. 252)

#### Stages of Developmental Growth

"While the holistic evaluation process begins with assessment and the collecting and recording of data, unless we use the data to inform and guide instruction, we are not evaluating; we are merely amassing bits and pieces of information" (Routman, 1991, p. 303).

Before we can become expert evaluators, we need to become expert observers, or "kid-watchers". Through kidwatching, teachers will begin to develop a stronger theory base. The most critical component in evaluation, is only as good as the teacher's knowledge base. Before we can become expert observers, we have to be expert learners. We have to know what we are looking for. (Routman, 1991)

In the book, Portfolio Assessment and Evaluation, Batzle states:

Children's language learning is unique in that it progresses in specific stages along a developmental continuum. As we observe children, we begin to see specific behaviors as indicators or markers of growth. Not all children move through the language developmental stages sequentially, some skip stages, and some children show development at more than one stage at a time. (p. 74)

In language development, errors children make are

valuable sources of information about their growth. We can locate where they are and where they have been and then provide classroom experiences to encourage their development. (p. 75)

#### Developmental Growth in Reading

Holdaway (1979), in his book, The Foundations of Literacy, describes five stages of development:

##### Stage 1 Emergent Reading

Processes favourite stories in reading-like ways approximating to book language.

No sequential text attention. Self-corrects for sense. 'Reads' back short experience stories written by the teacher.

##### Stage 2 Advanced Emergent Reading

Can follow a line of print in an enlarged text using word spaces.

Confirms and self-corrects by syntactic and semantic fit, and by word fit (i.e. knows when there are too many or too few words).

Realizes that texts have the same reading every day - that print is a stable, word-by-word record of language.

Can find any word in a very familiar text by checking off from the beginning of a sentence - what we call matching. Can locate the same word on a page of print.

##### Stage 3 Emergent to Early Reading

Knows some words from day to day in context.

Predicts actively in new material using syntax and meaning.

Has developed stable directional habits in processing familiar print.

Can identify and name most letters.

Can recognize words visually that begin with the same letter.

##### Stage 4 Early Reading

Knows the meaning of 'beginning' and 'end' as applied to word limits.

Can use some initial letter-sound associations to predict and confirm.

Can recognize the most common affixes (-ed, -ing, -s) when used with familiar root words.

Can manipulate known word-cards or sentence-parts into a sentence-sequence.

#### Stage 5 Advanced Early Reading

In word-solving, uses many initial-consonant and some consonant blend letter-sound relationships together with context clues.

Can recognize letters associated with a sound heard in words, and can locate these for confirmation in the terminal and medial positions.

Probably displays 'voice-pointing', checking off each word in reading by some form of confirmatory process. (pp. 107-108)

Holdaway adds, "Few of the children are likely to pass through these stages just as they have been analysed, but we won't be testing or checking the children rigorously to see that they have accomplished each step in the right order before being allowed to move on. The progression is meant to be only a general guide to give structure to the inducing or teaching of the programme." (Holdaway, 1979, p. 108)

#### Developmental Growth in Writing

Batzle (1992), in her book Portfolio Assessment and Evaluation, discusses the characteristics of writers at three different developmental stages:

An emergent writer is one who is imitating writing. This writer is often a child who has been read to and has opportunities to interact with books. He has seen people read and write and has experimented with paper and writing tools. He is beginning to notice print in his environment, such as the McDonald's or Burger King signs, and the print on cereal

boxes. The emergent writer may scribble, draw a picture, write his own name or write a few letters in his own name. He can reread his own writing or read picture books by memory. (p. 76)

An early writer understands that speech can be written down. This writer is beginning to realize that conventions control writing and that writing can be reread. The child does quite a bit of erasing as she struggles with conventions, letter formation and spelling. She rereads to regain understanding lost during these spelling and handwriting struggles. (p. 78)

The fluent writer has gradually gained control over writing conventions and letter formations and is therefore writing with ease. He realizes the many purposes for writing. He refines his writing to say what he means and cares about quality. The fluent writer initiates rewriting and revision. He takes more time to complete his text and is conscious of how he "goes about writing." He talks about his and others' writing. He sees that writing involves more than conventions and recognizes the need for developing a theme with detail. (p. 80)

#### Developmental Growth in Spelling

In the book, Spelling For Whole Language Classrooms, Ethel Buchanan (1989), states her ideas on the stages of spelling development:

Spelling stages are rooted in the changing concepts that students hold and which they apply in their attempts to spell. There are dangers in using the word stage because it has lock-step connotations. The term stage is used in this book to indicate that, as students predict how to spell words, there are periods of time when they are more likely to depend on certain cues than others. At the same time they may be holding on, at least occasionally, to some inappropriate cues they have used in the past; and they may also be experimenting with new ideas which will lead them eventually to the next stage. Within each stage there is a continuum

of change, with different students at different parts of the continuum. (p. 11)

Buchanan presents a summary of stages of spelling development:

#### Pre-Phonetic Stage

Major Concept: Things can be represented on paper by symbols that are not pictures.

Identification: The child's efforts at writing appear on the surface to be scribbling with sometimes letters or numbers occurring. The letters and numbers have no direct connection to the thing, person, or activity, being represented, except on occasion a letter may represent the child; example B represents Bobby himself, not his name.

#### Early Phonetic Stage

Major Concept: The number of letters you need to spell a word is equal to the number of syllables in a word.

Identification: These spellers use mostly upper case letters, vowels do not appear except in special words they have learned. The number of letters they use very often corresponds to the number of syllables in the word.

#### Advanced Phonetic Stage

Major Concept: Each element of sound-production of a word should be represented in the spelling of a word.

Identification: Misspellings reveal letter-naming, substitutions of individual letters or digraphs for others with minimal articulation differences, and omission of pre-consonant nasal. Detected by informal observation and Misspelling Analysis.

#### Phonic Stage

Major Concept: Sound is the key to spelling.

Identification: Misspellings show the effect of over-generalizing about sound-symbol relationships, and the substitutions of reasonable alternatives. Sound is the main cue used by Phonic spellers but they use semantic and syntactic cues in a limited way. They are detected by informal observation and Misspelling Analysis.



### Syntactic-Semantic Stage

Major Concept: In the spelling of words, meaning and syntax provide important cues which, in many cases, take precedence over sound cues.

Identification: The students' standard spellings reveal the extent to which students are using syntactic and meaning cues. Their misspellings often reveal instances where students neglected to use syntax and meaning to help spell the word.

(pp. 134-139)

### Whole Language Assessment and Evaluation Strategies

Caring, professional teachers are concerned about what their students know and what their interests are, the ways in which they learn, and what they learn as they participate in various school experiences. Understanding the development of a student can not be gained from a numerical test score. Evaluation of learning requires a knowledgeable professional who knows how to use a variety of ways to get to know students. Teachers like this, evaluate their students as they watch them work in class, as they work with a group or as they have a one-to-one conference, as they analyze a student's reading, writing, oral interactions, or various projects. These teachers use a variety of strong evaluation strategies to establish lasting records of a student's learning experiences. (Yetta Goodman, 1992)

In an article written for The Whole Language Catalog Supplement On Authentic Assessment, Yetta Goodman (1992), describes the following "Tools for Evaluation":

Inventories and Interviews: Checklists, inventories, and interviews allow teachers to find out what their students know and what they are most interested in, reveal students' attitudes about language, the kinds of materials they read, and the range of topics they write about. By using such forms over time, teachers see changes in their students and in their teaching that often reflect students' development. Such information can be used in curriculum development to help teachers relate what students already know and are interested in to new knowledge and experiences. Students can also be involved in recording their own work, which can be discussed with the teacher during conference time.

Portfolios and Samples of Work: In programs where students write regularly and participate in reading programs devoted to the use of literature, teachers with the help of students, keep portfolios of students' written work as well as tapes of oral reading, lists of readings, reading responses, and results of reading and writing conferences between the teacher and the student. Samples of students' actual work over time provide powerful opportunities to monitor students' developing control over the linguistic systems (phonics, spelling, grammar, and the cohesion and coherence of stories and other types of written materials), by showing how students' compositions, reading comprehension, voice, sense of story, and use of various genre develop. Samples of students' work are rich in opportunities to invite the students, parents, and other school personnel to share in the evaluation process.

Dialogue Journals and Learning Logs: Teachers and students who write back and forth to each other about their learning and other significant experiences in their lives learn a great deal about each other. Such journals are another record to use for evaluation purposes over time.

Anecdotal Records: A carefully documented record of a particular significant event, including information about time, persons involved, and other important aspects of the social context, is one of the most useful pieces of evaluative information. It provides a record that a number of interested parties can review independently or discuss together to interpret

possible meanings, and it provides opportunities for students to verify the teacher's perceptions. Some teachers make sure to observe every student at least once every two or three weeks. Other teachers find it best to do such recordings once a month or twice a semester on each student.

Conferences: A major aspect of the writing process curriculum that has become popular in recent years includes different kinds of conferences between the teacher and the students and has expanded to include conversation about students' writing, reading, and other aspects of their daily learning. All the evaluation instruments that have been discussed become part of the conference. The results of these conferences also become part of the record-keeping system. Some schools encourage teachers to involve parents in a three-way conference with the students so that the education of the student becomes a collaborative effort between the home and the school. (p. 98)

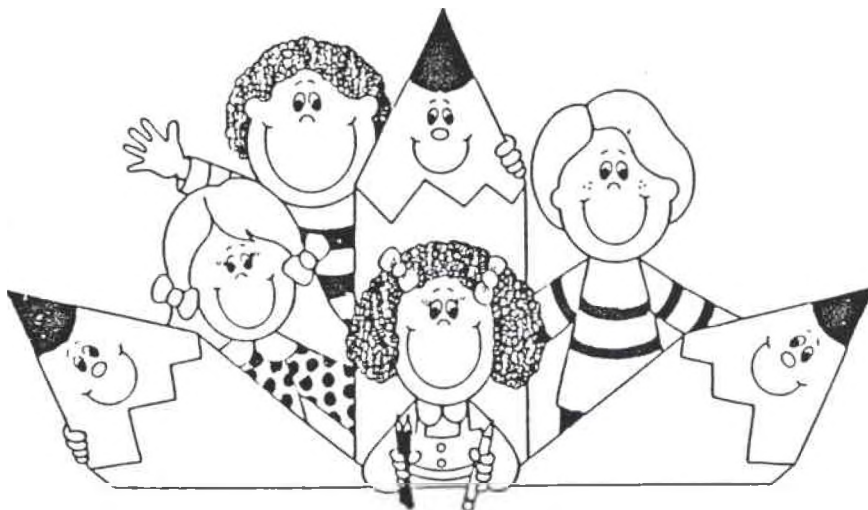
Yetta Goodman closes her article by saying, "The purpose in such rich evaluation is to help students expand on their abilities and extend their view of themselves as active learners in a complex world."  
(p.98)

CHAPTER III  
THE HANDBOOK  
PORTFOLIO ASSESSMENT IN A FIRST GRADE CLASSROOM

"Today, more than ever before in education, teachers are asked to be accountable for student achievement and progress in reading and writing. Regardless of grade level taught, teachers need to develop an accurate appraisal of each student in their classroom. It is also important for each student to develop a sense of his or her achievements. We have found that teachers and students who critically analyze the contents of reading and writing portfolios over time will develop a comprehensive understanding of achievement and growth that is rooted in the students' actual classroom performance."

Robert J. Tierney

Portfolio Assessment in the Reading-  
Writing Classroom




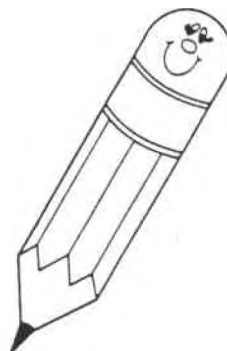
## Some Essentials of Portfolios

Portfolios are systematic collections by both students and teachers. They can serve as the basis to examine effort, improvement, processes, and achievement as well as to meet the accountability demands usually achieved by more formal testing. Through reflection on systematic collections of student work, teachers and students can work together to illuminate students' strengths, needs, and progress.

Portfolios are not objects. They are vehicles for ongoing assessment by students. They represent activities and processes (selecting, comparing, self-evaluation, sharing, goal setting) more than they do products.

Some of the values that underline the use of portfolios include a belief in developing procedures for planning classroom learning that represents what students are actively doing; a commitment to student involvement in self-evaluation and helping students to become aware of their own development as readers and writers; a belief in the view that assessment should take into consideration: (1) the processes readers and writers enlist; (2) the products they develop; (3) the improvements they achieve; (4) the effort they put forth, as well as (5) how these features vary across a range of reading and writing. (Tierney, 1991)

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## GETTING STARTED WITH PORTFOLIOS

### *Establish Ownership*

Students need to be invested in the portfolio process. They need to have a sense of ownership, which suggests that the portfolio should be viewed as the property of the student, not the teacher. The teacher may use the student portfolio to select illustrative or representative pieces of student work, and the teacher can maintain his or her own portfolio of the student's work, but if student self-assessment is your goal, it is necessary to establish portfolios that the students consider their own.

To help support a feeling of student ownership:

- \*Ensure students have a major say as to what is included or excluded;
- \*Maintain easy physical accessibility of the portfolios for students;
- \*Ask students' permission for you to share or look over their portfolio;
- \*Engender in classmates a respect for one another's portfolios;
- \*Make joint decisions on developing portfolios, sharing, and so on;
- \*Give students the opportunity to make choices about what they write and read. (Tierney, 1991)

### *Save Work Samples*

Working with students to help them save a wide variety of their reading and writing work is an important step teachers can take in getting portfolios started. A well provisioned portfolio can be a powerful tool that can be used to share with parents and others. At the beginning, it is not necessary to limit the collections students make to only their "best" work. These broad collections become pools of work from which

children draw throughout the school year to showcase their reading and writing.

