

1996

Professional development: The literacy portfolio

Becky Woldan
University of Northern Iowa

Let us know how access to this document benefits you

Copyright ©1996 Becky Woldan

Follow this and additional works at: <https://scholarworks.uni.edu/grp>



Part of the [Education Commons](#)

Recommended Citation

Woldan, Becky, "Professional development: The literacy portfolio" (1996). *Graduate Research Papers*. 3535.

<https://scholarworks.uni.edu/grp/3535>

This Open Access Graduate Research Paper is brought to you for free and open access by the Student Work at UNI ScholarWorks. It has been accepted for inclusion in Graduate Research Papers by an authorized administrator of UNI ScholarWorks. For more information, please contact scholarworks@uni.edu.

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

Professional development: The literacy portfolio

Abstract

The focus of this staff development project is on the development and implementation of Literacy Portfolios in the elementary classroom. The participants in the project devise purposes for their portfolios, experience Writer's Workshop and participate in a number of other literacy activities while creating their own portfolios. The theory of portfolio development is explained in great detail for the participants through the readings they complete during the course of the project. The active participation in the creation of a portfolio and the background knowledge in portfolio theory, will enable the participant to begin developing portfolios in their own classrooms.

A Graduate Project
Submitted to the
Division of Reading and Language Arts
Department of Curriculum and Instruction
in Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Education

UNIVERSITY OF NORTHERN IOWA

by

Becky Woldan

July, 1996

This Research Project by: Becky Woldan
Titled: Professional Development: The Literacy Portfolio
has been approved as meeting the research requirement for the
Degree of Master of Arts in Education.

7/29/96
Date Approved

Penny L. Beed

Graduate Faculty Reader

7/29/96
Date Approved

Rick C. Traw

Graduate Faculty Reader

9/2/96
Date Approved

Greg P. Stefanich

Head, Department of Curriculum
and Instruction

Abstract

The focus of this staff development project is on the development and implementation of Literacy Portfolios in the elementary classroom. The participants in the project devise purposes for their portfolios, experience Writer's Workshop and participate in a number of other literacy activities while creating their own portfolios. The theory of portfolio development is explained in great detail for the participants through the readings they complete during the course of the project. The active participation in the creation of a portfolio and the background knowledge in portfolio theory, will enable the participant to begin developing portfolios in their own classrooms.

Table of Contents

	Page
I. Introduction	
Professional Development: A Literacy Portfolio	3
II. Teams	4
III. Required Materials	5
IV. Day One	
Readings	6
Icebreaker	9
Objectives	9
Procedures	10
Final Activity	18
Assignment	19
V. Day Two	
Readings	20
Icebreaker	23
Objectives	23
Procedures	24
Assignment	31
VI. Day Three	
Readings	32
Icebreaker	33
Objectives	34

Procedures	34
Assignment	41
VII. Day Four	
Objectives	42
Procedure	42
References	44
Appendices	
Appendix A--Bibliography of Readings Completed Before Workshop Began	47
Appendix B--Bibliography of Children's Books	48
Appendix C--Miscellaneous Literature	50
Appendix D--Miscue Samples	51
Appendix E--Print Awareness Samples	53
Appendix F--Standard Measures--Samples	55
Appendix G--Retelling Activities--Samples	64

I. Introduction

Professional Development: A Literacy Portfolio

This workshop was developed as a summer professional development project for the teachers of Dysart Elementary School. Twelve regular classroom teachers, one guidance counselor, the principal, Title One Teacher, and three special education teachers have agreed to participate. After spending three hours of Phase III time reading about portfolios (refer to Appendix A for readings) and attempting some elements of the portfolio in their classrooms this year, these teachers decided that if portfolios were going to be commonplace in their classrooms, there was a definite need for consistency among all classrooms. This project was developed to satisfy that need. It is meant to build the groundwork for what will ultimately become a successful schoolwide portfolio project.

This workshop will extend over a three and one half day period. At the completion of the workshop the participants will decide how frequently they will continue to meet. (Preferably one half day in November and one half day in February-- before each Parent/Teacher Conference. In addition, the group would meet for one half day in late March or early April to discuss future goals and objectives.)

The summer workshop days will begin at 9:00 a.m. and end at 3:00 p.m. There will be an hour from 11:30 a.m.-12:30 p.m. for lunch and a midmorning break from 9:30 a.m.-9:45 a.m. The last session will run from 9:00 a.m. until 11:00 a.m. A daily agenda will be given to the session participants well in advance of the opening day.

The workshop will take place in the elementary library. The library is equipped with an overhead projector and screen, three large, round, spacious tables and plenty of chairs to accommodate all the participants.

A packet of readings, to be read before coming to the first session, will be included with the agenda and daily schedules in a handout. The purpose of the readings will be to increase the knowledge base of all participants and to get them excited about the prospect of using portfolios in their classrooms. Other readings will be suggested throughout the course of the workshop.

II. Teams

Teams will be set up based on grade level. They will be organized as follows: K-1, 2-3, 4-5. The teams will also include an administrator (preferably the principal), a guidance counselor, three special education teachers and one Title One Teacher. The teams for the Dysart Elementary Professional Development Project will be as follows:

Team One:

Gail Gerber/Sandy Boomer (Kindergarten)

Kathy Bailey/Alice Werner (First Grade)

Neil Mullen (Principal)

Teresa Heth (Special Education)

Team Two:

Pam Zeigler/Becky Woldan (Second Grade)

Christy Crees/Mary Ann Gregory (Third Grade)

Linda Cline (Counselor)

Deb Seebach (Resource)

Team Three:

Sara Hensington/Julie Carty (Fourth Grade)

Mary Aschenbrenner/Drinda Williams (Fifth Grade)

Amy Sandvold (Title One)

Janeal Lyons (Special Education)

III. Required Materials

Materials needed by the presenter:

1. Overhead.
2. Overhead pens.
3. 4 Copies of Portfolio Assessment and Evaluation (Batzle, 1992).
4. A packet for each participant. (The packet will include agendas, assigned readings, necessary handouts and a bibliography of additional readings.)
5. Flip chart.
6. Various colors of permanent magic markers.
7. Name tags, which will be placed on three large round tables before the first session so that each person will know where to sit. (The name tags might be designed around the portfolio theme.)
8. Multiple copies of Invitations. (Routman, 1991).
9. Multiple copies of various children's books. (See Appendix C)
10. Materials for cooperative learning groups.
 - a. Various geometrical shapes cut out of different colored tagboard. Each colored shape denotes a cooperative learning role. (Enough for each group.)
 - b. A large version of each of these shapes with specific aspects of each role typed and attached. (Enough for each group.)
11. Previously used reading materials. (basals, tests etc.) (Refer to Appendix B)
12. A chart of the Writing Process

IV. Day One

Day One: Readings

These articles were chosen for two reasons: first they give the teachers a guideline for skills that will be necessary in order for them to be equipped to collect evidence of student learning; second, they are valuable as resources for teachers to refer to as the teachers actively observe the development of all of their students.

Johnston, P. (1987). Teachers as evaluation experts. The Reading Teacher, 40, 744-748.

This article discusses the need for teachers to become experts at evaluating the process of literacy development. They must be able to recognize patterns and how and where to look for them. Teachers must possess procedural knowledge. They need to experience the taking of running records, anecdotal records etc. The article also discusses the role listening and thoughtful questioning involve as the student works through the writing process.

The bulk of instructional decision making takes place in the classroom on a moment to moment basis thus the focus of the expert should be on emphasizing processes and on what the child can do instead of concentrating on the results of a standardized test.

Goodman, Yetta (1978). Kid watching: An alternative to testing. National Elementary Principal, 78, 41-45.

Dr. Goodman discusses the problems that have been created for children because of our overreliance on standard tests. She encourages all teachers to learn how children develop language and take this knowledge into the classroom. She explains how teachers can use 'kid watching' effectively to support the language development of their students. "In a supportive, rich environment where language is encouraged and there are plenty of opportunities to read, write, speak and listen, children will make many discoveries about language" (Goodman, 1989, p. 42). This would then allow the teacher to observe her students in a variety of situations and settings. The records that a teacher would compile while 'kid watching' Dr. Goodman feels, would paint a much better picture of each child, than the score from a standardized test.

Weaver, C. (1988). Learning to write. Reading process and practice from socio-psycholinguistics to whole language, (pp.75-94). Portsmouth, NH: Heineman.

