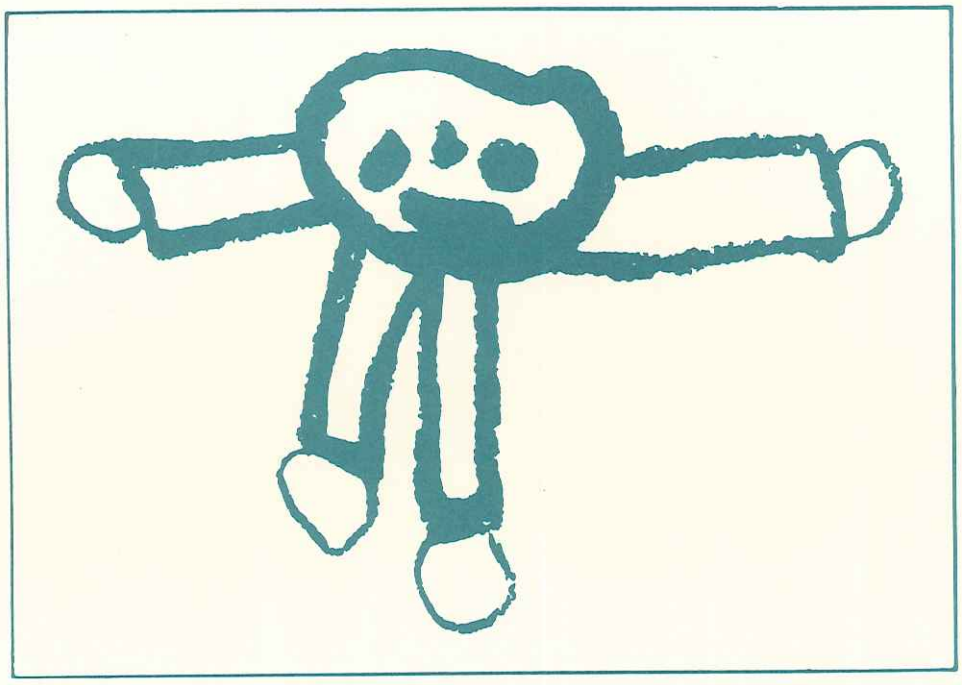
North Dakota Study Group on Evaluation

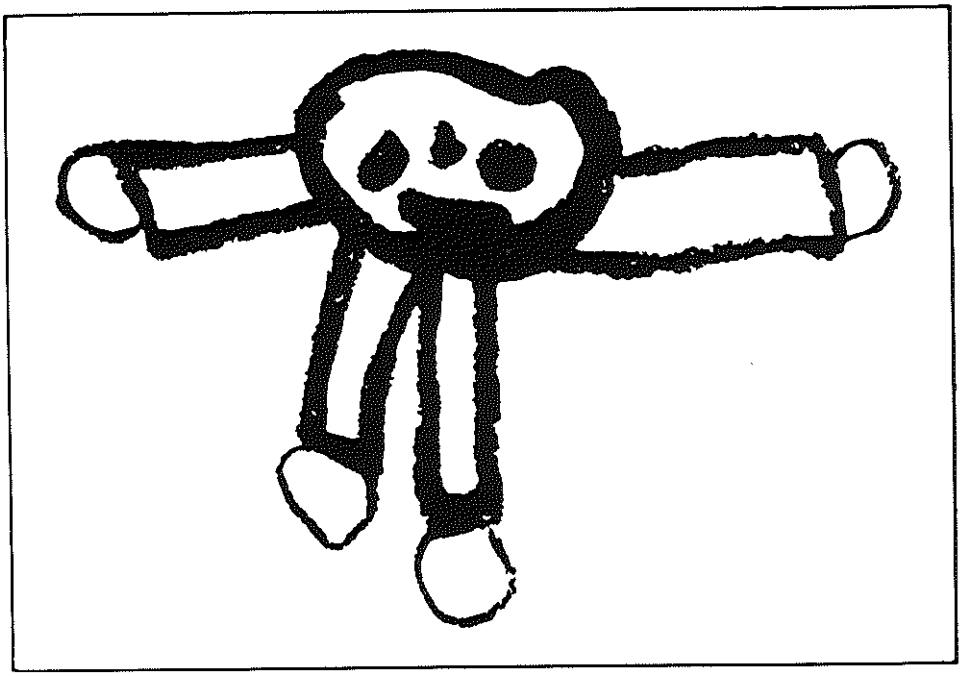


Edited by
Lynne Hall, Lynn Stuart, and Brenda Engel

Revised by Brenda Engel

THE CAMBRIDGE HANDBOOK OF DOCUMENTATION AND ASSESSMENT: CHILD PORTFOLIOS AND TEACHER RECORDS IN THE PRIMARY GRADES

North Dakota Study Group on Evaluation



Edited by

Lynne Hall, Lynn Stuart, and Brenda Engel

Revised by Brenda Engel

THE CAMBRIDGE HANDBOOK OF DOCUMENTATION AND ASSESSMENT: CHILD PORTFOLIOS AND TEACHER RECORDS IN THE PRIMARY GRADES

University of North Dakota
Grand Forks, ND 58202
February 1995

First published in 1995

North Dakota Study Group
on Evaluation, c/o Vito Perrone,
Center for Teaching & Learning
University of North Dakota
PO Box 7189
Grand Forks, ND 58202

Library of Congress Catalog
Card Number: 95-67155

Printed by University of
North Dakota Printing Center

In November 1972, educators from several parts of the United States met at the University of North Dakota to discuss some common concerns about the narrow accountability ethos that had begun to dominate schools and to share what many believed to be more sensible means of both documenting and assessing children's learning. Subsequent meetings, much sharing of evaluation information, and financial and moral support from the Rockefeller Brothers Fund have all contributed to keeping together what is now called the North Dakota Study Group on Evaluation. A major goal of the Study Group, beyond support for individual participants and programs, is to provide materials for teachers, parents, school administrators and governmental decision-makers (within State Education Agencies and the U.S. Office of Education) that might encourage re-examination of a range of evaluation issues and perspectives about schools and schooling.