Collecting work is not unusual. Using the collected work for self-analysis is. Representing students as readers and writers in the portfolio allows the students' continuous literacy development to be accurately documented. Whether students are in elementary school or in college, saving samples of their work is necessary if they are to have the data to reflect on , to facilitate their understanding of their strengths, needs and development. (Tierney 1991)

### *Discuss Reading and Writing*

Through sharing and discussing their work as well as the work of more "famous" authors with a group of peers, children can discover important ideas, explore new concepts, think in new ways, and refine their methods of communication. An ongoing chart can be developed as a way to record student insights. This chart then becomes a "menu" of features that are characteristic of quality writing.

In Tierney's book he includes the following sample from a first grade classroom:

## WHAT MAKES WRITING GOOD

exciting story  
 interesting pictures  
 use of . and ?  
 funny characters  
 capitals  
 has a title  
 sounds like a story



## *Introducing the Portfolio Concept*

It is common in certain fields for students and professionals to have a portfolio that represents their skills. It works exceptionally well to invite a local artist, a high school art student, or even a journalist to share his or her portfolio with your class. The visitor could be asked to share individual pieces and tell why he or she chose each one for their portfolio. Explain to students they are going to create their own portfolio that will represent their very best thinking, effort, knowledge, and versatility as a writer and a reader. Students can decide, with the teacher's guidance, how many pieces should make up their portfolio. Some students may want to include everything and some may not want to include anything! For the first portfolio, most teachers start with three to six pieces.

It is important to remember that all portfolios do not look alike. Portfolios can be designed to suit your classroom.

### *Provide Time*

You will need to provide guidance and time for students to compare and select pieces for their portfolio. During the selection process students like to have comments from others regarding their work. As students make selections, encourage them to work with a friend or two. Some teachers ask students to choose portfolio partners. These students comment about which pieces they consider to be the better pieces and always explain the reasons for their decisions.

### *Self-Evaluation*

While the children are involved in selecting the pieces for their portfolio, it is a good time to ask them to think about their reasons for possibly including each piece. You might ask them why they chose the piece, what they learned from it and what they are going to do next.



## *Reviewing Portfolios*

After all the elements of what I consider the child's portfolio - the reading folder, the writing folder, the literature log and the morning journal - are all gathered together, I feel I have a fairly complete picture of the child as a reader and writer. The question I ask myself now is, "How can I use all this information to help the child grow and develop?"

The first thing I do is look for everything the child can do. To help me know what to look for I use the check lists contained in the reading and writing folders as well as the lists of performance objectives contained in the Model Competency Based Language Arts Program developed by The Ohio Department of Education. I also rely on information from a variety of sources including Ethel Buchanan's book on developmental spelling.

I then make comments in the various comment sections of each child's folder based on what I have learned.

## *Portfolio Conferences*

The insights from portfolio reviews may be used in student-teacher portfolio conferences. Begin the initial conference by asking the student to share the portfolio with you. Allow the student to retain control of the portfolio. Tailor individual comments to provide the reinforcements the student needs as well as the instruction that would be helpful for the student to improve as a reader and writer.

You can do this by selecting one or two teaching points to emphasize during the conference. Ask the student what he or she thinks are the strengths of the portfolio. Point out what you think are the positive aspects of the portfolio. Comment about the agreement you share with the student about a particular piece. Together, you and the student may end the conference by setting goals for the future.

## *Parents as Partners*

If you are making a transition from a classroom where lots of work went home on a daily or weekly basis toward a classroom that collects and savors student work, you will need to communicate that change to parents. It will be necessary to develop new procedures to keep parents involved and informed.

One method of keeping parents informed about classroom activities is to write regular parent newsletters that chronicle classroom events. One newsletter could be sent to inform parents about the development of reading and writing portfolios in the classroom. A Parent newsletter to inform parents that work is being kept at school so the students can develop a collection of their work will help parents understand and feel involved in the process.

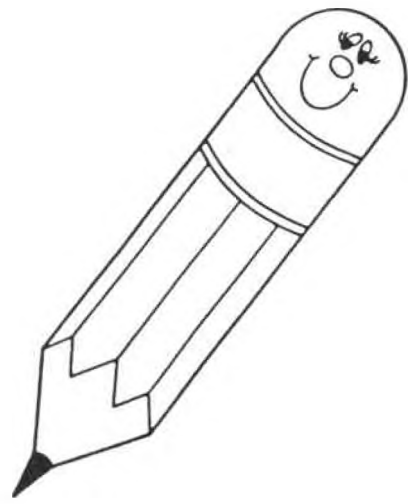
A second method would be to have a private conference spent reviewing a portfolio in process. This is an important part of the parent conference.

There are many ways parents can serve as partners in the assessment process, particularly when they have a strong overall sense of their child's work. On a daily basis parents serve as an audience for work in progress. Parents can serve as reviewers for a particular finished product or for an entire showcase portfolio. They can be asked to note growth and change or to comment on content. They can note lists of books read and can encourage their children to experience a different author or genre.

It is essential however, that this is not done in isolation. It is important that portfolios are carefully explained to parents and that criteria for evaluation are shared with them.



## *Elements in Portfolios*



### (1) Reading Folder

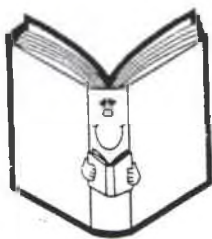
- a) reading check list
- b) reading conference form
- c) copies of running records
- d) tape recording of the student reading a book of his or her choice, taken once every nine week period - should also include comments from the student such as answers to the following questions: "What is something you have learned to do in reading?" and "What is something you would like to learn so you can be a better reader?"
- e) interview sheet
- f) a space for photographs and observations

### (2) Writing Folder

- a) writing check list
- b) writing conference form
- c) writing samples chosen by the child to become part of his or her portfolio - should be selected a four different times during the year and should also include comments from the child as to why a particular piece was chosen and what he or she feels are the strengths and weaknesses of the piece - should also include responses to the following questions: "What is

something new you have learned to do in writing?" and "What is something you would like to learn so you can become a better writer?"

- d) interview sheet
  - e) a space for photographs and observations
- (3) Literature Log
- a) child's list of books read
  - b) written response to favorite books
- (4) Morning Journal (dialog journal)
- (5) Children's Writing Folders  
These are kept in each child's desk and contain work in progress and also other work waiting for conference.
- (6) I will also keep a file containing all the writing my students do during the year in a drawer in my file cabinet.
- (7) I also plan to establish showcase portfolios. This will be a special folder where the student will keep his or her best pieces. Pieces should be chosen by the child and will hopefully reflect their strengths, interests, effort, and also trace their development. Each piece should also be labeled with a card telling the reasons the child chose it to be included.



# READING CHECKLIST

Name: \_\_\_\_\_

*R=Rarely*

Year/Level: \_\_\_\_\_

*S=Sometimes*

Teacher: \_\_\_\_\_

*U=Usually*

<u>*ATTITUDE</u> enjoys books				
chooses to read in free time				
shares with others				
borrow books freely				
maintains silent reading for an increasing length of time				
<u>*CONCEPTS ABOUT PRINT</u> Understands that print contains the message				
understands directional conventions				

<u>*WHEN IN DIFFICULTY:</u>				
reads on to the end of the sentence				
starts sentence again and re-reads				
uses initial letter as a cue and then guesses				
uses picture as a cue and then guesses				
<u>AFTER READING:</u>				
can re-tell story in own words				
talks about characters				
recalls main ideas				
recalls details				
understands developing sequence				
can describe setting				
knows whether s/he likes story and why				
<u>*SHARED BOOK EXPERIENCE</u>				
involved with text; shows obvious responses (laughs, frowns)				
asks for story to be read again				
comments about story				

understands concept of 'word'				
understands concept of 'letter'				
understands terminology: first, last, space, line, top, bottom, sentence				
knows meaning of . and ?				
demonstrates concepts about print in own writing				
<u>*USE OF TEXTUAL CUES</u>				
uses context cues				
-semantic cues				
-syntactic cues				
-pictorial cues				
uses graphophonic cues				
<u>*READING STRATEGIES &amp; COMPREHENSION</u>				
expects the text to make sense				
more concerned with meaning than with identification of words or letters				
prepared to make predictions				
self-corrects when predictions are unsatisfactory				
processes chunks of language (doesn't read word by word)				

asks questions about story				
joins in during subsequent readings				
makes comments or asks questions about print				
makes comments or asks questions about pictures				
retains 'high use' words as part of sight vocabulary				
selects story to be read independently				
<u>*SELECTION:</u> generally selects appropriately				
selects different reading materials for different purposes				
asks someone else about book				

## ADDITIONAL COMMENTS:

\*The above checklist was adapted from Read On: A Conference Approach To Reading by David Hornsby, David Sukarna and Jo-Ann Parry, pages 167- 169.





## READING RECORD

NAME:

---

DATE:

TITLE:

AUTHOR:

---

DATE:

TITLE:

AUTHOR:

---

DATE:

TITLE:

AUTHOR:

---

DATE:

TITLE:

AUTHOR:

COMMENTS:

DATE:

TITLE:

AUTHOR:

COMMENTS:

DATE:

TITLE:

AUTHOR:

COMMENTS:

DATE:

TITLE:

AUTHOR:

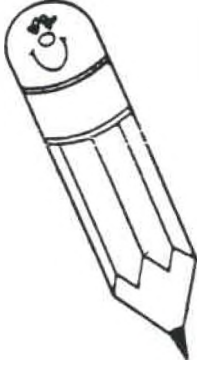
COMMENTS:

DATE:

TITLE:

AUTHOR:

COMMENTS:



## WRITING CHECKLIST

Name: \_\_\_\_\_

Year/Level: \_\_\_\_\_

Teacher: \_\_\_\_\_

<u>*KNOWLEDGE OF LANGUAGE ORGANIZATION</u>				
pictorial representation				
scribble writing				
random invented letters				
linear invented writing				
strings of repetitive alphabetic letters				
strings of varied alphabetic letters				
groups of letters with space between				
copying sentences or words unrelated to stated topic				
any recognizable word				
developing knowledge of sound/symbol correspondences				

<u>*MESSAGE QUALITY</u>				
identifies objects in picture				
one sentence description of picture				
tells story about picture				
has concept that a message is conveyed (tells message but what is written is not message)				
correlation between story read back and piece of writing				
correct or nearly correct words interspersed in right places				
part of directional pattern is known: start top left move left to right return down left				
reversal of directional pattern				
correct directional pattern				
correct directional pattern and spaces between words				
<u>*ORGANIZATION</u>				
correct spatial relations between letters, size and position				
confident attitude towards attempted spelling				
shows sound/symbol relations in spelling:				
initial letters _____				
final letters _____				
medial letters _____				

attempts to use resources to assist spelling				
self-identification of spelling errors				
use of upper and lower case letters in relevant places				
attempt at punctuation				
use of correct punctuation: capitals, periods				
question/exclamation marks				
quotation marks, commas				
story of two or more sentences				
<i><u>*MESSAGE QUALITY - LANGUAGE</u></i>				
writing approximates conventional form and child matches more or less what message says				
repetitive independent use of sentences				
understands concept of story				
can retell own experiences in writing				
can sequence events				
expresses need to improve or rewrite				
prepared to attempt editing for pages of a book				

prepared to evaluate own stories against each other to select best one for publication				
<i>*DIRECTIONAL PRINCIPLES</i> extensive text without difficulties of arrangement or spacing				

ADDITIONAL COMMENTS

\*The above checklist was adapted from Write On: A Conference Approach To Writing by Jo-Ann Parry and David Hornsby, pages 48-50.



# WRITING CONFERENCE

## RECORD

---

DATE:

COMMENTS:

---

DATE:

COMMENTS:

---

DATE:

COMMENTS:

---

DATE:

COMMENTS:

---

DATE:

COMMENTS:

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DATE:

COMMENTS:

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COMMENTS:

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COMMENTS:

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DATE:

COMMENTS:

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## READING SURVEY

How did you learn to read?

What is your favorite kind of book?

Who is your favorite author?

What books have you reread?  
Why did you reread them?

How many books do you think you have read this year?

What do you think a good reader is?



## WRITING SURVEY

Do you consider yourself an author?

Why do you think people write?

Do you think most people like to write?

Who is your favorite author?

How do you decide what to write about?

What has helped you to become a better author?

## Bibliography for Handbook

- Batzle, Janine (1992). Portfolio Assessment and Evaluation. Cypress, CA: Creative Teaching Press.
- Buchanan, Ethel (1989). Spelling for Whole Language Classrooms. Winnipeg, Manitoba: Whole Language consultants.
- Goodman, Kenneth, Goodman, Yetta, & Hood, Wendy (1989). The Whole Language Evaluation Book. Portsmouth: Heinemann.
- Harp, Bill (1991). Assessment and Evaluation in Whole Language Programs. Norwood, Ma: Christopher-Gordon Publishers.
- Hornsby, David & Parry, Jo-Ann (1985). Write On: A Conference Approach To Writing. Portsmouth: Heinemann.
- Tierney, Robert (1991). Portfolio Assessment in the Reading-Writing Classroom. Norwood, Ma: Christopher-Gordon Publishers.