This chapter describes the stages that young writers go through as they develop conventions of writing and spelling. Included in this resource are a number of samples of students work. These samples could be used as a resource for beginning teachers as they evaluate writing development in young children.

Batzle, Janine (1992). The development of writing, spelling and reading. Portfolio assessment and evaluation: Developing and using portfolios in the classroom. (pp. 74-95). Cypress, CA: Creative Teaching Press.

This chapter describes in very simple terms the basic reading, writing and

spelling stages that will be experienced in some degree by the majority of young children as they develop language and literacy. It includes numerous examples of children's writings and suggestions for the teacher to use at each stage. This chapter could be used for reference as teachers evaluate the reading, writing and spelling development of young children.

Day One:**I. Icebreaker (to begin the workshop)**

A. Objective: Develop a 'comfort level' for all participants as they begin sharing personal experiences with the group.

B. Activity

1. Pass out 3 by 5 index cards to all participants.
2. Have them write something on that card about themselves that no one else in the group would know. (This should be something they would be willing to share.)
3. Have them put all of their cards in a box.
4. Draw the cards out one at a time.
5. Read them outloud to the group. See if they can guess who wrote the card.

II. Objectives:

- A. Develop a framework for the portfolio study.**
- B. Justify the use of portfolios by the group, using theory and the literary history of the group.**
- C. Introduce the concept of Team Building to the success of the workshop.**
- D. Create activities that will begin to involve the participants in the creation of their own portfolios.**

III. Procedures:

A. K-W-L

1. What do we know?

a. Ask the group to think about what they already know about Portfolios.

(1) **Say:** I would define a Literacy Portfolio as . . .

OR A Literacy Portfolio is . . .

-What are the purposes?

-What could be contained in the portfolio?

(2) Ask them to first write this individually.

(3) Discuss in small groups.

(4) Share ideas in large group discussion.

b. Record ideas on a flip chart. Save to use at the end of the workshop.

2. What do we want to know more about?

a. Ask the group to write down questions about what they want to know more about.

b. Record on the flip chart to be referred to at the end of the workshop.

B. How did we get from T (Traditional Assessment) to P (Portfolio Assessment)?

I will introduce this part of the workshop by having on a long table in

front of me the reading/writing materials that we have used over the past 6 years. We will then revisit each year and look at the materials that played an important role in our reading/writing programs. As we progress the participants will get an opportunity to see how we progressed from a basal/standardized test dominated curriculum to a literature based/standardized test curriculum. This was when we began looking for assessments that matched the way we *are* teaching in 1996 instead of how we *were* teaching in 1990.

1. Discuss the literary teaching history of the group.

a. 1990/ Houghton/Mifflin 1981.

(1) All workbooks, worksheets, basal tests.

(2) Stanford Achievement Test (1988) and Iowa Tests of Basic Skills (1989).

b. 1991/ Houghton/Mifflin 1981.

(1) All workbooks, worksheets, basal tests.

(2) Stanford Achievement (1988) and Iowa Tests of Basic Skills (1989).

(3) Writer's Workshop introduced in the spring.

c. 1992/ Houghton/Mifflin 1981.

(1) Writer's Workshop put into place by some faculty members.

(2) Mostly workbooks, worksheets, basal tests.

(3) Stanford Achievement (1988) and Iowa Tests of Basic Skills (1989).

d. **1993/Houghton/Mifflin 1981.**

(1) Writer's Workshop still being organized in many of the classrooms.

(2) Standardized testing continued.

(3) Journals were added in a few classrooms.

(4) The paper work had become overwhelming.

(5) Teachers were looking for literature alternatives.

(6) Purchased the new Houghton/Mifflin reading series at the end of the year.

e. **1994/Houghton/Mifflin 1993.**

(1) Mostly using the basal entirely.

Including journals, workbooks, worksheets, basal tests, etc.

(2) Stanford Achievement Test (1988) and Iowa Tests of Basic Skills (1993).

f. **1995/Houghton/Mifflin 1993.**

(1) Most were looking for a way out of the paper war. Trying to do it all in the same amount of time.

(2) Realized that the evaluation and assessment areas of our new reading series had not lived up to our expectations.

(3) Who mentioned portfolios???

(4) Went home for the summer to read. (Refer to Appendix A)

g. **1996-1997/Houghton/Mifflin 1993.**

(1) Entered the realm of the unknown.

(2) As we begin our study into the theory and practice of Literacy Portfolios we realize that it will require a major commitment of time and energy.

2. Using the information from the assigned reading, answer the following: What are some of the attributes and skills required of teachers as they move toward process evaluation?

a. Place the question on the overhead.

b. Assign to each group one of the required readings.

(Please note, because of group numbers, one group will need to discuss two articles. Assign to this group the Johnston and the Goodman articles. They are somewhat similar.)

c. Discuss in small group how or if their article/articles could answer the question. Record findings.

d. Discuss in large group.

e. Record on the overhead the findings of each group.

f. Record any additional thoughts the group may have.

(Focus on the fact that the expert teacher has knowledge of reading and writing processes and of the process of development.)

3. Using the goals developed by the Union Community Schools as a guideline, lead a discussion concerning how portfolio theory fits into the goals developed by our school system.

a. Goal #1: Encourage students to set goals and accept responsibility for their learning.

(1) Self-assessment (a major goal of portfolio assessment) helps students to take steps toward becoming lifelong learners and assists students with taking responsibility for their learning processes and the work they produce (Tierney, 1991).

(2) We have discovered, over the years, that when students are involved in assessing their growth, they take control of activities. They learn what they know, and are able to discuss what they need to learn (Glazer and Brown, 1993).

(3) Assessment activities in which students are engaged in evaluating their own learning help them reflect on and understand their own strengths and needs, and instill responsibility for their own learning (Valencia, 1990).

b. Goal #2 Provide students with opportunities to develop positive self confidence and a healthy life-style.

(1) Far from squelching inspiration, portfolio assessment promotes creativity and self-reflection about learning. It allows students to work in collaboration and independently, and encourages them to analyze, clarify, evaluate, and explore

their own thinking. A portfolio invites students to invent, organize, predict represent, visualize, genuinely reflect on what they are learning, and build self-confidence (Hamm and Adams, 1991).

c. Goal #3 Provide relevant developmentally appropriate experiences for students to develop lifetime skills including decision-making, problem-solving, time management, team work, and communication.

(1) A portfolio is more than a “folder” of children’s work; it is a deliberate, specific collection of accomplishments. It is a tool that can be used in the classroom to bring students together to discuss ideas and provide evidence of understanding and accomplishments. By taking a good look at their work and the work of peers, students develop different ways of looking at their own accomplishments. This kind of reflection can also provide insights into ways of thinking, understanding, and potential directions for the future. It can also link the teacher and the student in a very personal and meaningful way (Hamm and Adams, 1991).

d. Goal #4 Provide staff development opportunities which will focus on how students learn and how school can provide

a better environment for learning.

(1) Portfolios flourish in a classroom where the teacher understands how children learn and develop and is knowledgeable about authentic methods of evaluating their progress

(Batzle, 1992).

e. Goal #5 Develop the concept that it takes the whole community to raise a child.

(1) As procedures and criteria are developed for analyzing portfolios, parents should be involved and considered as an audience for and contributor to both the students' portfolios and the methods for reporting student progress

(Tierney, 1991).

C. Introduce Team Building

1. Have participants check the backs of their seats for the geometric shape that will determine their assigned team role.

2. Discuss the responsibility that goes with each role.

a. recorder/ Helps by maintaining a record of the teams' work by logging significant content on flip chart. Also contributes ideas, interprets data and participates in making decisions.

Rotates every meeting.

b. timer/Helps the team manage time by calling out the remaining minutes on each agenda item at intervals determined

by the team. Contributes ideas, interprets data and participates in making decisions. Rotates every meeting. Managing time is everyone's responsibility; the timekeeper just provides the structure.

c. facilitator/ A member of the team. Makes sure the tasks are accomplished. Acts as an extra set of sharp eyes to help the team monitor, control and improve its' process.

d. reporter/Helps by reporting to the large group the findings and conclusions of his/her small group. Also contributes ideas, interprets data and participates in making decisions. Rotates every meeting.

e. team member/Shares responsibility for effectiveness of team. Participates in all aspects of the teams' work within and outside meetings.