Towards this end, the Study Group has initiated a continuing series of monographs, of which this paper is one. Over time, the series will include material on, among other things, children's thinking, children's language, teacher support systems, inservice training, the school's relationship to the larger community. The intent is that these papers be taken not as final statements—a new ideology, but as working papers, written by people who are acting on, not just thinking about, these problems, whose implications need an active and considered response.

Vito Perrone

Contents

PREFACE

This Handbook is designed as a resource for teachers. Along with many school systems in the United States, Cambridge has been moving towards documentation or "portfolio assessment" as a way of keeping track of students' learning. For the past several years, a number of Cambridge teachers and administrators along with faculty members from Lesley College have been exploring assessment instruments and reporting formats as well as identifying and discussing related issues. The thinking and experience of this group inform the contents of the Handbook.

Portfolio assessment represents a radical change from "the old ways of doing things." Evaluation of academic progress was once a relatively simple matter of scores on standardized tests. These "old ways," however, no matter how much nostalgia they evoke--longing for the simplicity and clarity of the past--have not had a generally positive impact on education. School, district, state and national test scores go up and down depending in large part on what test is given, who takes it and how the results are reported. But rarely do the scores represent significant trends or suggest possibilities for improving education itself.

Portfolio assessment, by contrast, is aimed directly at improving education by encouraging thoughtful reflection--on the part of teachers about their teaching and students about their learning. Parents too gain a window into the classroom that can result in deeper understanding of the educational process.