#### CHAPTER IV

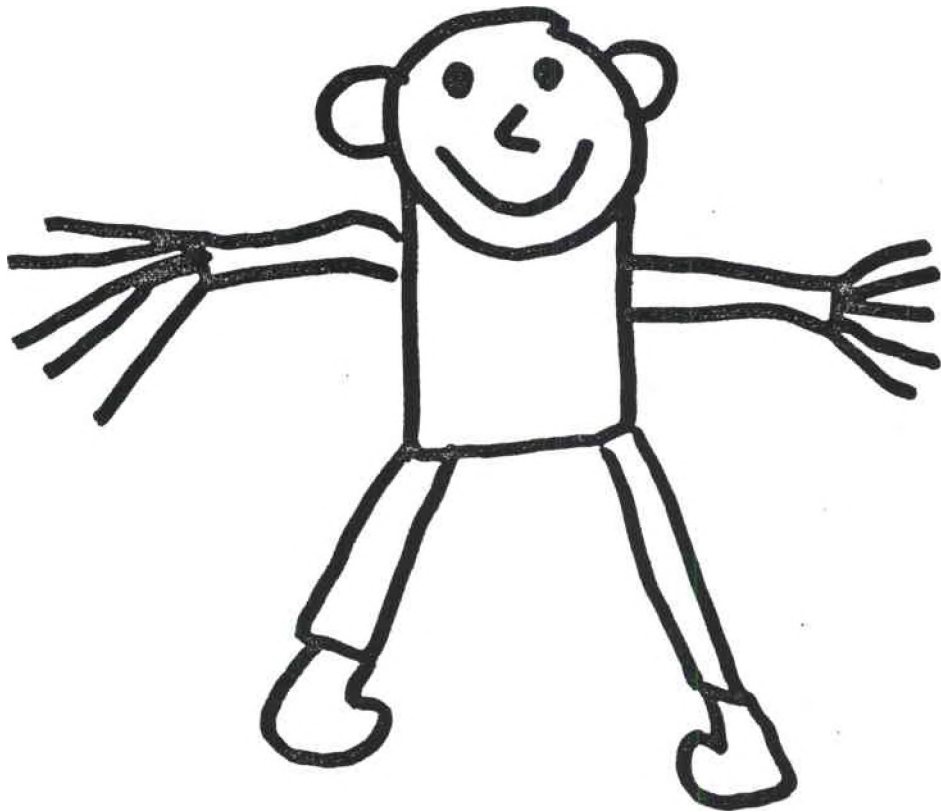
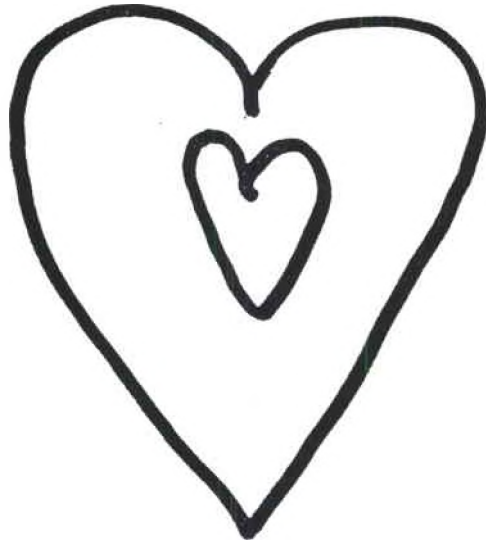
For this chapter I have chosen to include sections from three different student portfolios.

The first portfolio belongs to Matt. Matt came into first grade already reading. He has many books of his own and both his father and mother read to him each night before bed. Writing, however, was very new to Matt. His portfolio shows how he has developed into a confident speller and how the quality of his stories has improved as he adds more detail.

The second student, Samantha, came to first grade knowing many conventions of print. She owns many books of her own and is often read to by her older sister. Samantha was not reading at the beginning of the school year, but she already loved books and she had a strong desire to learn to read. Her writing mirrors her progress as a reader.

LaQuatta, whose portfolio is third, came from a home with few if any books. Her experiences with print were mainly from kindergarten. She came to first grade knowing some but not all of her letters and some beginning consonant sounds. LaQuatta qualifies for speech therapy. Her difficulties with speech are sometimes reflected in her attempted spelling. You will see from LaQuatta's portfolio that she has made remarkable progress as both a reader and a writer. She is a very hard worker and loves learning!

Matt's Portfolio





## READING RECORD

NAME: Matt

DATE: Sept. 15, 1992

TITLE: It Happens  
To Everyone

AUTHOR: Bernice Myers

COMMENTS:

matt did an excellent job with this and it is not an easy book! He self-corrects as needed and could retell the story in his own words.

(hesitation with contractions ... work on using a variety of cues)

DATE: Sept. 19, 1992

TITLE: "Me Too!"

AUTHOR: Mercer Mayer

COMMENTS:

matt did a perfect job with this!

He can read all the "Little Critter" books!

DATE: Oct. 2, 1992

TITLE: Arthur's Loose  
Tooth

AUTHOR: Lillian Hoban

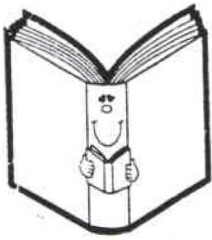
COMMENTS:

- said 'tumbled' for tripped and 'baby sister' for 'babysitter' but self-corrected.
- reads with expression
- excellent job!

<p><u>DATE:</u> Nov. 2, 1992</p> <p><u>TITLE:</u> <u>Clifford At The Circus</u></p> <p><u>AUTHOR:</u> Norman Bridwell</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• pointed to words</li> <li>• read with fluency + expression</li> <li>• little trouble even with words like Command, trainer &amp; Costumes!</li> </ul>
<p><u>DATE:</u> Nov. 15, 1992</p> <p><u>TITLE:</u> <u>Penrod Again</u></p> <p><u>AUTHOR:</u> Mary Blount Christian</p>	<p><u>COMMENTS:</u></p> <p>This is a Chapter book on an advanced level.</p> <p>Matt read with fluency &amp; expression.</p>
<p><u>DATE:</u> Dec. 9, 1992</p> <p><u>TITLE:</u> <u>Little Christmas Elf</u></p> <p><u>AUTHOR:</u> Eileen Curran</p>	<p><u>COMMENTS:</u></p> <p>Today was the first time Matt had seen this book. He read it perfectly!</p>
<p><u>DATE:</u> Dec. 11, 1992</p> <p><u>TITLE:</u> <u>Somebody and the Three Blairs</u></p> <p><u>AUTHOR:</u> Marilyn Tolhurst</p>	<p><u>COMMENTS:</u></p> <p>Excellent job!</p> <p>Matt was able to discuss this book in detail. He said it was one of his favorites because he likes Baby Blair.</p>
<p><u>DATE:</u> Jan. 12, 1993</p> <p><u>TITLE:</u> <u>The Mitten</u></p> <p><u>AUTHOR:</u> Jan Brett</p>	<p><u>COMMENTS:</u></p> <p>This is a very difficult book - Matt did an excellent job!</p>

<p><u>DATE:</u> Jan. 27</p> <p><u>TITLE:</u> <u>Clifford The Small Red Puppy</u></p> <p><u>AUTHOR:</u> Norman Bridwell</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>· read fluently + with expression</li> <li>· matthas read + enjoyed <u>all</u> the Clifford books</li> </ul>
<p><u>DATE:</u> Feb. 9</p> <p><u>TITLE:</u> <u>King of the Dinosaurs</u></p> <p><u>AUTHOR:</u> michael Berenstain</p>	<p><u>COMMENTS:</u></p> <p>This book is difficult but matt had few problems. He reads for meaning and is able to discuss the story and relate it to what he already knew about</p>
<p><u>DATE:</u> Feb. 23</p> <p><u>TITLE:</u> <u>A Treeful of Pips</u></p> <p><u>AUTHOR:</u> Arnold lobel</p>	<p>dinosaurs.</p> <p><u>COMMENTS:</u></p> <p>matt did an excellent job. The only word that caused him any trouble was husband. He made predictions that fit the story and seems aware of punctuation.</p>
<p><u>DATE:</u> March 11</p> <p><u>TITLE:</u> <u>The Napping House</u></p> <p><u>AUTHOR:</u> Audrey Wood</p>	<p><u>COMMENTS:</u></p> <p>Perfect job!</p> <p>matt says he really likes this book and enjoys reading it over + over again. Able to retell story in his own words.</p>
<p><u>DATE:</u></p> <p><u>TITLE:</u></p> <p><u>AUTHOR:</u></p>	<p><u>COMMENTS:</u></p>





# READING CHECKLIST

Name: Matt

Year/Level: 1992-93 / first grade

Teacher: J. Ehlerding

R=Rarely

S=Sometimes

U=Usually

	10-2	1-15	3-15	
<b>*ATTITUDE</b>				
enjoys books	U	U	U	
chooses to read in free time	U	U	U	
shares with others	U	U	U	
borrow books freely	U	U	U	
maintains silent reading for an increasing length of time	U	U	U	
<b>*CONCEPTS ABOUT PRINT</b>				
Understands that print contains the message	U	U	U	
understands directional conventions	U	U	U	

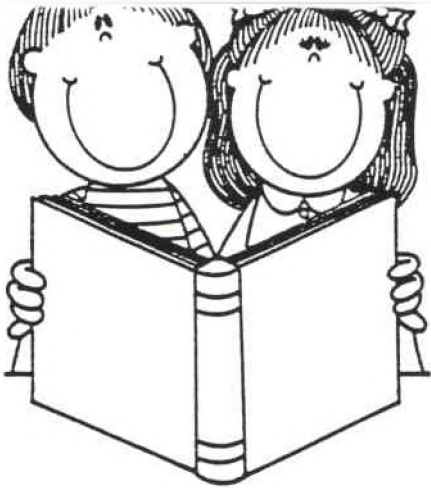
understands concept of 'word'	u	u	u	
understands concept of 'letter'	u	u	u	
understands terminology: first, last, space, line, top, bottom, sentence	u	u	u	
knows meaning of . and ?		u	u	
demonstrates concepts about print in own writing	u	u	u	
<u>*USE OF TEXTUAL CUES</u>				
uses context cues				
-semantic cues		u	u	
-syntactic cues		u	u	
-pictorial cues	u	u	r	
uses graphophonic cues	u	u	u	
<u>*READING STRATEGIES &amp; COMPREHENSION</u>				
expects the text to make sense	u	u	u	
more concerned with meaning than with identification of words or letters	u	u	u	
prepared to make predictions		u	u	
self-corrects when predictions are unsatisfactory		u	u	
processes chunks of language (doesn't read word by word)	u	u	u	

<u>*WHEN IN DIFFICULTY:</u>				
reads on to the end of the sentence	r	u	u	
starts sentence again and re-reads	r	u	u	
uses initial letter as a cue and then guesses	u	u	u	
uses picture as a cue and then guesses	u	u	u	
<u>AFTER READING:</u>				
can re-tell story in own words	u	u	u	
talks about characters	s	s	s	
recalls main ideas	s	u	u	
recalls details	u	u	u	
understands developing sequence	u	u	u	
can describe setting	s	u	u	
knows whether s/he likes story and why	u	u	u	
<u>*SHARED BOOK EXPERIENCE</u>				
involved with text; shows obvious responses (laughs, frowns)	u	u	u	
asks for story to be read again	s	s	s	
comments about story	s	s	s	

asks questions about story	S	S	S	
joins in during subsequent readings	u	u	u	
makes comments or asks questions about print	S	S	S	
makes comments or asks questions about pictures	S	S	S	
retains 'high use' words as part of sight vocabulary	u	u	u	
selects story to be read independently	u	u	S	
<b>*SELECTION:</b> generally selects appropriately	u	u	u	
selects different reading materials for different purposes	S	S	S	
asks someone else about book	S	S	S	

### ADDITIONAL COMMENTS:

\*The above checklist was adapted from Read On: A Conference Approach To Reading by David Hornsby, David Sukarna and Jo-Ann Parry, pages 167- 169.



## READING SURVEY

How did you learn to read?

The first book I ever learned to read was a Bert and Ernie book. It was a short book. My mom read it to me and I remembered it and I could read it.

What is your favorite kind of book?

I like books about dinosaurs especially the ones written by Michael Berenstain.

Who is your favorite author?

I like the Clifford books so I'll say Norman Bridwell.

What books have you reread?

Why did you reread them?

I reread all the Clifford books because Clifford is real neat in all the books.

How many books do you think you have read this year?

60 or 70

What do you think a good reader is?

A good reader is someone who reads millions and millions of books.

## RUNNING RECORD

Name     Matt    Date     Feb. 23, 1993    

The following running record shows miscues made by a child reading a familiar text. The running record was taken on "A Lost Button" from Frog and Toad Are Friends by Arnold Lobel.

✓ Toad and Frog went for a <sup>----</sup> long walk. They walked across a  
 large meadow. They walked in the woods. They walked  
 along the river. At last they went back home to Toad's  
 house. "Oh, drat," said Toad. "Not only do my feet  
 hurt, but I have lost one of the buttons on my jacket."  
 "Don't worry," said Frog. "We will go back to all the  
 places where we walked. We will soon find your button."  
 They walked back to the large meadow. They began to  
 look for the button in the tall grass. "Here is your  
 button!" cried Frog. "That is not my button," said Toad.  
 That button is black. My button was white." Toad put  
 the black button in his pocket.

## RUNNING RECORD

Name     Matt    Date     March 2, 1993    

The following running record shows miscues made by a child reading a familiar text. The running record was taken on Purple, Green and Yellow, by Robert Munsch.

Brigid went to her mother and said, "I need some coloring markers. All my friends have coloring markers. They draw wonderful pictures. Mummy, I need some coloring markers."

"Oh No!" said her mother. "I've heard about those coloring markers. Kids draw on walls, they draw on the floor, and they draw on themselves. You can't have any coloring markers."

"Well," said Brigid, "there are these new coloring markers. That They wash off with just water. I can't get into any trouble with coloring markers that wash off. Get me some of those."

"Well," said her mother, "alright."  
So her mother went out and bought Brigid 500 washable coloring markers.

Brigid went up to her room and drew wonderful pictures. She drew lemons that were yellower than lemons, and roses that were redder than roses, and oranges that were oranger than oranges.

## RUNNING RECORD

Name MattDate March 15, 1993

The following running record shows miscues made by a child reading an unfamiliar text. The running record was taken on The Fat Cat by Jack Kent.

There was once an old woman who was cooking some gruel.  
 She had some business with a neighbor woman and asked the  
 cat if he would look after the gruel while she was gone.  
 "I'll be glad to," said the cat.

But when the old woman had gone, the gruel looked so good  
 that the cat ate it all. And the pot, too.

When the old woman came back, she said to the cat, "Now  
 what has happened to the gruel?" "Oh," said the cat, "I  
 ate the gruel and I ate the pot, too. And now I am going  
 to also eat YOU." And he ate the old woman.

When  
 --- He went for a walk and on the way he met Skohottentot.

And Skohottentot said to him, "What have you been eating,  
 my little cat? You are so fat."

And the cat said, "I ate the gruel and the pot and the  
 old woman, too. And now I am going to also eat YOU." So  
 he ate Skohottentot.