3. Review the Ground Rules that were previously developed.

a. Have them displayed so that everyone can see them.

(1) Written agenda prior to meeting.

(2) Everyone participates.

(3) Respect the person and be open to their ideas.

(4) Work for the betterment of the students.

(5) Work towards consensus.

b. Discuss with the entire group if changes should be made.

c. Make any changes suggested by the group.

4. Practice team roles using a cooperative learning activity.

(In addition to children's books, the presenter will need to supply any necessary materials required by each group for their presentations. Bring things such as: butcher block paper, poster board, crayons, markers, popsicle sticks, a flannel board and flannel.)

a. Each group will choose one of the children's books that I brought. (Refer to Appendix B for a list of recommended books.)

b. The assignment will be to present the book in some format using all the members of their group.

(1) Each group will be given a copy of pages 87-117 from Invitations by Regie Routman in which she lists suggestions for responding to literature.

c. Group members will be assigned their role according to the geometric shape attached to the back of their chair. They will make use of the responsibility assigned to them to help organize the presentations.

d. Take Polaroid pictures of their presentations and present to each member. They may choose to include these in their portfolio materials.

e. When they are finished discuss what made this a successful activity.

(1) How could it be used in the classroom?

(2) How important was choice?

Final activity of the day: Write a few words about what you are feeling about portfolios or the workshop in general. You can leave them by the door when you leave today.

Assignment:

1. Bring something that you think represents your professional or personal literal experience.

2. Assigned readings:

Office of Research: "Student Portfolios: Classroom Uses"

Jane Hansen: "Literacy Portfolios: Helping Students Know Themselves".

Valencia & Calfee: "The Development and Use of Literacy Portfolios for Students, Classes, and Teachers".

Sheila Valencia: "A Portfolio Approach to Classroom Reading Assessment: The Whys, Whats, and How's".

V. Day Two

Day Two: Readings

These readings were chosen because they offer to the teacher some general information about Literacy Portfolios. They also contain suggestions about what could be included and ways to begin constructing a Literacy Portfolio.

U.S. Department of Education (1993). Student portfolios: Classroom uses. Education: Consumer Guide, (OR No. 93-3013). Washington, DC: Author.

This article summarizes what a portfolio is, how it works and what research says about the benefits of using portfolios in today's classrooms. The paper emphasizes that both teacher and students need something to support new instructional approaches. The portfolio gives this support to the student as he works to construct understanding and it also aids the teacher as he/she become more involved in designing curriculum and assessing students.

Students involved with portfolios are expected to collect, select and reflect. As children build their portfolios they also build a criteria for good work, with teacher and peer input.

The article discusses how research has shown that portfolios allow students to develop a criteria to judge their own work. Students also develop an awareness of processes and strategies involved in writing, solving a problem, doing research etc. Portfolios do require the teacher to expend a lot of extra energy, but that energy may lead to 'tangible results in instructional and student motivation'.

Hansen, Jane (1992). "Literacy Portfolios: Helping students know themselves", Educational Leadership, 49 (8), 66-68.

This article explains how important it is to collect all types of artifacts for a portfolio. Items included in a portfolio can be brought from home or created at school. In order to know the 'whole child' it's important to have a good mix of both. In fact, "students' most significant involvement with literacy may be outside of school."

Through the efforts of a first grade teacher and a sixth grade teacher, we see how their students design and create the things that they feel are important enough to them to go in their portfolios. In the process they set goals, develop criteria, and become more aware of their own literacy.

Valencia, Sheila & Calfee, Robert, (1991). The development and use of literacy portfolios for students, classes, and teachers. Applied Measurement in Education, 333-345.

This paper discusses the use of the Literacy Portfolio as a valuable tool "for the enhancement of instruction and assessment". It also considers the educators concerns about authentic assessment, documentation of academic progress, and student and teacher involvement. Likewise, the article contains an in depth discussion concerning the practical issues (implementation, standard setting, sufficient resources, and teacher expertise) and fundamental issues (validity and reliability) that must be dealt with if the portfolio is to be successful. The researchers conclude that "educators must be committed to the staff development and additional research that portfolio assessment demand" (Valencia & Calfee, p. 343) if the project is to succeed.

Valencia, Sheila, (1990) A portfolio approach to classroom reading assessment: The whys, what's, and how's. The Reading Teacher, 338-340.

In this article Valencia discusses both the intuitive appeal of portfolio and the theoretical and pragmatic reasons for developing a Literacy Portfolio. She discusses the physical appearance and some of the possible items that could be included. Goals for instruction must be discussed and agreed upon in order to make the portfolio more manageable and this will also help build a common understanding of expectations and criteria. Assessment is ongoing, so we collect several indicators for any one particular goal thus making the conclusions more reliable. Another way to improve consistency is to include two levels of assessment evidence--required evidence and supporting evidence. Required evidence could be things that might be included in all portfolios. Supporting evidence might be things that both the teacher and student choose to support evidence of their learning.

Day Two:**I. Icebreaker (to begin the day)****A. Objectives**

1. To begin to get the group thinking about what a portfolio can be and what it can contain.
2. To introduce a very popular children's author to the group.

B. Activity

1. Read to the entire group: Wilfrid Gordon McDonald Partridge (Fox, 1984).
2. When reading is completed simply state that as we begin to develop our portfolios we can start by thinking like Miss Nancy and Wilfred Gordon. We want to think about collecting memories; things that are "warm", things we want to "remember".

II. Objectives:

- A. To review the structure of Writer's Workshop using the free write developed from the artifact.
- B. To consider some of the possible things that could be included in a Literacy Portfolio.
- C. To develop a purpose or purposes for our portfolios.
- D. To discuss the possibility of including some of the same things in all portfolios.

III. Procedures:

A. Review the structure of Writer's Workshop

(Have a chart of the writing components of Writer's Workshop on display)

1. Ask the group to tell what they already know about Writer's Workshop.

2. As the major components of Writer's Workshop are discussed, share a writing sample (on the overhead) that includes all the writing steps.

(Have a sample of a 'rough draft', a draft that has been revised and one that has been edited, and finally a published piece.)

3. **Activity:** Writing experience using the artifact that was brought from home.

a. Begin this activity by sharing quote by Donald Graves on the overhead.

b. SAY--I thought it would be helpful for each of us to experience what the children do as they progress through the steps of Writer's Workshop. We are going to use the artifact that you brought with you today for your topic. Think about why this item is so important to you. Remember you will be sharing this with someone in your group and possibly with the entire group.

c. BEGIN with rehearsal--choose someone in your group to tell your story to.

d. ROUGH DRAFT--Give them 10 minutes to do a free-write about what they brought in.

e. PARTNER SHARE--Have two other people (not your original partner) in your group listen to your draft.

(1) Author than asks the following questions:

*What did I say?

*Were there things that you would like to know more about?

*What did you like?

f. REVISE

g. PARTNER SHARE

h. EDIT

i. Put in FINAL DRAFT form

j. SHARE in small group/large group

k. DISCUSS how you felt as you wrote and shared.

(1) Was it easy to write about the item because it was of interest to you and it was part of your history?

(2) How did you feel about sharing your writing with someone else?

(3) If you could do it again, what would you have done to make it better?

B. What types of things could be included in your Literacy Portfolio?

1. In groups, brainstorm all the things that represent you as a literate person.
2. Individually make a list of things that you think you could put into a literacy portfolio.
3. Share some of the items in my portfolio.
 - a. Share Aesop's Fables (as a child this was my favorite book). My brother read it to me nearly every night before I was able to read.
 - b. Share Robert I'll Love You Forever (Munsch, 1991). This book seems to be written for all adults that have experienced the aging of their parents and also the experience of parenting. Every time I read it I think of the relationship I had with my mother.
 - c. Share The Christmas Box (Evans, 1993). The last book, and about the only book I've read in the past three years that is not directly related to reading. (I really enjoyed it. One of the characters in the story reminded me of someone I once knew).
 - d. Share one of the books that I wrote with my class this year as I modeled the writing process for them. (I enjoy letting the children know that I also enjoy writing. This one was one of my favorites. I liked the way I modernized Goldilocks.)
 - e. Share an entry out of my daily journal. (I write in my journal everyday as my students do.)
 - f. Share a family and an extended family picture.

g. Share a card I received from my daughter--a 'just because' card.

h. Share a letter my mom wrote to me on the first day of my first full-time teaching job.