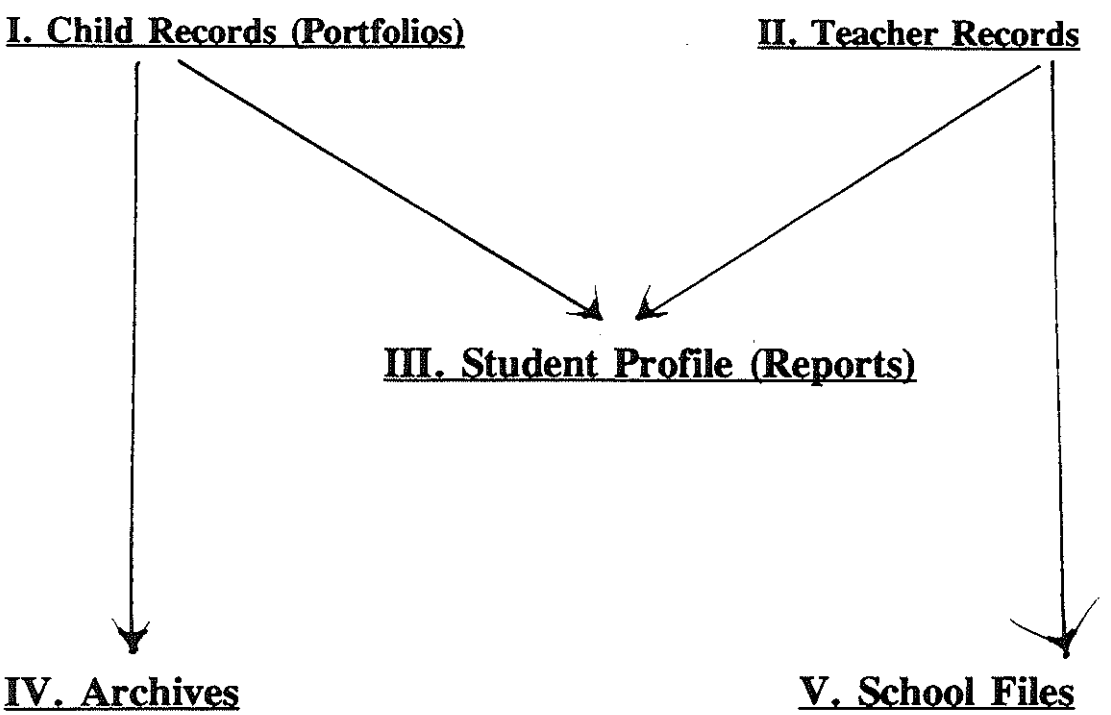
Like all significant change, however, portfolio assessment has encountered resistance. Teachers are not confident they know how to do it--how to organize the portfolios themselves and then how to get meaning from them, particularly in summary form. They may be concerned, also, about the reactions of parents, who are used to letter grades and scores and may want to know where their child "stands," in relation to classmates. In addition, administrators may be concerned about issues of accountability and whether students in the primary grades are learning what they need to learn in order to move successfully into the higher grades.

We believe students' learning can be assessed more effectively--more deeply, broadly and accurately--through the use of portfolios rather than tests. We also see the institutionalization of portfolio assessment as a developmental process for all groups concerned--students, teachers, parents and administrators. As a system, we have to learn how to implement portfolio assessment, how to benefit from it and still meet the needs of accountability to parents, building and system administrators. This Handbook is intended to support and guide

that developmental process.

The following diagram represents the documentation plan as it has been conceptualized for classroom use. The main sections of the Handbook are organized according to this diagram. Our purpose is to create a simple, clear framework for assessment within which individual teachers can can choose among a variety of options.

ELEMENTS OF DOCUMENTATION AND ASSESSMENT



INTRODUCTION

Rationale for Documentation as the Basis for Assessment

The responsibility of schools is to meet children wherever and whoever they are, provide them with equal access to the world of education and with the means to live up to their potential. The task of assessment is to assist teachers, schools, and school systems in fulfilling these responsibilities. This Handbook therefore assumes the following statement as the underlying justification and criterion of worth for educational assessment:

The primary function of school assessment on all levels is to improve education for each child.

Why is it necessary to invent a new system for evaluating student progress? Why do not standardized tests, already in place, serve the purpose adequately? The answer is that tests no longer meet the needs and requirements of assessment;[1] they are often counterproductive, influencing the curriculum towards near-exclusive focus on basic skills and information. Learning theory and practice have changed over the past several decades: learning is now understood to mean constructing rather than simply receiving knowledge.

Students accordingly are seen as more active participants in their education; they are encouraged to think independently and take some degree of responsibility for keeping track of their own progress in learning. Higher level skills like critical analysis, and habits of mind like curiosity, inventiveness, confidence, all recognized as central to learning, are subjects of assessment along with basic skills and information.

The teacher, seen more as facilitator/manager than manager/boss, is responsible for making connections between the students and the curriculum. In order to make these connections, she needs to find out who the students are, how they learn and what they already know. The teacher is also responsible, with students, for keeping track of learning and reporting to parents and administrators.