## WRITING CONFERENCE

### RECORD

Matt

DATE: Aug. 26, 1992

COMMENTS: Matt already knows many conventions of print and he is already a reader. Today he copied the words to the Song "Down At The Trous Stop" from a chart into his book.

DATE: Sept. 23, 1992

COMMENTS: Matt spends a long time on each of his stories. Today he wrote a book titled "My Apple On A Tree" It is 3 pages long, very neatly written and each of the nine words he used was spelled correctly.

Goal- for Matt to feel more confident with invented spelling

DATE: Oct. 12, 1992

COMMENTS: Matt has written 6 books four of which tell very short stories. He wants to publish a book that is a collection of all four.

Goal ~ to add more detail to stories!

DATE: Oct. 23, 1992

COMMENTS: Matt used more invented spelling today! His book is 5 pages long and stays on topic.

"My Dad is Nis I Love My Dad"

(nis=nice, wen=when, hm=him, ech=each, Athr=other, pela=play  
gams=games and mailk=milk)

DATE: Nov. 4, 1992

COMMENTS: Matt wrote a four page story about a family trip to Kings Island. He did not draw pictures but wrote lots & lots of words! He has developed a confident attitude toward attempted spelling and I have an easy time reading what he has written.

(wen= when, femle= family, Keings= kings, ilind= island, bcas= because)

DATE: Nov. 16, 1992

COMMENTS: Matt wrote a great story about going to the museum with his grandma. It included details and was told in sequence.

(wans= once, rit= right, wen= when, ther= there, eiafet= elephant, bons= bones, anather= another, raom= room, difrit= different) \*work on spaces between words!

DATE: Dec. 5, 1992

COMMENTS: Matt wrote about going to his "grandmalls hoess"  
The book is 8 pages long and includes detail in words as well as pictures.

(wen= when, taks= takes, minits= minutes, ther= there, starz= stairs, weth= with, frgit= forgot)

\*Work on use of I

DATE: Jan. 29, 1993

COMMENTS: Matt wrote "The Good Store of Clifford"  
(story)

This is one of a very few stories Matt has written that is not personal narrative.

DATE: Feb. 4, 1993

COMMENTS: Matt wrote a story about going to the BMX tric (track) with his dad. He used dialog - we talked about quotation marks.

(asst= asked, loded = loaded, bics= bikes, rod= rode, sad= said)

---

DATE: Feb. 18, 1993

COMMENTS: Walt disne Wrold (Walt Disney World)

This is a very short story with very detailed pictures.

---

DATE: March 8, 1993

COMMENTS: This story "The Mouse" is one of the few attempts matt has made to write a fictional story. The story is 5 pages long with words and pictures. It is told in sequence. Most spelling is conventional - even squirrel! Matt used periods at the end of each sentence. Used apostrophe to show ownership. (falod = followed, tae = they)

---

DATE:

COMMENTS:

---

DATE:

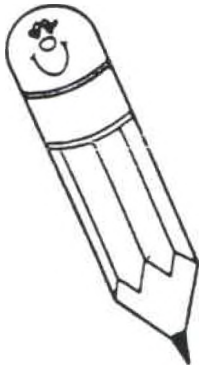
COMMENTS:

---

DATE:

COMMENTS:

---



# WRITING CHECKLIST

Name: Matt

Year/Level: 1992-93 / 1st grade

Teacher: J. Ehlerding

Date: 10-12 1-4 3-11

\*KNOWLEDGE OF LANGUAGE ORGANIZATION

pictorial representation

scribble writing

random invented letters

linear invented writing

strings of repetitive alphabetic letters

strings of varied alphabetic letters

groups of letters with space between

copying sentences or words unrelated  
to stated topic

any recognizable word

developing knowledge of sound/symbol  
correspondences

10-12 1-4 3-11

<u>*MESSAGE QUALITY</u>				
identifies objects in picture				
one sentence description of picture	✓			
tells story about picture				
has concept that a message is conveyed (tells message but what is written is not message)				
correlation between story read back and piece of writing	✓	✓	✓	
correct or nearly correct words interspersed in right places	✓	✓	✓	
part of directional pattern is known: start top left move left to right return down left	✓	✓	✓	
reversal of directional pattern				
correct directional pattern	✓	✓	✓	
correct directional pattern and spaces between words	✓	✓	✓	
<u>*ORGANIZATION</u>				
correct spatial relations between letters, size and position	✓	✓	✓	
confident attitude towards attempted spelling	<i>beginning</i>	✓	✓	
shows sound/symbol relations in spelling:				
initial letters	✓	✓	✓	
final letters	✓	✓	✓	
medial letters	✓	✓	✓	

	10-12	1-4	3-11	
attempts to use resources to assist spelling	✓	✓	✓	
self-identification of spelling errors				
use of upper and lower case letters in relevant places			✓	
attempt at punctuation			✓	
use of correct punctuation: capitals, periods			✓	
question/exclamation marks				
quotation marks, commas				
story of two or more sentences	✓	✓	✓	
<u>*MESSAGE QUALITY - LANGUAGE</u>				
writing approximates conventional form and child matches more or less what message says	✓	✓	✓	
repetitive independent use of sentences			✓	
understands concept of story		✓	✓	
can retell own experiences in writing	✓	✓	✓	
can sequence events		✓	✓	
expresses need to improve or rewrite				
prepared to attempt editing for pages of a book				

	10-12	1-4	3-11	
prepared to evaluate own stories against each other to select best one for publication		✓	✓	
<u>*DIRECTIONAL PRINCIPLES</u> extensive text without difficulties of arrangement or spacing			✓	

ADDITIONAL COMMENTS

\*The above checklist was adapted from Write On: A Conference Approach To Writing by Jo-Ann Parry and David Hornsby, pages 48-50.



## WRITING SURVEY

Do you consider yourself an author? yes

Why do you think people write?

People write because they want to entertain people  
without a T.V.

Do you think most people like to write? yes

Who is your favorite author?

Mercer Mayer

How do you decide what to write about?

I make up ideas. I write about my family and things I see and read about.

What has helped you to become a better author?

I write longer stories now. The longer the story the longer it will entertain people.



AUG 26 1992

DOWN  
At the *Matt*  
BUS



1

EURLY IN THE  
MORNING  
SEE ALL THE  
CHILDREN  
EVERYONE  
WE NOW  
WAITING FOR  
THE 2 SCHOOL  
BUS. SAFELY 2

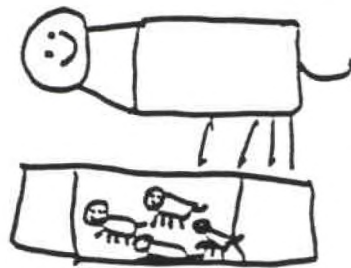
ON THE  
SIDEWALK  
HONK-HONK  
bee P-bee  
OF WE ~~GO~~ P  
GO

3

This sample of Matt's writing is from the first day of school. Matt came into first grade already reading, but he has had very little experience with writing. He did not feel safe enough to risk spelling on his own so he copied this song from a chart which was hanging in the classroom.

SEP 28 1992

MY CAT  
HAD KITTENS  
YESTERDAY



I AM VAREE  
HAPPY AVE DAY

This sample of Matt's writing shows that he is already aware of several conventions of print. He knows that print goes from left to right and top to bottom. He knows that print carries a message and he can retell his own experiences in writing.

Out of 11 words used in this sample, 9 were conventionally spelled. Matt's spelling of very (varee) and every (ave) show that he has developed a strong correlation between sounds and symbols. Matt is also developing a more confident attitude toward attempted spelling.

NOV 18 1992

i Love we n my  
DAD TOOK ME

CAMPING

BY MATT THE  
CAT

1

ONEC MY DAD  
TOOK ME  
CAMPING IT TOOK  
ABOT AN AOIR TO  
GET THAR WE N  
WE GIT THAR WE  
SAT UP CAMP  
AND THEN WE  
SID GOOD NIE

2

THE NAST DAY WE  
GAT UP I GAT UP SO  
RL E THAT I HAD TO WAIT  
5 MINES SO I WEY  
BAECTO SLEP WE NI  
GIT UP DAD WAS UP  
I WET TO THE BATHROOM  
WE NI GIT BAC I RAN MY  
BIKE AROUND THE HOL

PLAS

3

WE NI GIT BAC DAD

WAS FESING BAFIST  
I HAD SOM BACIN AFTR I HAD  
SOM BACIN WE WET

fishine

4

AFTR WE GAT bac  
 MY DAD TOOK THE  
 TANT DAON WE  
 GAT AVRE  
 THING IN THE CAR

AND THN WE SAD  
 GOOD BAY

THE END 5

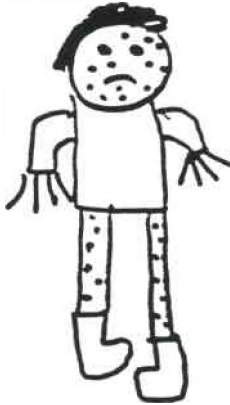
This story of Matt's is five pages long and stays on one topic. It shows that Matt has developed a very confident attitude toward attempted spelling and that his spelling shows a strong sound/symbol relationship. He uses the correct directional pattern in this story and can retell his experiences in sequential order.

Matt used 133 words in this story, 62 of which were spelled conventionally. His attempted spellings place him in the advanced phonetic stage. His spelling shows unmarked long vowels as in hol for hole, plas for place, som for some and slep for sleep. He also has several words where another vowel is substituted for a short vowel as in git and gat for got, sat for set, nast for next, tant for tent and thar for there.

For our goal this time we will work on leaving spaces between words.

MAR 4 1993

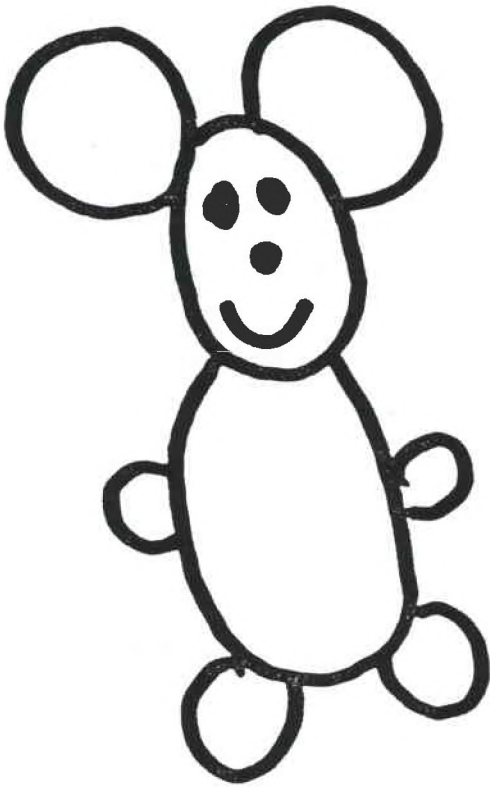
# The Day I was sick



I dont like  
being sick.  
Wuns I had  
the chikin  
pox. I hatid  
it. My mom  
gav me and  
oatmeal bath.  
Igot scabs.

Matt continues to write mainly personal narratives. He does enjoy writing and chooses to write in his spare time. Over the past several months Matt has written 32 books, 3 of which have been published. Matt is improving in his spatial relationship between words and he is making an attempt at punctuation. He continues to have a confident attitude toward attempted spelling and also attempts to use a variety of resources to assist him in his spelling. Matt's stories continue to contain more detail and he enjoys sharing his stories with others. Matt considers himself an author.

Samantha's Portfolio





## READING RECORD

NAME: Samantha

DATE: September 15,  
1992

TITLE: Brown Bear,  
Brown Bear

AUTHOR:  
Bill Martin Jr.

COMMENTS:

- turned pages correctly
- "read" with fluency & expression
- eyes on words
- able to correctly label 13 of 13 pictures in pocket chart

DATE: September 21,  
1992

TITLE: The Enormous  
Watermelon

AUTHOR:

COMMENTS:

We have not worked at all on this together. Sam chose to "read" this book to me. She made up a story to match the pictures. ex: "Her husband came home but they still couldn't get it out."

DATE: October 21, 1992

TITLE: Six Big Apples

AUTHOR:  
Merion Walker

Samantha loves to read + write

COMMENTS:

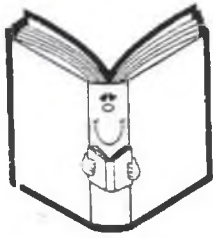
- Sam points to words / really looking at print!
- She can point to individual words in text if asked
- able to put sets of apples in order and label with numeral and number word
- unscrambled sentences from story easily!