4. Reflect on why I choose these things to keep. Recall the reading (Hansen, 1992) about in order to know the whole person things must be included in the portfolio from places other than just school. I feel the portfolio should tell us a story about the life and interests of the owner.

a. They could add to their lists if they wish.

b. Discuss these with the group.

C. Develop a purpose/purposes for our portfolios.

1. Use quote from Valencia (overhead). (Valencia, 1990)

a. Let them respond to the quote.

2. Discuss my purpose for having them begin their own portfolios.

a. To develop further understanding of yourself as a language user.

(1) We provided evidence of this understanding by:

(a) Reading for different purposes.

(b) Writing for different purposes.

(c) Using the stages of the writing process.

(d) Talking and listening for different.

purposes.

(e) Reflecting on the experiences.

(f) Setting goals for improvement.

b. Engage in selecting, reflecting and collecting so necessary to the development of the portfolio.

3. Take time develop our purposes for students' portfolios.

a. Begin by referring back to Valencia's two articles.

(These were assigned readings from the night before.) Find the four guiding principles that she states for using portfolio assessment in the reading/writing classroom.

(1) Sound assessment is anchored in authenticity- authenticity of tasks, texts, and contexts. Good assessment should grow out of authentic reading instruction and reading tasks.

(a) Discuss the definition of authentic.

(b) Recall some of her suggestions: reading and discussing significant books and articles, writing reflective responses, research etc.)

(2) Assessment must be a continuous, on-going process; it must chronicle development.

(a) Standardized tests test measure performance on a particular day in a particular setting.

(b) Portfolios incorporate multiple measures at multiple points in time thus they are attuned to process and product as they document developmental growth.

(3) Because reading is a complex and multifaceted process, valid reading assessment must be multidimensional- committed to sampling a wide range of cognitive processes, affective responses, and literacy activities.

(a) We need to assess across a range of texts and purposes considering such things as interests and motivation.

(4) Assessment must provide for active, collaborative reflection by both teacher and student.

(a) Assessment should be viewed as something that is within our control.

(b) Teachers use assessment to evaluate their own teaching.

(c) Students engaged in evaluating their own learning can reflect on and understand their own strengths and weaknesses.

****Keep these four principles in mind as we begin to develop a framework for our portfolios.**

b. As a group begin brainstorming possible purposes for our students' portfolios:

(1) This would be a time for the facilitator to sit back and allow the groups to incorporate some of the experiences they

have had during the workshop to put together a list of their own purposes.

(2) The brainstorming could be done in small groups first and then shared in the larger group.

(3) Some possible suggestions:

(a) To examine growth over time.

(b) To develop a sense of process

(c) To create means for student self-evaluation

(d) To help students and teachers determine and set individual goals:

(e) To evaluate and develop curriculum.

(f) To empower students.

(DeFina, 1992)

(4) When the list of purposes is complete put the overhead of Paulson's quote up for everyone to read.

"A portfolio is a portfolio when it provides a complex and comprehensive view of student performance in context. It is a portfolio when the student is a participant in, rather than the object of, assessment. Above all, a portfolio is a portfolio when it provides a forum that encourages students to develop the abilities needed to become independent, self-directed learners" (Paulson, Paulson & Meyer, 1991, p. 60).

(a) Ask the participants if they feel the purposes they have developed will lead their students to create portfolios similar to those described by Paulson.

Dismiss early today:

Assignments:

1. *Read over your list of things that you could put in your Literacy Portfolio. Bring 10 of those with you to class tomorrow.*
2. Write a reflection about why each of these things are so important to you or what they tell about you.
3. Assigned readings:
 - Donald Graves: Why Would Anyone Ever Want to Write?
 - Donald Graves: Experiment with Portfolios

VI. Day Three

Day Three: Readings

These readings enable the teacher to develop a framework for beginning the portfolio experience. Just getting children to write is oftentimes our biggest obstacle. Donald Graves helps us overcome this via his 'reading the world'.

Graves, Donald H. (1994). Why would anyone ever want to write?, A fresh look at writing (pp. 31-45). Portsmouth, NH: Heineman.

In this chapter Donald Graves gets the teacher and the student writing by demonstrating "reading the world". This is a simple technique that requires the writer to begin by writing down all the things that happened to him/her during the past twenty-four hours. Then they can take one of these happenings and spend ten minutes writing about it. He encourages the participants to begin writing short pieces as a way to build confidence and experience. It can be a great way for the teacher to model writing.

Graves. Donald H. (1994). Experiment with portfolios. A fresh look at writing, (pp. 171-187). Portsmouth, NH: Heineman.

Donald Graves suggests that the teacher create his/her own portfolio as she begins the portfolio process with her students. He suggests various ways to begin portfolios in the classroom. He concludes the chapter with suggestions on how students can place value on their writings. It seemed to be a great way to get them started developing criteria.

Day Three:**I. Icebreaker (to begin the day)****A. Objectives**

1. To review and recall prior knowledge.
2. To introduce the group to additional children's literature.

B. Activity

1. Read to the entire group: The Art Lesson by Tomie dePaola, (1989).
2. Recall the material discussed on the first day concerning attributes and skills required of all teachers. (Put those on the overhead again for everyone to review.)
3. Ask: If Miss Landers and Mrs. Bowers had possessed some of the skills that Johnston (1984), Goodman (1989) and Batzle (1992) discuss, how could a negative experience like Tomie's be turned into a positive one?
 - a. Through teacher observation, etc., they would be aware of Tomie's keen interest in art.
 - b. Both teachers would be able to recognize patterns and know what patterns to look for.
 - c. Instead of encouraging the children to 'copy' they would be comfortable with miscues and be able to use them to help the child.

II. Objectives:

- A. Use personal artifacts to develop ideas about how to begin to introduce the portfolio to children.**
- B. Use 'reading the world' to begin to develop ideas about how to get children writing.**
- C. Begin to consider things that we might want included in all portfolios. (Required evidence)**
- D. Look at other items that could be used as evidence. (Supporting evidence)**

III. Procedures

- A. Begin to develop ideas about how to introduce the portfolio to children.**
 - 1. Using Donald Graves' information in Chapter 11 (1994) about how to introduce children to portfolios, share the artifacts that you brought today with someone else in your group.
 - a. Remind them listen carefully to what you said about your items.
 - b. Ask them to tell you what they remember about what you said.
 - c. Have them ask you questions about anything that they would like to know more about.
 - d. Ask for volunteers to share with the entire group.
 - 2. Discuss how this procedure could be done with children

(maybe even using some of these same items) as a way to introduce your students to the portfolio.

3. Have the participants share with the group the container that they brought their artifacts in.

4. Questions to ask them:

a. How did you decide on that container?

b. Could you have brought everything you wanted to bring if I would have given you a shoe box and told you everything had to fit into it?

5. Discuss ownership and how important it is that the child decides the physical appearance of his portfolio. Our choice might limit what he chooses to put in.

6. Discuss some of the possibilities we could offer our students.

Are there physical limitations within our classrooms?

7. Share some of the suggestions made by the 'experts'.

B. Use Donald Graves' information in Chapter 3 to get the participants writing.

1. Model reading the world.

a. Read this quote: "Writing comes from the events of our daily lives, from what appears at first glance to be trivial. The writer's first act is to listen and observe the details of living " (Graves, 1994, p.36).

b. Begin by saying I will take the events of my life during the last twenty-four hours and see what there may be to write about. As I go along I will ask myself questions about what has

happened and I may also reflect somewhat on the events. (As you go along ask questions like: How come? What does this have to do with me? With the rest of the world?)

2. Have the participants spend the next 15 minutes writing events of the last 24 hours of their lives.

a. When you are finished jot down some quick questions about “yourself and the world”.

b. Have the participants then take one element from their list and write a ten-minute piece from it. (The facilitator should be also be doing this.) Keep the following criteria in mind:

(1) Write rapidly, changing nothing.

(2) Allow thoughts and questions to enter your writing even though they may not be related to the topic with which you began. Add them right into the text.

(3) Lower your standards. Do not try to sound literary. Do not even try to write well.

c. Ask for volunteers to share these.

d. Discuss how important the modeling process is. Also discuss how important it is for children to see us writing.

e. Write a reflection about how you could use ‘reading the world’ and a collection of artifacts to get your students portfolios started.

f. Ask for volunteers to share some of these.

g. Other questions to consider:

(1) Could these methods be used with children of all ages?