<p><u>DATE:</u> Nov. 4, 1992</p> <p><u>TITLE:</u> "Five Little Pumpkins" "Pumpkin, Pumpkin"</p> <p><u>AUTHOR:</u> 1) traditional 2) Jeanne Titherington</p>	<p><u>COMMENTS:</u></p> <p>1) read with fluency and expression - looks at print. if asked she can point to individual words</p> <p>2) read with fluency + expression - perfect job! Able to unscramble words to make sentences from the story easily!</p>
<p><u>DATE:</u> Nov. 4, 1992</p> <p><u>TITLE:</u> <u>One Hungry Monster</u></p> <p><u>AUTHOR:</u> Susan O'Keefe</p>	<p><u>COMMENTS:</u></p> <p>Sam ordered this book from the book club. She learned to read it at home last night! It is not an easy book - she did a wonderful job!</p> <p>(through, chandelier, unless, roasted)</p>
<p><u>DATE:</u> Nov. 10, 1992</p> <p><u>TITLE:</u> <u>The Three Bears</u></p> <p><u>AUTHOR:</u> Byron Barton</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• Great job!</li> <li>• Self-corrects if needed</li> <li>• 1:1 correspondence</li> <li>• Sam loves this book - she reads it over &amp; over again!</li> </ul>
<p><u>DATE:</u> Nov. 12, 1992</p> <p><u>TITLE:</u> <u>The Enormous Watermelon</u></p> <p><u>AUTHOR:</u></p>	<p><u>COMMENTS:</u></p> <p>Sam read this book aloud to the class. She used a variety of cues &amp; did a good job! (we have not worked on this together!) Self-corrected! Read the words written - see Sept. 21</p>
<p><u>DATE:</u> Nov. 25</p> <p><u>TITLE:</u> <u>Fox and His Friends</u></p> <p><u>AUTHOR:</u> Edward Marshall</p>	<p><u>COMMENTS:</u></p> <p>Sam taught herself to read this book. She is a true reader! She reads for meaning - she knows when what she says doesn't make sense and she self-corrects. She told me she tries to "sound-out" new words.</p>



<p><u>DATE:</u> December 4</p> <p><u>TITLE:</u> 1) The Three Bears 2) A Sleepy Story</p> <p><u>AUTHOR:</u> 1) Carol North 2) Elizabeth Burrows</p>	<p>*Sam loves to read and always has a <u>COMMENTS:</u> book in her hand!</p> <p>Sam brought 5 different books from home she wanted to read!</p> <p>1) This is not an "easy reader" Sam knew every word and pointed to each as she read.</p> <p>2) I can't believe all the words Sam can read! She reads with such expression!</p>
<p><u>DATE:</u> January 4</p> <p><u>TITLE:</u> <u>Win One For Bumblelion</u></p> <p><u>AUTHOR:</u> Mel Gilden + Jymn Magon</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• read perfectly!</li> <li>• 1-1 correspondance</li> <li>• read fluently even though Sam had not seen this book before.</li> </ul>
<p><u>DATE:</u> January 11</p> <p><u>TITLE:</u> "The Happy Woman"</p> <p><u>AUTHOR:</u> <u>Opening Doors Reader</u></p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• excellent reading!</li> <li>• able to discuss story!</li> </ul>
<p><u>DATE:</u> January 20</p> <p><u>TITLE:</u> "The House In The Woods"</p> <p><u>AUTHOR:</u> Judith Adams</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• no problems!</li> <li>• read every word ~ self-corrected if needed</li> <li>• able to discuss story</li> </ul>
<p><u>DATE:</u> Feb. 8</p> <p><u>TITLE:</u> <u>Mouse Tails</u></p> <p><u>AUTHOR:</u> Arnold Lobel</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• great job!</li> <li>• expression + enthusiasm!</li> <li>• able to discuss</li> </ul>

<p><u>DATE:</u> Feb. 12</p> <p><u>TITLE:</u> <u>Winnie The Pooh</u></p> <p><u>AUTHOR:</u> A.A. Milne.</p>	<p><u>COMMENTS:</u></p> <p>Again Sam practiced reading and re-reading until she taught herself the words! High comprehension!</p>
<p><u>DATE:</u> Feb. 23</p> <p><u>TITLE:</u> "The List" <u>Frog And Toad Together</u></p> <p><u>AUTHOR:</u> Arnold Lobel</p>	<p><u>COMMENTS:</u></p> <p>Great!</p> <p>Able to retell story including all characters + sequence of story events. *see running record!</p>
<p><u>DATE:</u> March 4</p> <p><u>TITLE:</u> <u>A Boy Wants A Dinosaur</u></p> <p><u>AUTHOR:</u> Hiawyn Oram</p>	<p><u>COMMENTS:</u></p> <p>Sam selected this ~ it was very difficult but she worked hard to decode each new word.</p>
<p><u>DATE:</u> March 16</p> <p><u>TITLE:</u> <u>Jake Baked the Cake</u></p> <p><u>AUTHOR:</u> B.G. Hennessy</p>	<p><u>COMMENTS:</u></p> <p>See running record !!</p>
<p><u>DATE:</u></p> <p><u>TITLE:</u></p> <p><u>AUTHOR:</u></p>	<p><u>COMMENTS:</u></p>



## READING CHECKLIST

Name: SamanthaYear/Level: 1992-93 1st gradeTeacher: J. Ehlerding

R=Rarely

S=Sometimes

U=Usually

date: oct 23 Jan 4 March 11

* <u>ATTITUDE</u>				
enjoys books	u	u	u	
chooses to read in free time	u	u	u	
shares with others	u	u	u	
borrow books freely	u	u	u	
maintains silent reading for an increasing length of time	u	u	u	
* <u>CONCEPTS ABOUT PRINT</u>				
Understands that print contains the message	u	u	u	
understands directional conventions	u	u	u	

Oct 23 Jan 4 March 11

understands concept of 'word'	u	u	u	
understands concept of 'letter'	u	u	u	
understands terminology: first, last, space, line, top, bottom, sentence	u	u	u	
knows meaning of . and ?		u	u	
demonstrates concepts about print in own writing	u	u	u	
<u>*USE OF TEXTUAL CUES</u>				
uses context cues				
-semantic cues		u	u	
-syntactic cues		u	u	
-pictorial cues	s	s	s	
uses graphophonic cues	u	u	u	
<u>*READING STRATEGIES &amp; COMPREHENSION</u>				
expects the text to make sense	u	u	u	
more concerned with meaning than with identification of words or letters	u	u	u	
prepared to make predictions		u	u	
self-corrects when predictions are unsatisfactory		u	u	
processes chunks of language (doesn't read word by word)		u	u	

Oct 23 Jan 4 March 11

<u>*WHEN IN DIFFICULTY:</u>				
reads on to the end of the sentence		u	u	
starts sentence again and re-reads		u	u	
uses initial letter as a cue and then guesses	u	u	u	
uses picture as a cue and then guesses	s	s	s	
<u>AFTER READING:</u>				
can re-tell story in own words	u	u	u	
talks about characters	s	s	s	
recalls main ideas	s	u	u	
recalls details	u	u	u	
understands developing sequence	u	u	u	
can describe setting	u	u	u	
knows whether s/he likes story and why	u	u	u	
<u>*SHARED BOOK EXPERIENCE</u>				
involved with text; shows obvious responses (laughs, frowns)	u	u	u	
asks for story to be read again	u	u	u	
comments about story	s	s	s	

	OCT 23	Jan 4	March 11	
asks questions about story	S	S	S	
joins in during subsequent readings	u	u	u	
makes comments or asks questions about print	S	S	S	
makes comments or asks questions about pictures	S	S	S	
retains 'high use' words as part of sight vocabulary	u	u	u	
selects story to be read independently	u	u	u	
<u>*SELECTION:</u> generally selects appropriately	u	u	u	
selects different reading materials for different purposes	S	S	S	
asks someone else about book	S	S	S	

## ADDITIONAL COMMENTS:

\*The above checklist was adapted from Read On: A Conference Approach To Reading by David Hornsby, David Sukarna and Jo-Ann Parry, pages 167- 169.



## READING SURVEY

How did you learn to read?

I learned to read by practicing books and from school when the teachers read to you and ask you to tell what the story was about.

What is your favorite kind of book?

Mercer Mayer books and books like Where Does the Sun Go At Night?

Who is your favorite author?

Mirra Ginsburg

What books have you reread?

Why did you reread them?

I've reread lots of books like Chicka Chicka Boom Boom, Where Does The Sun Go At Night? and The Berenstain Bears Go To School. I like the way they write and the words and pictures.

How many books do you think you have read this year?

100!

What do you think a good reader is? Someone who writes!

## RUNNING RECORD

Name SamanthaDate February 23, 1993

The following running record shows miscues made by a child reading a familiar text. The running record was taken on "A List" from Frog and Toad Together by Arnold Lobel.

✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 One morning Toad sat in bed. "I have many things to do,"  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 he said. "I will write them all down on a list so that I  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 can remember them." Toad wrote on a piece of paper: A  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 list of things to do today. Then he wrote: work <sup>SC</sup> wake up. "I  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 have done that," said Toad, and he crossed out: ~~wake up~~.  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 Then Toad wrote other things on the paper. A list of  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 things to do today: Wake Up, Eat Breakfast, Get Dressed,  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 Go to Frog's House, Take Walk with Frog, Eat Lunch, Take  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 Nap, Play Games with Frog, Eat Supper, "Go to Sleep.  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 "There," said Toad. "Now my day is all written"  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 got out of bed and had something to eat. Then Toad  
 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓  
 crossed out: ~~Eat Breakfast~~.



## RUNNING RECORD

Name SamanthaDate February 23, 1993

The following running record shows miscues made by a child reading an unfamiliar text. The running record was taken on The Fat Cat by Jack Kent.

There was once an old woman who was cooking some g-g-ruel.  
 She had some business with a neighbor woman and asked the  
 cat if he would look after the girl while she was gone.  
 "I'll be glad to," said the cat.  
 But when the old woman had gone, the girl looked so good  
 that the cat ate it all. And the pot, too.  
 When the old woman came back, she said to the cat, "Now  
 what has happened to the gruel?" "Oh," said the cat, "I  
 ate the gruel and I ate the pot, too. And now I am going  
 to also eat YOU." And he ate the old woman.  
 He went for a walk and on the way he met Skohottentot.  
 And Skohottentot said to him, "What have you been eating,  
 my little cat? You are so fat."  
 And the cat said, "I ate the gruel and the pot and the  
 old woman, too. And now I am going to also eat YOU." So  
 he ate Skohottentot.

## RUNNING RECORD

Name SamanthaDate March 2, 1993

The following running record shows miscues made by a child reading a familiar text. The running record was taken on Purple, Green and Yellow, by Robert Munsch.

Brit-Brit <sup>sc</sup> wanted ✓  
 Brigid went to her mother and said, "I need some coloring  
 markers. All my friends have coloring markers. They  
 draw wonderful pictures. m-m-m Mummy, I need some coloring  
 markers."

"Oh No!" said her mother. "I've heard about those coloring  
 markers. Kids draw on walls, they draw on the floor,  
 they draw on themselves. You can't have any coloring  
 markers."

"Well," said Brigid, "there are these new coloring  
 markers. They wash off with just water. I can't get  
 into any trouble with coloring markers that wash off.  
 Get me some of those."

"Well," said her mother, "alright."  
 So her mother went out and got Brigid 500 washable coloring  
 markers.

Brigid went up to her room and drawed ✓  
drawed ✓ wonderful pictures, (an ✓ orange) ✓  
 She drawed ✓ lemons that were yellower than lemons, and roses  
 that were redder than roses, and oranges that were oranger  
 than oranges.

## RUNNING RECORD

Name SamanthaDate March 16, 1943

The following running record shows miscues made by a child reading an unfamiliar text. The running record was taken on Jake Baked the Cake by B.G. Hennessy.

✓ br- (T) gone ✓ ✓ ✓ ✓  
 The bride's gown was made in town,  
 ✓ groom sc ~~pant-pant~~ T ✓ ✓ T  
 The groom's pants arrived from France,  
 ✓ T ✓ ✓ ✓  
 The champagne came from Spain,  
 ✓ ✓ ✓ R ✓ ✓  
 While Jake baked the cake.  
 ✓ Prince ✓ ✓ ✓  
 Sally Price bought the rice,  
 ✓ ✓ heard (T) ✓ ✓  
 The best man hired a band,  
 ✓ ✓ ~~pant end~~ sc ✓ ✓  
 Mr. Fine painted the sign,  
 ✓ Jack ✓ ✓ ✓  
 While Jake baked the cake.  
 ✓ ✓ ~~st-st~~ sc ✓ ✓ ✓  
 Aunt Kris stacked up the gifts,  
 The flower girls got some curls,  
 The little boys made lots of noise, (it rhymes!)  
 While Jake baked the cake.  
 ✓ ~~bride~~ sc ✓ ~~fasted~~ sc ✓ ✓  
 The bridesmaids' roses tickled their noses,  
 ✓ (T) ✓ ✓ ✓ ✓ ✓  
 The ushers' ties were all the wrong size, (See look, the wrong size!)  
 The groom forgot to bring the ring,  
 While Jake baked the cake.  
 The guests arrived to see the bride,  
 (T) Gr Gr (T) leads ✓ ✓  
 Preacher Gray led the way,  
 ✓ ✓ ✓ ✓ ✓  
 Mrs. King began to sing,  
 ✓ ✓ ✓ ✓ ✓  
 while Jake baked the cake.



## WRITING CONFERENCE

### RECORD

Name: Samantha

---

DATE: Aug. 31, 1992

COMMENTS: Samantha has books filled with pictures!  
She loves to "write"!

---

DATE: September 10

COMMENTS: Samantha wrote some words!  
"My Dog"

---

DATE: September 10

COMMENTS: Sam wrote a color book with simple sentences:

I see orange  
I see blue  
(etc.)

---

DATE: September 28 (Some words were copied from charts around the room)

COMMENTS: Samantha took a big step when she wrote a personal narrative titled "My Grandma's Apple Tree"  
"Wen tie Apple Fir OFF" (When the apple fell off.)  
"Wen I cik The Apple" (When I caught the apple.)

DATE: OCT. 6

COMMENTS: Sam wrote a haunted house book:

"Mom I want to be a fairy for Trick or Treating"  
The book is 8 pages long and follows a pattern.  
It even has "cut out" windows!

DATE: Oct. 16

The book is 7 pages long, follows a pattern and has little doors that open to show a witch.

COMMENTS: Sam wrote:

There is a witch in the house. Do not open the house!  
(There is a witch in the house. Do not open the house!)  
MY HOUSE IS SURE NO WINS YAS TO GO IN MY HOUSE.  
(My house is scary. No one wants to go in my house.)  
Do not open the house.

DATE: OCTOBER 23

COMMENTS: Samantha wrote a book about her tooth:

"I took my tooth home and put it under my pillow"  
(I took my tooth home and put it under my pillow)

DATE: November 9

COMMENTS: Samantha wrote a 9 page book that stayed on one topic -

"My cousin Paul he is big he had a baby"  
(My cousin Paul he is big he had a baby)  
"I got to see the baby" (I got to see the baby)

DATE: Nov. 13

COMMENTS: Sam wrote:

My BRNDA (My birthday)  
My BRNDA IS NOVEMBER 25 I am GeING to have A  
slmbr. PArTy. (My birthday is November 25. I am  
going to have a slumber party.)

DATE: December 2

COMMENTS: Sam wrote about her blanket:  
 "my BlacIT I GOT Fom Grmne"  
 (my blanket I got from Germany.)