(2) What adaptations could we make for kindergarten and beginning first grade?

C. Begin to consider some of the things that we would want in all portfolios.

(Go back to the reading by Valencia, "A portfolio approach to classroom reading assessment: The whys, what's, and how's" (1990).)

1. Ask the group: In this article, Valencia discusses 'consistent and reliable' portfolios. A major reason for the creation of this workshop was our feelings about developing portfolios that would be consistent. What things have we accomplished this week that will help us begin to develop consistent and reliable portfolios for our classrooms?

a. Through the discussion of our instructional goals and the development of our purposes for our portfolios we have begun to build the groundwork for a common understanding of expectations and criteria.

b. Through the readings of Baetzle (1992) and others we have located several different ways to assess any one particular goal. The portfolio contents our children collect will be much more reliable than a standardized test score because the evidence will be collected over a long period of time--not just a moment in time.

2. Now let's discuss her notion of "required evidence and supporting evidence" (Valencia, 1990, p.339). Both are necessary if we want

consistent and reliable portfolios.

a. What is required evidence: (Put her definition on the overhead). Read it to the group. Then begin the discussion with some samples of what we could use for required evidence.

b. Please discuss at this point the fact that this group has been using an audiotape for each child. The child has read a short piece on the tape at the beginning of the year and at the end.

Is anyone using this? If not--are there other alternatives?

(1) Miscue Analysis

(a) What is a Miscue Analysis? (Rhodes, 1993, p.40).

-Have Amy, Kathy and Christy explain and demonstrate.

(Refer to Appendix D for sample test.)

(b) Would a Miscue Analysis meet our needs better than the tape we are presently using?

(c) Remind them that this goes back to the information that Yetta Goodman (1978) and Peter Johnston (1984) gave us in our first readings--we can learn a lot from a child's miscues.

(d) Have all the teachers practice doing a Miscue Analysis.

(2) Discuss the possibility of using a print awareness test for kindergarten (Rhodes, 1993, p. 122).

(Refer to Appendix E for sample test.)

(a) Share the structure of a Print Awareness Test with the group.

(3) Share other items that could be considered required evidence. (Checklists, records of books read and things written, etc.)

(4) Discuss in grade levels things that you feel should be included in all the portfolios.

(5) Discuss with the group.

(6) Suggest that they begin with two or three measures or forms that would be valuable to have at each grade level. (Refer to Appendix F for samples.)

3. Examine and discussing supportive evidence.

a. Put Valencia's definition on the overhead:

b. What are some of the things that we have done in this workshop that could be classified as supporting evidence?

(1) The literature activities that they did on the first day.

(2) The piece from reading the world.

(3) The piece from the artifact.

c. Discuss other possible supporting evidence.

(1) Retellings

(a) May want to demonstrate a structured retelling (Rhodes, 1993, p. 124). (Refer to Appendix G for samples.)

(b) Discuss other ways that students can retell what they have read.

1) puppet shows

- 2) dramatization
- 3) flannel board, etc
- 4) Can be a written retelling.

(2) Letters

- (a) Penpal letters.
- (b) Letters to a favorite author.
- (c) Letters to book characters.
- (d) Letters written that may be prompted by the contents of a book that they have read, e.g. Thank you, Santa (Wild, 1991). (Share books with the group. They may know of others to suggest.)
- (e) Spontaneous thank you notes.

(3) Research projects (Can be used as early as Second Grade)

- (4) Weekend News (Bring in samples.)
- (5) Poetry
- (6) Quadrama
- (7) Write a book of math word problems.
- (8) Keep a math journal. (Have the students do problems and write out the process they went through to get to the answer.)

(Refer to Appendix G for an additional list of retelling ideas.)

**All of these could be integrated in some way to be used in science and social studies.

Assignment:

1. Reading: Spend the evening reviewing the readings that we have previously read and discussed.
2. Bring any questions that you still may have about any particular topic.
3. Start thinking about where you might want to go from here.

VII. Day Four

Day Four:

I. Objectives:

A. What did we 'learn'. Complete the K-W-L

B. Discuss -Where do we go from here? Set goals for the coming school year.

II. Procedure

A. Begin the day by discussing any questions the participants may still have concerning any topics we may have discussed so far.

1. Suggest titles and authors they might want to consult as we progress through the year.

B. Complete the K-W-L (What have we learned?)

1. Necessary teacher skills and attributes.

2. Purposes for our portfolios.

3. Suggestions on how to demonstrate what a portfolio looks like to children.

4. Suggestions for ways to make certain our portfolios are both reliable and consistent.

5. Alternatives to standardized testing such as a Miscue Analysis and Print Awareness Tests.

C. Where do we go from here?

1. How often can we meet?
2. What other topics related to portfolios need to be covered?
 - a. Involving parents and others.
 - b. Portfolio conferences.
 - c. Developing criteria.
 - d. Set a date for our next meeting

(1) Plan to: Share how you introduced portfolios to your students.

Bring some portfolios in to share.

References

Batzle, Janine (1992). Portfolio assessment and evaluation: Developing and using portfolios in the classroom. Cypress, CA: Creative Teaching Press.

Boats, Balloons, Bears (1981). Boston, MA: Houghton Mifflin Co.

Calfee, Robert C. & Perfumo, Pam (1993). Student portfolios: Opportunities for a revolution in assessment. Journal of Reading, 36, 532-537.

Cooper, Winfield & Brown, B.J. (1992). Using portfolios to empower student writers. English Journal, 81, 40-45.

DeFina, Allan (1992). Portfolio assessment: Getting started. New York: Scholastic Inc.

Farr, Roger & Tone, Bruce (1994) Portfolio and performance assessment. Orlando, FL: Harcourt, Brace & Co.

Forseth, Clare (1992). Portfolio assessment in the hands of teachers. The School Administrator, 24-28.

Fox, Nancy V. (1989). Providing effective inservice education. Journal of Reading, 33, 214-215.

Fraser, Jane & Skolnick, Donna (1994). On their way: Celebrating second graders and they read and write. Portsmouth, NH: Heinemann.

Glazer, Susan & Brown, Carol (1993). Portfolios and beyond: Collaborative assessment in reading and writing. Norwood, MA: Christopher-Gordon.

Gomez, Mary Louise, Graue, Elizabeth M. & Bloch, Marianne N. , (1991). Reassessing portfolio assessment: Rhetoric and reality. Language Arts, 68, 620-628.

Goodman, Yetta (1978). Kid watching: An alternative to testing. National Elementary Principal, 57, 41-45.

Graves, Donald H. (1994). A fresh look at writing. Portsmouth, NH: Heinemann.

Graves, Donald H. & Sunstein, Bonnie (Eds.), (1992). Portfolio portraits. Portsmouth, NH: Heinemann.

Hagerty, Pat (1989). The reading supervisor as instructional leader. Journal of Reading, 33, 362-363.

Hagerty, Pat (1990). Providing effective inservice education--Part II. Journal of Reading, 33, 298-299.

Hamm, Mary & Adams, Dennis (1991, May). Portfolio: It's not just for artists anymore. The Science Teacher, 30, 18-21.

Hansen, Jane (1992). Literacy portfolios: Helping students know themselves. Educational Leadership, 49, 66-68.

Hansen, Jane (1992). Literacy portfolios emerge. The Reading Teacher, 45, 604-607.

Hansen, Jane (1992). Students' evaluations bring reading and writing together. The Reading Teacher, 46, 100-105.

Hebert, Elizabeth (1992). Portfolios invite reflection--from students and staff. Educational Leadership, 49, 58-61.

Herman, Joan L. and Winter, Lynn (1994). Portfolio research: A slim collection. Educational Leadership, 52, 48-55.

Hewitt, Geof (1995). A portfolio primer: Teaching, collecting, and assessing student writing. Portsmouth, NH: Heinemann.

Iowa Tests of Basic Skills (1989 and 1993). Chicago, IL: Riverside Publishing Co.

Johnston, Janet Speer & Wilder, Sue LeMaster (1992). Changing reading and writing programs through staff development. The Reading Teacher, 45, 626-631.

Johnston, P. (1984). Assessment in reading. In P.D. Pearson, R. Barr, M.L. Kamil, & P. Mosenthal (Eds.), Handbook of reading research. New York: Longman.

Johnston, P. (1987). Teachers as evaluation experts. The Reading Teacher, 40, 744-748.

Paulson, F. Leon, Paulson, Pearl R. & Meyer, Carol A. (1991). What makes a portfolio a portfolio? Educational Leadership, 48, 60-66.

Porter, Carol & Cleland, Janell (1995). The portfolio as a learning strategy. Portsmouth, NH: Heinemann.

Rhodes, Lynn K. (Ed.) (1993). Literacy assessment: A handbook of instruments. Portsmouth, NH: Heinemann.

Routman, Regie (1991). Invitations. Portsmouth, NH: Heinemann.

Stanford Achievement Test (1988). Fort Worth, TX: Harcourt Brace Jovanovich, Inc.

Tierney, Robert J., Carter, Mark A. & Desai, Laura E. (1991). Assessment in the reading-writing classroom. Norwood, MA: Christopher-Gordon.

U.S. Department of Education (1993). Student portfolios: Classroom uses. Education: Consumer Guide. (OR No. 93-3013). Washington, D.C.: Author.

Valencia, Sheila (1994). Portfolios: A process for enhancing teaching and learning. The Reading Teacher, 47, 666-669.

Valencia, Sheila (1991). Portfolio assessment for young readers. The Reading Teacher, 44, 680-682.

Valencia, Sheila (1990). A portfolio approach to classroom reading assessment: The whys, whats, and hows. The Reading Teacher, 43, 338-340.

Valencia, Sheila & Calfee, Robert (1991). The development and use of literacy portfolios for students, classes and teachers. Applied Measurement in Education, 4, 333-345.

Vizak, Lindy (1994/1995). Building self-reflection in a first-grade classroom. The Reading Teacher, 48, 362-364.

Weaver, C. (1988). Learning to write. Reading process and practice from socio-psycholinguistics to whole language, 75-94. Portsmouth, NH: Heinemann.

Wolf, Dennie Palmer (1989). Portfolio assessment: Sampling student work. Educational Leadership, 46, 35-39.

Appendix A

Bibliography of Readings

(Completed before workshop began)

Calfee, Robert C. & Perfumo, Pam (1993). Student portfolios: Opportunities for a revolution in assessment. Journal of Reading, 36, 532-537.

Cooper, Winfield & Brown, B.J. (1992). Using portfolios to empower student writers. English Journal, 40-45.

Hamm, Mary & Adams, Dennis (1991). Portfolios, it's not just for artists anymore. The Science Teacher, 18-21.

Hansen, Jane (1992). Literacy portfolios: Helping students know themselves. Educational Leadership, 66-68.

Hebert, Elizabeth (1992). Portfolios invite reflection--from students and staff. Educational Leadership, 58-61.

Paulson, F. Leon, Paulson, Pearl R. & Meyer, Carol A. (1991). What makes a portfolio a portfolio? Educational Leadership, 60-63.

Valencia, Sheila W. (1991). Portfolio assessment for young readers. The Reading Teacher, 44, 680-682.

Vizyak, Lindy (1994). Student portfolios: Building self-reflection in a first-grade classroom. The Reading Teacher, 48, 362-364.

Wolf, Dennie Palmer (1989). Portfolio assessment: Sampling student work. Educational Leadership, 35-39.

Appendix B

Bibliography of Children's Books

- Barracca, Sal & Barracca, Deb (1990). The adventures of taxi dog. New York, New York: Dial Books.
- Burningham, John (1989). Hey! Get off the train. New York, New York: Crown.
- Calemson, Stephanie (1994). It begins with an a. New York, New York, Hyperion.
- Carle, Eric (1977). The grouchy ladybug. New York, New York: Scholastic.
- dePaola, Tomie (1993) Bill and Pete go down the Nile. New York, New York: The Trumpet Club.
- Ehrlich, Amy (1991). Parents in the pigpen, Pigs in the tub. New York, New York: Dial.
- Fox, Mem (1986). Hattie and the fox. New York, New York: The Trumpet Club.
- Fox, Mem (1989). Night noises. New York, New York: The Trumpet Club.
- Henkes, Kevin (1991) Chrysanthemum. New York, New York: The Trumpet Club.
- Keats, Ezra Jack (1979). Maggie and the pirate. New York, New York: Scholastic.
- Lionni, Leo (1994). An extraordinary egg. New York, New York: Scholastic.
- Munsch, Robert (1991). Moira's birthday. Toronto, Canada: Annick Press Ltd.

Rosen, Michael (1989). *Going on a bear hunt*. New York, New York: Macmillan.

Polacco, Patricia (1991). *Some birthday!* New York, New York: Simon &

Schuster.

Appendix C

Miscellaneous Literature

dePaola, Tomie (1989). The art lesson. New York, NY: Trumpet Club.

Evans, Richard Paul (1993). The christmas box. New York, NY: Simon & Schuster.

Fox, Mem (1984). Wilfrid Gordon McDonald Partridge. New York, NY: Trumpet Club.

Wild, Margaret (1991). Thank you, santa. New York, NY: Scholastic Inc.

Appendix D

Sample and Instructions--Miscue Analysis

Rhodes, Lynn K. (Ed.). (1993). Literacy assessment: A handbook of instruments. Portsmouth, NH: Heinemann.

Classroom Reading Miscue Assessment

The checklist is designed to help teachers identify what reading strategies a student uses and with what degree of frequency. The instrument will guide teachers to plan instruction that will improve students' proficiency with effective reading strategies. In this assessment procedure, a child reads a whole story to a teacher while the teacher records how effectively the child strives to make sense of the story. Say to the child, "I need to learn what you know about reading and what more you are ready to learn about reading. To do that, I'd like you to read this story/article/information out loud while I make some notes. As you read, do what you normally do when you are reading by yourself. Pretend I am not here. When you finish I'll ask you to tell me what you read."

Directions:

Fill in child's name, the date the child reads, the child's present grade level assignment, and your name.

There are two options in selecting material for the child to read.

1. A complete story from the basal in which he or she normally reads. List the publisher of the basal, the level of the basal, and the title of the story the child reads.

Or

2. A children's literature (a story) or content (an expository text) selection. To select the appropriate level of difficulty, use this guideline: the child should not make more than *one* meaning-changing error in ten words, i.e., the child should not read a word that changes the meaning of the text and leave it uncorrected more than once in every ten words. List the title of the story the child reads.

Part I

The goal of proficient readers is to make sense. The analysis of Part I will indicate to what degree the child has the goal of making sense.

As the child reads, tally if each sentence makes sense or does not make sense as the child last read it.

- This does not mean that a child has to read every word in a sentence correctly. If the child maintains the meaning of the sentence, even though some words are not read exactly, the sentence should be counted as

semantically acceptable. For example, if the text states, "He had a hard time getting into *his* house at night," and the reader reads, "He had a hard time getting into *the* house at night," the sentence is semantically acceptable. If the text states, "He was *hungry* enough to eat anything," and the reader reads (without self-correcting), "He was *hurry* enough to eat anything," this sentence is not semantically acceptable.

- When marking whether a sentence is semantically acceptable, consider the sentence as the child finally reads it. Children may read words initially that don't make sense but correct them before going on to the next sentence. Give them credit for these rereadings and corrections if the sentence subsequently makes sense. For example, the sentence "Soon the table was so full that *he* began to put them on his bookshelves," was first read as "Soon the table was so full that *the* began to put them on his bookshelves." As the child discovered that the miscue didn't make sense with what followed in the sentence, he went back and read it with the correct wording. This sentence should be marked semantically acceptable.
- Often a child makes more than one miscue in a sentence. If he or she corrects one or more of the miscues but still leaves one or more miscues that disrupt meaning, the sentence is still semantically *un*acceptable. (However, do keep in mind the self-corrections the child is making so that you can include that information in Part II.)
- In marking whether a sentence is semantically acceptable, also consider proper intonation and punctuation. For example, if a child disrupts meaning by running through a period without adding an acceptable conjunction or by turning a statement into a question, the sentence is not semantically acceptable.

Count the number of tallies in each row and list the sum in the Total box. Then add the two Total boxes to determine the total number of sentences read.

To predict how well the child was comprehending the story while reading, compute the percentage of sentences that made sense as the child read.