\*Samantha has a confident attitude toward attempted spelling and shows a strong sound/symbol relationship in her attempts. She loves to write and writes all the time at home and at School. She loves to share her stories with anyone who will listen.

DATE: Jan. 6, 1993

COMMENTS: Sam wrote an adaptation of "Whose Footprints?"  
 whose footprints? The dogs  
 whose footprints? The cats  
 whose footprints? The trdol (turtle)  
 etc.

DATE: January 29

COMMENTS: Samantha wrote a 4 part series of books called

A Sckare Sore = A Scary Story

I was scrd.

I+ was Drk And sare

Grandma!

The room was Drk

I ran but I ran bak.

Som one was noking No The Door

I+ was Drk.

Grandma!

DATE: Feb. 10

COMMENTS: Sam wrote her own version of "The Three Bears"  
 "She sol the three bols on the tabol and she Aet Fom tem."  
 (She saw the three bowls on the table and she ate from them.)

DATE: Feb. 22

COMMENTS: Sam wrote a book called, "The grafst Valintins day"

The drafst said It is Volintins day tomorrow

(The giraffe said, "It is Valentin's Day tomorrow!")

It is tomorrow. It is Vallinting Day.

I GOT A Valintins crd sad the grafst.

Tok You sad the grafst to the tecr.

---

DATE: March 3

COMMENTS: Sam wrote a book called "The happy hats"

The hats wr happy.

The blue hat was happy.

The yellow hat was happy.

etc.

---

Samantha has written 81 books this year!!  
She loves to write and writes whenever  
she can - at home and at school. She  
has learned many conventions of print  
and has transferred this into success in  
her reading. She is leaving spaces between  
words and using capital letters & periods.

\*work on handwriting & idea of story

---

DATE:

COMMENTS:

---

DATE:

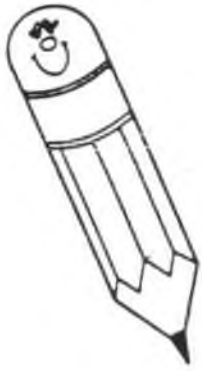
COMMENTS:

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DATE:

COMMENTS:

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## WRITING CHECKLIST

Name: Samantha

Year/Level: 1992-93 1st grade

Teacher: J. Ehlerding

Date: 10-23 1-4 3-12

* <u>KNOWLEDGE OF LANGUAGE ORGANIZATION</u>				
pictorial representation	✓			
scribble writing				
random invented letters				
linear invented writing				
strings of repetitive alphabetic letters				
strings of varied alphabetic letters				
groups of letters with space between				
copying sentences or words unrelated to stated topic				
any recognizable word				
developing knowledge of sound/symbol correspondences	✓	✓	✓	



10-23 1-4 3-12

<u>*MESSAGE QUALITY</u>				
identifies objects in picture				
one sentence description of picture				
tells story about picture		✓		
has concept that a message is conveyed (tells message but what is written is not message)				
correlation between story read back and piece of writing	✓	✓	✓	
correct or nearly correct words interspersed in right places	✓	✓	✓	
part of directional pattern is known: start top left move left to right return down left				
reversal of directional pattern				
correct directional pattern	✓	✓	✓	
correct directional pattern and spaces between words	✓	✓	✓	
<u>*ORGANIZATION</u>				
correct spatial relations between letters, size and position		✓	✓	
confident attitude towards attempted spelling	✓	✓	✓	
shows sound/symbol relations in spelling:				
initial letters	✓	✓	✓	
final letters	✓	✓	✓	
medial letters		✓	✓	

10-23 1-4 3-12

attempts to use resources to assist spelling	✓	✓	✓	
self-identification of spelling errors			✓	
use of upper and lower case letters in relevant places			✓	
attempt at punctuation			✓	
use of correct punctuation: capitals, periods			Sometimes	
question/exclamation marks				
quotation marks, commas				
story of two or more sentences	✓	✓	✓	
<u>*MESSAGE QUALITY - LANGUAGE</u>				
writing approximates conventional form and child matches more or less what message says	✓	✓	✓	
repetitive independent use of sentences				
understands concept of story	✓	✓	✓	
can retell own experiences in writing	✓	✓	✓	
can sequence events	✓	✓	✓	
expresses need to improve or rewrite				
prepared to attempt editing for pages of a book				

prepared to evaluate own stories against each other to select best one for publication		✓	✓	
<b>*<u>DIRECTIONAL PRINCIPLES</u></b> extensive text without difficulties of arrangement or spacing		✓	✓	

**ADDITIONAL COMMENTS**

\*The above checklist was adapted from Write On: A Conference Approach To Writing by Jo-Ann Parry and David Hornsby, pages 48-50.



## WRITING SURVEY

Do you consider yourself an author? *yes*

Why do you think people write?

*To become good readers and writers and learn how to write better.*

Do you think most people like to write? *yes*

Who is your favorite author?

*Mirra Ginsburg*

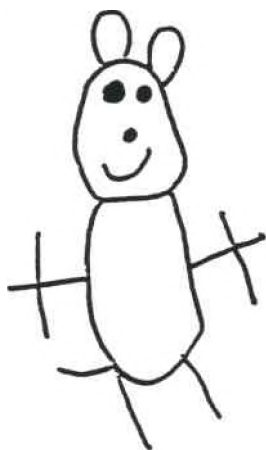
How do you decide what to write about? *I write about stuff that happens to me and things I do.*

What has helped you to become a better author?

*Writing and reading a lot!*

AUG 26 1992

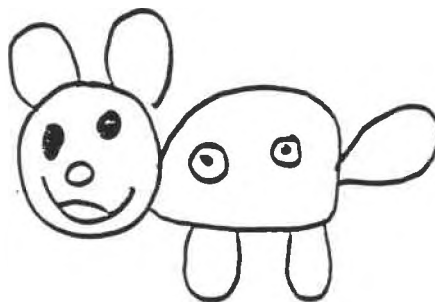
#1



SEP 10 1992

#2

MY DOG



#3

SEP 18 1992

I LOVE CIR SBO  
I SEE GREEN  
I SEE YELLOW  
I SEE RED

On this page are three samples of Samantha's writing from early in the school year. The first is from the first day of school when her books were filled with pictures. The second sample, from September 10th, shows the first time Sam used words in her stories. She used words she already knew and did not try attempted spelling. The third sample, from September 16th, shows that Sam is using a combination of words she feels she knows how to spell and words she can find around the room. Samantha enjoys writing and reading and fills up every minute of the day with one or the other.

OCT 16 1992

MY HOUSE IS SARE  
NO WIN YAS TO GO  
IN MY HOUSE



On October 16th, Samantha wrote a 7 page story about a scary house. The book followed a pattern with each page ending with the words "Do nt opn the house!" If the reader opened the doors on each page, he or she was greeted with a witch. Samantha continues to show progress in her developing knowledge of the concepts of print. In addition, she shows an imagination and love of a good story.

OCT 23 1992

I TEC MY TEA HOM AND  
POT IT VNR MY PELO



On October 23rd, Samantha wrote a personal narrative about loosing her tooth at Sping hil Soiel (Spring Hill School). The book was 7 pages long and stayed on one topic. In this sample Sam shows that she is now able to consider final letters in her attempted spellings. She spells tec for took, hom for home, pot for put, and pelo for pillow. Sam is also leaving spaces between words.

SEP 28 1992

MY GRANDMA APPLE TREE

WEN TIE APPLE  
FIR OFF



1

WEN I CIL THE  
APPLE



2

I TOOK THE  
APPLE IN THE HOUSE



AND I WASHED  
MY APPLE OFF



3

AND I AENIT



MOM MY APPLE  
WAS GOOD

I WAS HAPPY

4

With her story, My Grandma's Apple Tree, written on September 28th, Samantha took a big step forward in her writing. She now feels confident using attempted spelling and used that confidence to write a personal narrative. Her story was four pages long and she used 21 different words, 16 of which were spelled conventionally. The 5 that were spelled using attempted spelling show that Sam is developing a strong correlation between sounds and symbols. She wrote wen for when, tie for the, fir for fell, cik for "catched", and aen for ate. All the beginning consonant sounds are correct. Samantha was able to read her story to me and as she did so she pointed to each word, showing that she has a 1:1 correspondence between spoken and written word. In addition, Samantha knows that a message is conveyed in her writing and she follows the correct directional pattern.



JAN 29 1993

A Sckare  
Sore

I WAS SCKRD.  
GRADMA!  
I ran but  
I ran bck.  
It was DRK.  
It was DRK  
AND Sare.

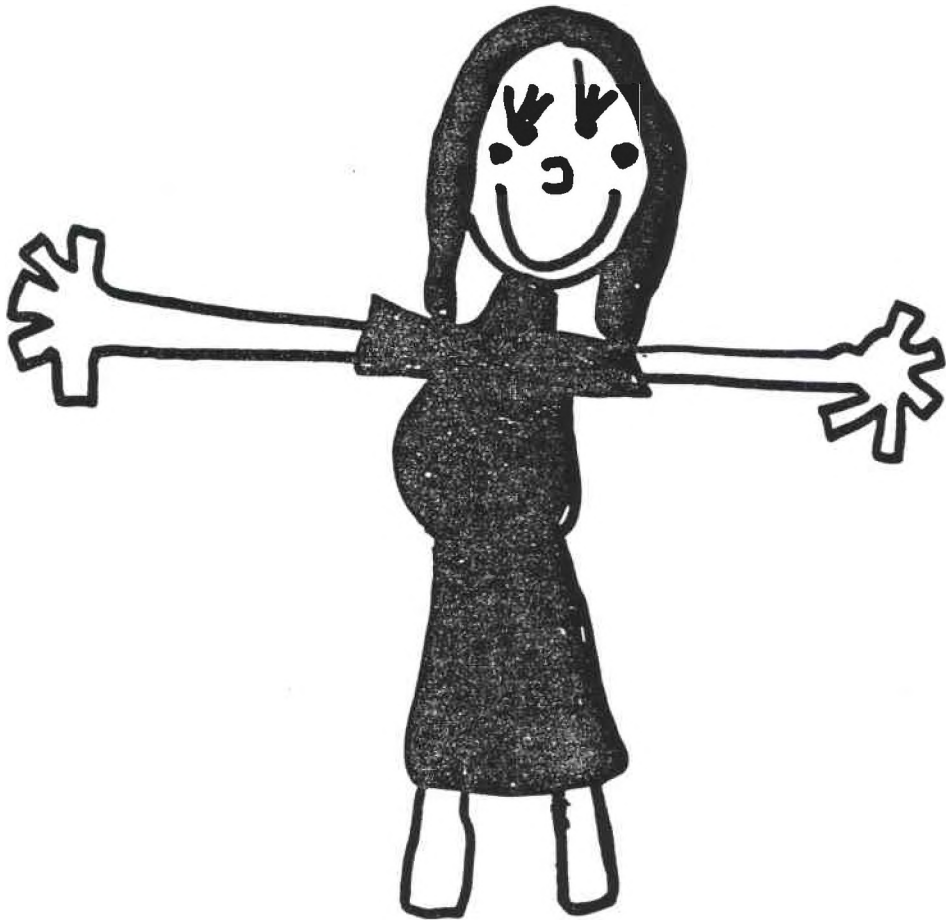
The room was drk.  
The Door was  
Shot.  
Som ONE was  
NO KING NO  
The Door.  
DOOR I SID  
Do not mov  
I SID HID  
HID grama!

On January 29th, Samantha began a four part series of books titled, A Sckare Sore, (A Scary Story). The stories are full of surprises and detail. The biggest surprise of all is when the reader finds out in part 4 that the stranger knocking on the door is actually Samantha's Grandfather.

In the sample shown here, Samantha uses 24 different words, 11 of which are conventionally spelled. Her attempted spelling shows characteristics of the advanced phonetic stage of spelling. She sometimes omits the unmarked vowel when she writes hid for hide, mov for move, and sid for said. She also omits short vowels when she writes bck for back and drk for dark. She has one short vowel substitution, she writes shot for shut.

It is clear from her writing that Samantha is learning many conventions of print. She shows sound/symbol relationships in spelling initial, medial and final letters. She is making an attempt to use correct punctuation and she understands the concept of story.

LaQuatta's Portfolio





## READING RECORD

NAME: LaQuatta

DATE: September 9, 1992

TITLE: "Wheels On The Bus"

AUTHOR:  
traditional

COMMENTS:

- very confident
- looks at print
- well done
- 5 of 7 labels correct in pocket chart

DATE: September 16

TITLE: Rain

AUTHOR: Robert Kalan

COMMENTS:

- well memorized
- read with fluency & expression
- eyes on page but not always on print
- Uses picture + beginning sound cues
- Knew 8 of 10 color words

DATE: September 22

TITLE: Cat on the Mat

AUTHOR: Brian Wildsmith

COMMENTS:

- read without hesitation
- was able to recall animals from story
- able to unscramble sentences with help

<p><u>DATE:</u> Oct-1-92</p> <p><u>TITLE:</u> <u>Brown Bear</u>, <u>Brown Bear</u></p> <p><u>AUTHOR:</u> Bill Martin Jr.</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• "read" - strong use of picture cues</li> <li>• not yet using 1:1 word correspondence</li> <li>• able to read color words out of context</li> </ul>
<p><u>DATE:</u> OCT. 8, 1992</p> <p><u>TITLE:</u> <u>Six Big Apples</u></p> <p><u>AUTHOR:</u> Marion Walker</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• read 5 of 10 number words correctly</li> <li>• matched sets of objects to number words 6/10 times</li> <li>• able to unscramble a sentence from the story with help</li> </ul>
<p><u>DATE:</u> Oct. 16, 1992</p> <p><u>TITLE:</u> <u>Five Little Monkeys Jumping on the Bed</u></p> <p><u>AUTHOR:</u> Eileen Chrestelow</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• "paraphrased" first few pages the rest was well memorized</li> <li>• read with fluency + expression. LaQuatta loves this book!</li> </ul>
<p><u>DATE:</u> Oct. 20, 1992</p> <p><u>TITLE:</u> <u>Five Little Pumpkins</u></p> <p><u>AUTHOR:</u> Traditional</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• We read this together then LaQuatta reread it and did well.</li> </ul>
<p><u>DATE:</u> Nov. 2, 1992</p> <p><u>TITLE:</u> <u>Pumpkin</u>, <u>Pumpkin</u></p> <p><u>AUTHOR:</u> Jeanne Titherington</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• We read the story together twice</li> <li>• LaQuatta uses pictures for cues and often uses her own words</li> <li>• able to retell the story with help</li> </ul>

DATE: Nov. 10, 1992

TITLE: Whose Mouse  
Are You?