Part II

This section lists four strategies proficient readers use to make sense of a text and three behaviors that interfere with comprehension of a text. Observing the child's use of each strategy helps you plan instruction for the reader.

- With what frequency does the reader give some indication that the text doesn't make sense as s/he reads, even though s/he isn't able to do anything about it?

- With what frequency does the reader replace words in the text with other words that make sense?
Example: "Goldilocks ran like lightning out of the three bears' *house*."
Reader: "Goldilocks ran like lightning out of the three bears' *home*."
"Home" is a meaningful substitution for "house."
- With what frequency does the reader go back and self-correct miscues that changed the text meaning?
- With what frequency do the child's eyes take in pictures or other visual clues? For example, the child can't use information from pictures if his or her hand is covering the pictures while reading.
- With what frequency does the child replace words in the text with other words that do not make sense in the sentence or in the story and give no indication of being uncomfortable with the lack of meaning?
Example: "He liked to cook and *could* make good things to eat."
Reader: "He liked to cook and *cold* make good things to eat."
- With what frequency does the child leave out words that carry meaning for the sentence or story and give no indication that meaning is lost?
- With what frequency does the child use graphophonic information to the exclusion of information about what would make sense, might be expected, or would sound right in English?

Part III

One of the best measures in comprehension of the reader's ability to make sense of text is a child's unaided retelling of what has been read. When the child finishes reading, say to the child, "*Tell me everything you remember about what you read.*" After the child has told you what he or she can, use the probe, "*Is there anything more you remember about the story?*" Only *after* the child has totally finished the unaided retelling should you consider asking questions to further probe what the child remembers. (Questioning should be considered optional.) A complete retelling of narrative text should include information about character, setting, events, plot, and theme and indicate the child's grasp of the text structure. A complete retelling of expository text should include major concepts, generalizations, specific information, and logical structuring. A partial retelling may reflect the broad sense of the text but lack structure or detail. A child who makes no attempt to reconstruct what he or she has read likely indicates an inability to retell the text or a lack of comprehension.

Reader's name _____ Date _____

Grade level _____ Teacher _____

Selection read _____

Classroom Reading Miscue Assessment

I. What percent of the sentences read make sense?	Sentence by sentence tally	Total
Number of semantically acceptable sentences	_____	_____
Number of semantically unacceptable sentences	_____	_____
% Comprehending score:		
$\frac{\text{Number of semantically acceptable sentences}}{\text{Total number of sentences read}} \times 100 =$	_____	%

II. In what ways is the reader constructing meaning?	Seldom	Sometimes	Often	Usually	Always
A. Recognizes when miscues have disrupted meaning	1	2	3	4	5
B. Logically substitutes	1	2	3	4	5
C. Self-corrects errors that disrupt meaning	1	2	3	4	5
D. Uses picture and/or other visual clues	1	2	3	4	5

In what ways is the reader disrupting meaning?					
A. Substitutes words that don't make sense	1	2	3	4	5
B. Makes omissions that disrupt meaning	1	2	3	4	5
C. Relies too heavily on graphophonic cues	1	2	3	4	5

III. If narrative text is used:	No	Partial			Yes
A. Character recall	1	2	3	4	5
B. Character development	1	2	3	4	5
C. Setting	1	2	3	4	5
D. Relationship of events	1	2	3	4	5
E. Plot	1	2	3	4	5
F. Theme	1	2	3	4	5
G. Overall retelling	1	2	3	4	5

If expository text is used:	No	Partial			Yes
A. Major concepts	1	2	3	4	5
B. Generalizations	1	2	3	4	5
C. Specific information	1	2	3	4	5
D. Logical structuring	1	2	3	4	5
E. Overall retelling	1	2	3	4	5

Appendix E

Sample and Instructions: Print Awareness Test

Rhodes, Lynn K. (Ed.). Literacy assessment: A handbook of instruments. Portsmouth, NH: Heinemann.

Book Handling

Materials:

- *I Like Hats* by Blair Dawson (Scholastic, 1977) or another appropriate book

1. Use the book listed above or select another predictable book. If you choose a book other than the title listed, be sure it is suited to the various tasks in this section of the evaluation. (For a list of predictable books, see L. K. Rhodes, "I can read! Predictable books as resources for reading and writing instruction" in *Reading Teacher*, Feb. 1981.) Choose books with predictable language that are appropriate for normally achieving first graders to read on their own during the year. Consider not only the degree of predictability but also print size and number of words per page. In addition, try to choose books whose front cover is not reproduced on the back.
2. With the book in your hands, show the child the front cover and point to the title on the front cover of the book. Ask, "What is this?" or "What does this tell us?"
3. Read the book to the child without pointing and enjoy it together. If the child initiates conversation about any part of the book, interact in the way you normally would during a book reading. If the child attempts to read along with you, don't discourage her.
4. Tell the child you'd like to read the book again and encourage the child to read with you.
5. Hand the book to the child upside down and backwards. Say, "Open the book to the page where we should begin reading the story again." The child may open the book to either the title page or the first page of story; either is a fine place to begin reading.
6. If the child is unsuccessful, turn to the first page of the story. After inviting the child to read along, read the first four pages of the story while pointing to the words.
7. When you turn to page 5 ("I like divers' hats."), say to the child, "Show me with your finger exactly where I have to read now." Observe whether the child indicates the first word on the left-hand page.
8. Read this page of the book while pointing to the print, and then continue to read while pointing to words. If necessary, invite the child to read along again.
9. After reading page 10 ("and pirate hats. I like hats!"), tell the child: "Point to each word on this page and count as you go." If the child miscounts but almost gets it right, give her another chance by asking the same question for another page of text. (What the child needs to do here is indicate one-to-one correspondence between words and numbers. Do not conclude that the child does

not have the concept of “wordness” if she leaves out a number during counting. Thus, if there are eight words on a page and a child counts to nine because she has left out “seven” in counting, she does have a concept of wordness. Note also that if the child counts words, she understands the terminology for words; some children will count the letters instead, revealing that they do not yet differentiate the meanings of “word” and “letter.”)

10. Read the remainder of the book to the child, pointing to words as you read.
11. Mark the appropriate descriptors under “Book Handling” on the evaluation sheet and record comments about the child’s performance.

Book Handling

Title

- Unable to label "title" or tell its function.
- Able to label "title" or tell its function.

Place to begin reading

- Book held upside down or backwards.
- Book held correctly but not opened to title page or first page of text.
- Book opened to title page or first page of text.

Place to continue reading

- Pointed to picture on right-hand page (wrong page).
- Pointed to picture on left-hand page (right page).
- Pointed to some print on right-hand page (wrong page).
- Pointed to print other than first word on left-hand page (right page).
- Pointed to first word on left-hand page.

Wordness

- No evidence of understanding of wordness (including random counting).
- Counted each letter.
- Counted each word.

Other observations, comments, and notes:

Appendix F

Samples of standard student measures

Rhodes, Lynn K. (Ed.). (1993). Literacy assessment: A handbook of instruments. Portsmouth, NH: Heinemann.

Name _____

In-Process Reading Strategies

- E = Uses strategy in a consistently *E*ffective way.
- S = Strategy is *S*ometimes used effectively and sometimes ineffectively.
- I = Uses strategy in consistently *I*neffective way.
- N = *N*ot observed to use strategy.

	Text & Date	Text & Date	Text & Date	Text & Date	Text & Date	Text & Date
<u>Looks back</u>						
<u>Rereads</u>						
<u>Skips</u>						
<u>Substitutes word</u>						
<u>Asks for help</u>						
<u>Uses graphophonic cues</u>						
<u>Uses pictures/visual cues</u>						
<u>Uses context</u>						
<u>Uses background information</u>						
<u>Self-corrects miscues</u>						
<u>Recognizes miscue</u>						

Notes

Batzle, Janine (1992). Portfolio assessment and evaluation: Developing and using portfolios in the classroom. Cypress, CA: Creative Teaching Press.

Emergent Reader Inventory

<p>Key N-Not observed B-Beginning S-Secure</p>

Name: _____		Date of Birth: _____			
EMERGENT READER BEHAVIORS	Grade/Date				Anecdotal Notes
Uses reading-like behavior to approximate book language					
Notices/reads environmental print					
Recognizes some high-frequency words					
Retells favorite stories					
Memorizes rhymes and poems					
Knows what a letter is					
Knows what a word is					
Knows some letters and sounds					
Knows that letter symbols form words					
Knows that text goes L to R					
Knows where to start reading the text					
Is establishing 1-to-1 correspondence					
Enjoys writing					
Enjoys shared experiences with books					

Batzle, Janine (1992). Portfolio assessment and evaluation: Developing and using portfolios in the classroom. Cypress, CA: Creative Teaching Press.

Early Reader Inventory

<p>Key N-Not observed B-Beginning S-Secure</p>
--

Name: _____					Date of Birth: _____				
EARLY READER BEHAVIORS	Grade/Date				Anecdotal Notes				
Has established 1-to-1 correspondence									
Chooses to read independently									
Expects to get meaning from print									
Takes risks with unfamiliar text									
Reads word-by-word with finger or voice									
Begins to integrate strategies and cross-check cueing systems: ⇨ Rereads when it doesn't make sense ⇨ Self-corrects errors ⇨ Relies more on visual cues than pictures									
Recognizes high-frequency words out of context									
Spells some high-frequency words correctly									
Enjoys writing									
Uses resources to help spell words									
Enjoys shared reading experiences									

Batzle, Janine (1992). Portfolio assessment and evaluation: Developing and using portfolios in the classroom. Cypress, CA: Creative Teaching Press.

Fluent Reader Inventory

Key N-Not observed B-Beginning S-Secure
--

Name: _____		Date of Birth: _____			
	Grade/Date			Anecdotal Notes	
FLUENT READER BEHAVIORS					
Integrates strategies automatically and cross-checks cueing systems					
Uses strategies flexibly for familiar and unfamiliar text					
Has a large sight word vocabulary					
Moves from reading aloud to reading silently					
Chooses appropriate books for own purposes					
Reads a series of books written by a favorite author					
Reads short chapter books with the support of pictures					
Reads chapter books for longer periods of time					
Responses show reflection from different points of view					
Reads books to pursue particular interests					
Reads informational books but still needs support with expository text					
Realizes that different texts demand different strategies					
Is capable of reading different kinds of text across the curriculum					
Reads a variety of sources to independently research a topic					
Has developed a personal taste for fiction and/or nonfiction books					

Batzle, Janine (1992). Portfolio assessment and evaluation: Developing and using portfolios in the classroom. Cypress, CA: Creative Teaching Press.

Written Language Inventory

Emergent and Early Writer (Side 1)

Key N-Not observed B-Beginning S-Secure
--

Name: _____		Date of Birth: _____			
THE WRITING PROCESS	Grade/Date				Anecdotal Notes
Uses a picture to write					
Uses scribbles or symbols					
Random use of letters, symbols					
L to R directional movement					
Understands that writing symbolizes talk written down					
Chooses own topic					
Reads writing to others					
Takes risks in writing					
Personal voice heard in writing					
Innovates on language patterns					
Uses simple beginning, middle, end					
Writes title for story					
Matches illustrations to text					
Attempts to write in different modes: story or tale, letter, diary					
Uses beginning editing skills: capitals and periods circles words misspelled					

Written Language Inventory

Emergent and Early Writer (Side 2)

Key N-Not observed B-Beginning S-Secure
--

Name _____					
	Grade/Date				Anecdotal Notes
PUNCTUATION/CAPITALIZATION					
Uses periods					
Is aware of question marks, exclamation points, commas, quotation marks					
Uses capitals at the beginning of sentences					
Uses capitals for most proper nouns					
SPELLING					
Random use of symbols, scribbles, letters					
Uses initial consonants					
L to R progression in words					
Spaces between words					
Takes risks in spelling					
Uses initial, final consonants					
Conventional spelling of some words					
Uses incorrect vowel but in correct place					
Conventional spelling of word endings					
Vowel approximations are more accurate					
Recognizes misspellings					
Uses classroom resources to check spelling					
GRAMMAR					
Uses complete sentences					
Uses compound sentences linked by "and"					

Appendix G
Samples--Retelling Activities

Rhodes, Lynn K. (Ed.) (1993). Literacy assessment: A handbook of instruments. Portsmouth, NH: Heinemann.

■ Retelling

Materials:

- “City Mouse–Country Mouse” in *City Mouse–Country Mouse*, pictures by M. Parry (Scholastic, 1970)
 - or
 - “Split Pea Soup” in *George and Martha*, by J. Marshall (Houghton Mifflin, 1972)
 - or
 - a book of your choice and retelling guide for selected book
1. Introduce one of the books listed above or a story of your choice to the child. If you choose a book other than those listed, be sure it is brief and has a well-formed story. Prepare a retelling guide using those in this evaluation as models.
 2. Read the title and encourage the child to talk about the title, the illustration, and what the book might be about. Before you begin reading, remind the child to listen carefully because you will be asking him to retell the story.

Unaided Retelling

3. To obtain an unaided retelling, say something like, “I would like you to retell the story, [title of story], as if I had never heard it before or as if you were retelling it to a friend.” Do not interrupt the child or interject any questions until he has stopped talking; even then, a ten-second silence may encourage the child to continue without any prompting. Or say something like, “I’ll give you a little while to think about it” and wait ten seconds or until the child indicates that he has nothing more to say.
4. During the unaided retelling, listen very carefully to what the child says so that you do not ask questions during the aided retelling about information the child has already given. Cross out any information provided in the child’s unaided retelling on the retelling guide and mark it with a U (unaided retelling).

Aided Retelling

5. Once the unaided retelling is over, conduct an aided retelling by asking about information not already related. Questions can be devised by referring to information the child has already given you, as in the following examples, which are keyed to the basic elements of a story:

Character recall: Who else was in the story?

Character development: What else can you tell me about ___?

Setting: Where did ____ happen?

When did ____ happen?

Tell me more about [the setting that was named].

Events: What else happened in the story?
How did _____ happen?
What happened before _____?
What happened after _____?

Plot: What was [the major character's] main problem?

Theme: What do you think [the major character] learned in this story?
What do you think the author might have been trying to tell us
in this story?

6. Mark the appropriate descriptors under "Retelling" on the evaluation sheet and record pertinent comments about the child's performance.

Retelling

Using the retelling guide for the book that the child heard you read, cross off information that the child provides in the retelling. Leave information that the child does not mention unmarked. For example, if the child talks about the country mouse offering food to the city mouse but does not mention that it was plain food, mark the line accordingly:

~~Country mouse offers plain food.~~

In addition, mark "U" next to the information the child provides in the unaided retelling and "A" next to the information the child provides in the aided retelling. Thus, if the child has given the above information about the country mouse giving the city mouse food and the child tells you that the food was plain after you ask a question in the aided retelling like, "What kind of food did the country mouse offer to the city mouse?" you can mark the retelling guide for that information as follows:

A
U ~~Country mouse offers (plain) food.~~

Use the remaining space on this page for notes about the child's retelling. The retelling guides are on the next two pages.

Story the child heard:

Observations, comments, and notes about the retelling:

City Mouse-Country Mouse: Retelling Guide

Characters

Country Mouse	Not fussy about food. Willing to share. Peaceful.
City Mouse	Fussy about food. Willing to take risks.

Development

Setting

In the country at first; then in the city.

Events

City Mouse visits country mouse.

Country Mouse offers plain food to city mouse.

City Mouse invites country mouse to the city for a feast.

The mice go to the city.

Barking dogs charge into the dining hall.

The mice run away.

Country Mouse decides to go home where he can eat in peace.

Plot

Country Mouse and City Mouse go to the city for a feast and get chased away by dogs; Country Mouse decides to go back to the country and his plain food.

Theme

It's better to eat plain food in peace than fine food if you can't enjoy it.

Split Pea Soup: Retelling Guide

Characters

Martha	Liked to make pea soup. Was a good friend to George.
George	Didn't like pea soup. Didn't want to hurt Martha's feelings.

Development

Setting

At Martha's house

Events

Martha made lots of split pea soup.

George ate Martha's soup but hated it.

George poured the soup in his loafers so he wouldn't have to eat any more and so he wouldn't hurt Martha's feelings.

Martha saw George pour soup in his shoes.

Martha said that friends always tell each other the truth.

Martha told George he wouldn't have to eat any more soup and admitted that she didn't like it either.

George and Martha ate chocolate chip cookies instead.

Plot

George pretends to like Martha's split pea soup. When Martha discovers he doesn't like it, they eat cookies instead.

Theme

It's better to tell your friends the truth.