AUTHOR: Robert  
Kraus

COMMENTS:

- We read this together
- able to answer questions about the story
- able to rebuild part of "Hickory, Dickory, Dock!"

DATE: Dec. 1, 1992

TITLE: All Fall Down

AUTHOR: Brian  
Wildsmith

COMMENTS:

- Used picture cues to "read" by herself.
- Good job!

DATE: Dec. 3, 1992

TITLE: Oh, No!

AUTHOR: Scharlaina  
Cairns

COMMENTS:

- LaQuatta chose this book to read to me - she knew quite a few of the words
- LaQuatta loves to read and tries very hard

(Them are = They're)

DATE: Jan. 14, 1993

TITLE: You'll Soon  
Grow Into Them  
Titch

AUTHOR:  
Pat Hutchins

COMMENTS:

- LaQuatta chose to read this to me she knew quite a few of the words
- Used 1:1 correspondence between spoken & written word

DATE: Jan. 20, 1993

TITLE: No Room!

AUTHOR: Story similar  
to "The Mitten" - from  
a reader

COMMENTS:

- LaQuatta started out slowly but improved as we went along
- Some self-correcting
- enjoyed the story

DATE: Jan. 21, 1993

TITLE: Good Dog  
Rover

AUTHOR: Margo Mason

COMMENTS:

LaQuatta chose this book. She knew almost all the words. She did an excellent job and read with fluency + expression.

LaQuatta reads all the time!!

DATE: Jan. 25, 1993

TITLE: ① Little Bear

② Green Bear

AUTHOR:

① Diane Namm

② Alan Rogers

COMMENTS:

① LaQuatta is so proud that she is learning to read!! She had a very hard time pronouncing potato and tomato.

② LaQuatta knew almost every word! (had trouble with autumn, winter + while)

DATE: Jan. 26, 1993

TITLE: Mouse Wants  
A Friend

AUTHOR: Helen Piers  
(from "Opening Doors")

COMMENTS:

LaQuatta needed help with some words. She was able to discuss the story.

DATE: Feb. 1, 1993

TITLE: IZZY

AUTHOR: Jeanette  
McNeely

(from opening Doors)

COMMENTS:

LaQuatta chose this story - it was difficult for her but she wanted to give it a try! She did fairly well and seemed to enjoy it.

DATE: Feb. 9, 1993

TITLE: Dinosaur,  
Dinosaur

AUTHOR: Byron  
Barton

COMMENTS:

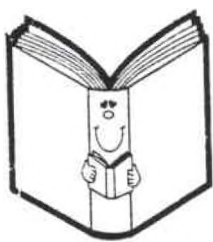
This again was a difficult book! LaQuatta was able to discuss characteristics of the different dinosaurs.

(were = was)

<p><u>DATE:</u> Feb. 9, 1993</p> <p><u>TITLE:</u> <u>The Gingerbread Man</u></p> <p><u>AUTHOR:</u> Judith Smith f Brenda Parkes</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• LaQuatta loves this book and reads it over and over</li> <li>• she had trouble with "Run, run as fast as you can..." mixed ran and run</li> <li>• trouble with contractions</li> <li>• self corrects for meaning!!!</li> </ul>
<p><u>DATE:</u> ↓</p> <p><u>TITLE:</u></p> <p><u>AUTHOR:</u></p>	<p>• LaQuatta sometimes leaves off word</p> <p><u>COMMENTS:</u> endings "...ran fast and fast..."</p> <ul style="list-style-type: none"> <li>• LaQuatta comments on story + pictures</li> <li>• 1:1 correspondence between spoken and written word</li> <li>• LaQuatta is really developing as a reader!</li> </ul>
<p><u>DATE:</u> Feb. 11, 1993</p> <p><u>TITLE:</u> <u>Goldilocks &amp; The Three Bears</u></p> <p><u>AUTHOR:</u> Marcia Leonard</p>	<p><u>COMMENTS:</u></p> <ul style="list-style-type: none"> <li>• We read this together</li> <li>• LaQuatta knew many of the words f is learning many conventions of print!</li> </ul>
<p><u>DATE:</u> Feb. 12, 1993</p> <p><u>TITLE:</u> <u>My Book</u></p> <p><u>AUTHOR:</u> Ron Maris</p>	<p><u>COMMENTS:</u></p> <p>Great Job!!</p> <p>This is a level 1 book</p> <p>LaQuatta commented on print</p>
<p><u>DATE:</u> Feb. 19, 1993</p> <p><u>TITLE:</u> <u>You'll Soon Grow Into Them</u> <u>Titch</u></p> <p><u>AUTHOR:</u> Pat Hutchins</p>	<p><u>COMMENTS:</u></p> <p>Super Job!</p> <p>She has made so much progress!</p> <p>(them are = they're)</p>

<p><u>DATE:</u> Feb. 23, 1993</p> <p><u>TITLE:</u> <u>Frog and Toad</u> <u>Are Friends</u></p> <p><u>AUTHOR:</u> Arnold Lobel</p>	<p><u>COMMENTS:</u></p> <p>We worked on this together - LaQuatta needed help but I See so much growth &amp; progress! (See running record!)</p>
<p><u>DATE:</u> March 2, 1993</p> <p><u>TITLE:</u> <u>Jump, Frog,</u> <u>Jump</u></p> <p><u>AUTHOR:</u> Robert Kalan</p>	<p><u>COMMENTS:</u></p> <p>Good job! (We have worked on this!) Able to discuss &amp; sequence story.</p>
<p><u>DATE:</u> March 4, 1993</p> <p><u>TITLE:</u> <u>Time For Bed</u> <u>The Babysitter Said</u></p> <p><u>AUTHOR:</u> Peggy Perry Anderson</p>	<p><u>COMMENTS:</u></p> <p>LaQuatta even read the dedication page &amp; noticed that the word someday was "two words" LaQuatta loved this story and read it well and with expression. She needed very little help!</p>
<p><u>DATE:</u> March 8, 1993</p> <p><u>TITLE:</u> <u>Frog and Toad</u> <u>Are Friends</u></p> <p><u>AUTHOR:</u> Arnold Lobel</p>	<p><u>COMMENTS:</u></p> <p>Good Job!</p>
<p><u>DATE:</u> March 22, 1993</p> <p><u>TITLE:</u> <sup>①</sup> <u>When Does The</u> <u>Sun Go At Night?</u></p> <p><u>AUTHOR:</u> <sup>②</sup> <u>A LIST</u></p> <p>① Mirra Ginsburg ② Arnold Lobel</p>	<p><u>COMMENTS:</u></p> <p>See running records</p>





# READING CHECKLIST

Name: LaQuatta

R=Rarely

Year/Level: 1992-93 1st

S=Sometimes

Teacher: J. Ehlerding

U=Usually

	OCT. 22	Jan 15	March 20	
<u>*ATTITUDE</u>				
enjoys books	U	U	U	
chooses to read in free time	U	U	U	
shares with others	U	U	U	
borrow books freely	U	U	U	
maintains silent reading for an increasing length of time	U	U	U	
<u>*CONCEPTS ABOUT PRINT</u>				
Understands that print contains the message		U	U	
understands directional conventions		U	U	

has 1:1 correspondence in reading but no spaces between words in writing

understands concept of 'word'			?	
understands concept of 'letter'			U	
understands terminology: first, last, space, line, top, bottom, sentence			U sentence.	
knows meaning of . and ?			. S	
demonstrates concepts about print in own writing	U	U	U	
<u>*USE OF TEXTUAL CUES</u>				
uses context cues				
-semantic cues		S	S	
-syntactic cues			r	
-pictorial cues	U	U	U	
uses graphophonic cues	S	U	U	
<u>*READING STRATEGIES &amp; COMPREHENSION</u>				
expects the text to make sense		S	U	
more concerned with meaning than with identification of words or letters			S	
prepared to make predictions		S	S	
self-corrects when predictions are unsatisfactory			S	
processes chunks of language (doesn't read word by word)			U	

Oct 22 Jan 15 March 20

<u>*WHEN IN DIFFICULTY:</u>				
reads on to the end of the sentence		r	S	
starts sentence again and re-reads		r	S	
uses initial letter as a cue and then guesses	S	S	U	
uses picture as a cue and then guesses	S	S	U	
<u>AFTER READING:</u>				
can re-tell story in own words		U	U	
talks about characters	S	S	S	
recalls main ideas		S	S	
recalls details		S	S	
understands developing sequence			S	
can describe setting	S	S	S	
knows whether s/he likes story and why	S	U	U	
<u>*SHARED BOOK EXPERIENCE</u>				
involved with text; shows obvious responses (laughs, frowns)	U	U	U	
asks for story to be read again	U	U	U	
comments about story	S	U	U	

	oct 22	Jan 15	March 20	
asks questions about story				
joins in during subsequent readings		u	S	
makes comments or asks questions about print	u	u	u	
makes comments or asks questions about pictures			S	
retains 'high use' words as part of sight vocabulary		S	S	
selects story to be read independently	u	u	u	
<u>*SELECTION:</u> generally selects appropriately	u	u	u	
selects different reading materials for different purposes			S	
asks someone else about book		S	S	

### ADDITIONAL COMMENTS:

\*The above checklist was adapted from Read On: A Conference Approach To Reading by David Hornsby, David Sukarna and Jo-Ann Parry, pages 167- 169.



## READING SURVEY

How did you learn to read?

*I try to sound out the words*

What is your favorite kind of book?

*Dr. Seuss books like "Hop on Pop"*

Who is your favorite author?

*Norman Bridwell*

What books have you reread?

Why did you reread them?

*Any kind*

*To get smart*

How many books do you think you have read this year?

*50*

What do you think a good reader is?

*Someone who does good work!*

## RUNNING RECORD

Name LaQuatta BarnesDate (Feb. 23, 1993)

The following running record shows miscues made by a child reading a (familiar) text. The running record was taken on "A Lost Button" from Frog and Toad Are Friends by Arnold Lobel.

Toad and Frog went for a long walk. They walked across a  
 large meadow. They walked in the woods. They walked  
 along the river. At last they went back home to Toad's  
 house. "Oh, dear," said Toad. "Not only do my feet  
 hurt, but I have lost one of the buttons on my jacket."  
 "Don't worry," said Frog. "We will go back to all the  
 places where we walked. We will soon find your button."  
 They walked back to the large meadow. They began to  
 look for the button in the tall grass. "Here is your  
 button!" cried Frog. "That is not my button," said Toad.  
 That button is black. My button was white." Toad put  
 the black button in his pocket.

## RUNNING RECORD

Name LaQuatta BarnesDate march 22

The following running record shows miscues made by a child reading a familiar text. The running record was taken on Where Does the Sun Go At Night? by Mirra Ginsburg.

Where does the sun go at night? To his grandma's house.

Where does he sleep? In his grandma's bed.

Who is his grandma? The deep blue sky.

What is he covered with? A woolly cloud.

Who tucks him in? His grandpa.

Who is his grandpa? The wind.

What does he dream about? The moon and the stars.

What wake  
Who wakes him up? The morning.

What wake  
Who wakes the morning? The alarm clock.

Who is the clock? The village cock.

## RUNNING RECORD

Name La Quatta BarnesDate March, 22

The following running record shows miscues made by a child reading a familiar text. The running record was taken on "A List" from Frog and Toad Together by Arnold Lobel.

One morning Toad sat in bed. "I have many things to do," he said. "I will write them all down on a list so that I can remember them." Toad wrote on a piece of paper: A list of things to do today. Then he wrote: wake up. "I have done that," said Toad, and he crossed out: wake up. Then Toad wrote other things on the paper. A list of things to do today: Wake Up, Eat Breakfast, Get Dressed, Go to Frog's House, Take Walk with Frog, Eat Lunch, Take Nap, Play Games with Frog, Eat Supper, Go to Sleep. "There," said Toad. "Now my day is all written down." He got out of bed and had something to eat. Then Toad crossed out: Eat Breakfast.





## WRITING CONFERENCE

### RECORD

DATE: AUG. 26, 1992

COMMENTS: LaQuatta drew school buses all through her 1st book - no print

DATE: Aug 28

COMMENTS: LaQuatta drew people in her book and wrote "THE END"

DATE: Sept. 10

COMMENTS:

LaQuatta drew a picture of a barn and 3 cows. (detailed)  
 She labeled them BABY MOM Dad  
 (her first use of print!)

DATE: Sept. 21

COMMENTS: LaQuatta is beginning to write letters that represent the sounds she hears: DEN = The End KT = cat  
 Also using print from around the room to label pictures. rainbow, color, etc.

DATE: OCT. 5

COMMENTS:

LaQuatta is very confident with attempted spelling. She uses lots and lots of letters that represent either beginning sounds or beginning + ending sounds.

I L M K Z N D E H = I like my cousin and this is her.

No spaces between "words"

DATE: OCT. 12

COMMENTS: LaQuatta wrote a halloween story. Her books are full of letters but since they often represent beginning sounds only - she often forgets exactly what she wrote.

ex. "G D H H Y N R A" = Get out of the haunted house right now or else!

"H H U I D L U" = Ha! Ha! Ha!

DATE: OCTOBER 26

COMMENTS: LaQuatta's temporary spelling continues to improve!

' Me nI Mom KI GO A Si Mom WU GO A Si W ME '  
( Me and Mon can't go outside. Mom would you go outside with me? )

LaQuatta loves to write!!

She writes little books at home and brings them in to share!

DATE: Nov. 4

COMMENTS: LaQuatta remains confident and enthusiastic about her writing. She works well independently and rarely asks for help. I have to catch her right after she finishes a story or it becomes very difficult for the two of us to "decode" what she has written. She continues to mix capital and lower case letters but they are all the same size. No spaces between words.

DATE: Nov. 12

COMMENTS: LaQuatta is using more conventional spelling mixed in with attempted spelling. She also asks people or looks in books for spellings.

ex. MI Mouse (my mouse)

Mouse GO

mouse GE UP (mouse Get Up)

BI Mouse (Bye Mouse!)

DATE: Nov. 19

COMMENTS: LaQuatta wrote:

"ME AN MI MOM WE AD GO TO THE ZOO" (me and my mom we gato  
the zoo)

"WE SEE A MUGE" We see a monkey

"DN UEIE" (Then we...)

"WE SEE A GUF" (We see a giraffe)

LaQuatta's writing

> uses left to right direction

> uses spelling approximations - confident attitude  
(beginning + ending consonant sounds)

> correct words interspersed in right places

We need to work on capital and lower case letters  
and using spaces between words.

DATE: Nov. 23

COMMENTS: LaQuatta wrote a 7 page book about her dog.

It stayed on topic ~ used Sequence

MI DOG H DUPE

(My dog had puppies)

DATE: January 21

COMMENTS: LaQuatta wrote:

"This book about My Teddy Bear AND Me"

"I SIP wet my teddy Bear my teddy sess to me it sid I Love You"  
(I sleep with my teddy bear. my teddy speaks to me. It said I love you.)

DATE: Feb 1

COMMENTS: LaQuatta loves to write - she writes words, words, words!  
most are spelled with invented spelling however some words are spelled  
in a conventional way.

DATE: Feb. 9

COMMENTS: LaQuatta spent a very long time working on this story. She works so hard! This story was 5 pages long, stays on topic and follows sequence:

ex: The Book u Buat me AND my kuzn AND HIR Burr But Des  
(The book about me and my cousin and her brother but this)  
Book u Buat ran we Go to Du Fe alr.  
(book about when we go to the fair)

We wit to the feair we had fun. I had wade  
(We went to the fair We had fun. I had really)  
fun. I had mus fun You Did? Yes.  
(fun. I had much fun. You did? yes.)

In her story LaQuatta had 23 words spelled correctly. Her attempted spellings show that she is developing sound/symbol relationships.

uBuAT=about, KUZN=cousin, Hr=her, du=the, wid=went, des=this

Her beginning + ending consonant sounds are almost always correct.  
DATE: Her speech problems are also reflected ex. des=this

COMMENTS: Feb. 12

LaQuatta's books are getting easier + easier for me to read!

Today she wrote a book about valentines.

DATE: March 15

COMMENTS: LaQuatta is writing book after book!

Today she wrote:

This book about wut I do at home.

I do at home is wic the cars pas bi stop!

I do at home is walk.

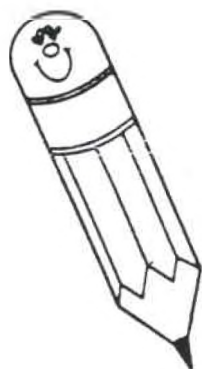
I do at home is hav a prdey.

I do at home is jump wop.

I do at home is cine my room.

DATE: I do at home is do my book.

COMMENTS: This is the end of the book.



# WRITING CHECKLIST

Name: La Quatta

Year/Level: 1992-93 1st

Teacher: J. Entering

	OCT. 22	JAN 4	March 20	
<u>*KNOWLEDGE OF LANGUAGE ORGANIZATION</u>				
pictorial representation	S			
scribble writing				
random invented letters				
linear invented writing	S			
strings of repetitive alphabetic letters	S			
strings of varied alphabetic letters	S			
groups of letters with space between				
copying sentences or words unrelated to stated topic				
any recognizable word				
developing knowledge of sound/symbol correspondences	yes!	yes!	yes!	

OCT 27 JAN 4 MARCH 20

	OCT 27	JAN 4	MARCH 20	
<u>*MESSAGE QUALITY</u>				
identifies objects in picture	S	S	r	
one sentence description of picture	S	S	r	
tells story about picture	S	S	r	
has concept that a message is conveyed (tells message but what is written is not message)				
correlation between story read back and piece of writing	u	u	u	
correct or nearly correct words interspersed in right places		S	u	
part of directional pattern is known: start top left move left to right return down left	S	u	u	
reversal of directional pattern				
correct directional pattern		u	u	
correct directional pattern and spaces between words			S	
<u>*ORGANIZATION</u>				
correct spatial relations between letters, size and position				
confident attitude towards attempted spelling	u	u	u	
shows sound/symbol relations in spelling:				
initial letters	S	yes!	u	
final letters	S	yes!	u	
medial letters	r	S	S	

Oct 22 JAN 4 March 20

	Oct 22	JAN 4	March 20	
attempts to use resources to assist spelling	S	S	S	
self-identification of spelling errors				
use of upper and lower case letters in relevant places	r	r	S	
attempt at punctuation	r	r	S	
use of correct punctuation: capitals, periods			. S	
question/exclamation marks				
quotation marks, commas				
story of two or more sentences	S	S	U	
<u>*MESSAGE QUALITY - LANGUAGE</u>				
writing approximates conventional form and child matches more or less what message says		S	U	
repetitive independent use of sentences		S	U	
understands concept of story		?	?	
can retell own experiences in writing	S	S	U	
can sequence events			U	
expresses need to improve or rewrite			r	
prepared to attempt editing for pages of a book				

	OCT22	JAN4	MARCH20	
prepared to evaluate own stories against each other to select best one for publication		u	u	
<u>*DIRECTIONAL PRINCIPLES</u> extensive text without difficulties of arrangement or spacing				

ADDITIONAL COMMENTS

\*The above checklist was adapted from Write On: A Conference Approach To Writing by Jo-Ann Parry and David Hornsby, pages 48-50.





## WRITING SURVEY

Do you consider yourself an author? *Yes*

Why do you think people write?  
*To get smart*

Do you think most people like to write? *Yes*

Who is your favorite author?  
*Norman Bridwell*

How do you decide what to write about?  
*I think*

What has helped you to become a better author?  
*I read!*

AUG. 26 1992



From August 26th-September 9th, LaQuatta's books were filled with pictures. She could tell about each picture, but the pictured usually did not go together to tell a story.

SEP. 10 1992



On September 10th LaQuatta first used print in her books. She labeled her picture.

OCT. 5 1992

ILMKZ  
NPEH



This page is one of eight from a book LaQuatta wrote about her cousin. It says, "I like my cousin and this is her." She attempted to use the beginning consonant sound to represent each word. She has many of the sounds correct and would have had more, but her problems with speech are reflected in her attempted spelling.

OCT. 26 1992

menmomkTGOA  
SimomWUGOASI  
WME



LaQuatta continues to have more and more confidence with attempted spelling. She is learning many conventions of print. She knows that print contains the message and she is able to read back what she has written. This sample says, "Me and Mom can't go outside. Mom, would you go outside with me?" This sample contains nine different words, three of which are spelled correctly. The other words are represented by letters LaQuatta hears at the beginning or end of the word. LaQuatta loves to write and writes all the time. She even takes books home to work on.



WE see A Alligator  
DNUEIE

On November 9th, LaQuatta wrote a book about going to the zoo with her mom. The book was nine pages long and followed a pattern. She was inspired to write it after finding the Ed Emberly books. This sample says, "Me and my mom we go to the zoo. We see a alligator. Then we..." There are 14 different words just on this page and 8 are spelled correctly. The other spellings show that LaQuatta is developing a strong relationship between sound and symbol.

JAN. 12 1993

+ henismmy  
My teddy Bear  
WuSGrnit  
WYSSn in MY ROOM  
And it wussn in my  
MOM ROOM  
R in the fut ROOM  
R in the casin I Look  
ivve werba + I  
den n look da n  
+ the Ba SS in MY Find  
+ uk it da n the Bass in  
Them rdnit

In January, LaQuatta began to write longer stories with lots of words. She can read the stories to me even several days after they were written. This page says, "The next night, my teddy bear was gone. It wasn't in my room and it wasn't in my Mom's room or in the front room or in the kitchen. I looked everywhere, but I didn't look down the basement. My friend took it down the basement the other night."

This sample shows that in addition to developing conventions of print and spelling, LaQuatta is also developing a concept of story.

This book  
about what I do  
at home.

I do at home is PLAY at  
I do at home.

I do at home is with the  
car SPASBI.

I do at home is walk.

I do at home is have  
Prdex.

I do at home is jump  
wop.

I do at home is clean  
my room.

I do at home is do my  
book.

This is the end of  
the book.

This last sample of LaQuatta's was written on March 17th. She used 25 different words and 16 of them were spelled conventionally. Many of the other words had correct beginning and ending consonants, and some had correct vowels. LaQuatta's handwriting has improved a great deal and although she is still mixing upper and lower case letters this too is improving. LaQuatta knows that print conveys the message and there is a direct correlation between the story read back and her piece of writing. She has a very confident attitude toward attempted spelling and her writing follows the correct directional pattern. In this story LaQuatta is even attempting to use punctuation. She understands the concept of story and can retell her experiences in writing and sequence events.

Looking over the work my students have done during the past seven months is really exciting for me. I can clearly see how each of them has developed over time. I am proud of their progress. To me it clearly shows that by reading and being read to daily from real literature, and writing each and every day on topics of their choice, children do develop in a very natural way into genuine readers and writers. In fact, even more importantly, they develop into lovers of language, reading and books.

Each of the three students whose work is included in this project began their first grade year at a very different level and they end the year the same way. Yet to me, that is exactly the way it should be. They are each very different from one another. They each have a very distinct personality. They are individuals and they have retained that individuality. They each feel successful and indeed they are. I didn't expect to feel this way when I first began to look closely at their work, but I do! I am very proud of what we have accomplished this year!

From his portfolio it is easy to see that Matt is both a successful reader and writer. He enjoys both activities and often chooses to read or write in his free time. Reading came easily for Matt and it has been interesting to watch him learn to read a larger variety of books. He is just now becoming interested in non-fiction. Writing was a bit more

of a challenge for Matt. In the beginning weeks of school he was very concerned with correct spelling and either copied things from around the room or asked me to spell words for him. It has been interesting to watch Matt become more confident with attempted spelling and see the quality of his work improve as his stories told more about his life and interests. On his writing survey Matt said people write because they want to entertain. This is one of the main reasons Matt writes. He writes for an audience of his classmates and he loves to share!

When I look at Samantha's portfolio I can't believe her progress as a reader and writer. She is one of those children who remind teachers of the magic in first grade! She entered first grade last August making up wonderful stories to match the pictures in books but with no idea how to put everything she was learning together to actually read what was written. We started off the year with several very predictable texts that Samantha was able to memorize. She read them over and over again until she taught herself to read! Now she can read almost anything and reads all the time! Right now she is reading chapter books like Mouse Soup and Frog and Toad are Friends with little difficulty. She constantly challenges herself. For her reading survey, I asked Samantha what she thought a good reader was and she answered, "...someone who writes." Samantha is of course also a writer! She writes

daily, even at home. She always has a new book to share with anyone who has the time to listen. Her writing samples are concrete evidence of her growth as a reader and writer.

LaQuatta is a true lover of books. She is now the proud owner of some of her own books including a collection of books by Beatrix Potter that her grandmother bought her for Christmas. When I asked LaQuatta why she reread books, she said it was "...to get smart." This is the way she has taught herself to read. She reads familiar books over and over again. LaQuatta also loves to write and often takes paper and stapled books home to work on. It is clear from her writing samples that she has difficulties with oral language and pronunciation and those difficulties are reflected in her writing. The important thing to me is her enthusiasm and determination. She really wants to learn and her progress is really something for her to be proud of. I am convinced that if LaQuatta is read quality literature every day she will continue to improve. She has come such a long way!



## CHAPTER V

### Conclusions and Recommendations

I first began this project due to my dissatisfaction with standardized testing, reading level tests, and other "ditto" type methods of assessment and evaluation. I was searching for a better way to show parents, administrators, and other teachers, the progress the students in my class were making. While I still believe this is important, I now realize there are even more important benefits to portfolio assessment. What I discovered, by designing and using portfolios as a method of assessment and evaluation for the students in my classroom, were two benefits I did not even consider when I first began the project.

First, I discovered that the use of portfolios was extremely beneficial to the students. Keeping a portfolio of work over a period of time and taking the time to sit down together to discuss progress and set goals for the future, allowed the students to see all that they had learned and all the progress they had made since the beginning of the school year. We often forget just how far they come in a brief period of time. We forget that when they first entered the room in August, they drew only pictures or wrote just beginning sounds to represent the words they wanted to use in their stories. It is almost like magic to discover that they now are writing entire books that others can pick up and read. I don't think I can ever remember a teacher taking the time to

sit down with just me and say, "Look at all the progress you have made! Isn't it wonderful! You are really becoming a reader and writer! You can do this and this and this! Now let's work together to set some goals for the future." Where I had been and where I was going in my education was always a mystery to me. It was like trying to find my way in the dark. I am convinced that if children are aware of their progress and are involved in setting goals for their future, they will show greater academic growth.

Second, I discovered that by carefully studying the children's writing samples along with observations and running records of their reading, I could determine areas where that student or a group of students needed extra work. I noticed problems with such things as not leaving spaces between words, using a mixture of capital and lower case letters, weak story endings, poor topic choice, etc. The list of things isn't important, what is important is the fact that with this information, I could design my instruction to meet the needs of the students and I could discover these needs by analyzing their reading and writing.

I consider my portfolio project to be a success. I am sure there will be small changes to make and I know I want to include a math portfolio next year, but overall I am pleased. However, I do not necessarily recommend portfolio assessment for everyone. I strongly believe that for portfolios to be successful the teacher using them must be strongly committed

to their use. Collecting and analyzing work samples and conferencing with each individual student on a regular basis is very time consuming. In addition, the use of portfolios requires a great deal of professional reading and a great deal of quality inservice training. The teacher needs to know more than just how to physically set up a portfolio system. He or she also needs to know a great deal about developmental growth and observational techniques. The more I read, the more I find out I have yet to learn. It will be a long process, but I am convinced that the results will be worth it.

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