For all these purposes classroom documentation--teacher observations, collections of student work, student self-assessments, ongoing inventories and check-ups -- provide the most immediately useful and informative kinds of data. For more

---

[1] We use the term "assessment" rather than "evaluation" to emphasize reliance on multiple sources of data for making judgments rather than on test scores and the like.

general purposes-- accounting to the wider public and as a guide for distribution of resources, policy decisions, and the like--a different method, like aggregation of classroom data or even sample testing, is appropriate. This Handbook does not plan for these more general purposes.

Beliefs about Learning and the Learner

The ideas contained in this guide, consonant with developmental theory, are based on the following assumptions about children and learning:

The Child as Learner

All children are capable of learning successfully in school; race, class, sex and national origin should not be determining factors for success.

Children learn in developmental increments, moving towards increased range and competence; they learn in and out of school, as well as before and after school.

All children are naturally motivated to explore and understand the cultural and physical world around them.

All children have characteristic ways and rates of learning and characteristic modes of expression.

Learning and the Construction of Knowledge

Knowledge is most effectively constructed within a context of personal meaning and results from the learner's active engagement with ideas, materials and other persons.

Learning involves perceiving connections among ideas and events; new learning is built on and becomes integrated with old knowledge.

Learning involves increasing control over basic skills, acquisition of information, development of higher level skills, and cultivation of habits of mind.

Learning has logical, physical, moral and aesthetic dimensions.

Conditions for Learning

A positive sense of self and increasing autonomy are crucial to successful school learning.

Learning, like language, thrives in a social context.

Creativity and self-expression are essential to the learning process.

Implications for the Classroom and Teaching

Teachers hold high expectations for all children regardless of race, class, sex or national origin.

Children's out-of-school knowledge and experience are valued, their relevance to the curriculum recognized.

Intrinsic motivation is recognized and encouraged: that is, children are encouraged to be reflective, to ask questions, do original research and explore their own interests.

Individual characteristics and styles of learning are recognized, competition minimized.

Classrooms contain a variety of materials and printed matter.

Documentation (portfolios) of students' past work is seen as relevant and useful for curriculum planning.

Students have opportunities to speculate, take risks, think independently, explore their interests as well as gain control over basic skills.

The various dimensions of learning - logical, physical, moral and aesthetic - are validated in the classroom.

All students are respected and given increasing responsibility for their own learning.

Students are given opportunity to work collaboratively, in pairs or small groups with discussion a basic tool for learning.

Creative work - writing, dance, drama, art and crafts - are all part of the curriculum.

Implications for Assessment

Assessment of a developmental process should itself be developmental, i.e. longitudinal.

As much as possible, assessment should involve meaningful tasks rather than skills in isolation.

Many sources of information are necessary in order to gain a

true picture of a child's learning. The best and most direct evidence of learning is the work itself.

The purpose of assessment is to improve learning. It should provide information for making instructional decisions and be built into the teaching/learning process. Thus assessment is primarily the responsibility of both teacher and child.

Assessment methods should take into account the strategies children bring to a particular task, especially the demand for meaning and the significance of self-correction.

Students should have ample opportunity to express themselves and their understanding through the arts--writing, movement, visual art, music.

All dimensions of learning should be taken into account with students encouraged to make connections among ideas and experiences.

What We Can Assess and How

Children in school learn skills and acquire information mainly through experience with the "curriculum." At the same time they develop the higher level skills of analyzing, comparing, structuring, predicting, and "habits of mind" like confidence, initiative and curiosity. Higher level skills and habits of mind provide energy, motivation and means for all learning and consequently are important to assess. Because mechanical skills and information, however, can be examined out of context and are more amenable to summarizing, they have been the dominant subjects for traditional testing and evaluation.

1) Basic Skills and information

Lower level or basic skills include, for instance, spelling, handwriting, word spacing, grammar, punctuation, algorithms in math (adding, subtracting, multiplying, dividing), reading maps, using alphabetized lists, mixing colors, etc. These skills improve with practice, experience and time. Because they are mainly rule-bound, they have some meaning outside of their immediate context ("astronaut" is always spelled the same way in English no matter where it is found, blue and yellow always make green and 3 times 3 always equal 9).

Memorized information is closely related to lower level skills and, like them, is more easily learned when embedded in a significant subject or activity (children memorize lengthy baseball statistics with no apparent effort). Names of the states, the multiplication tables (usually learned as information rather than as logic), units of weight, time, and distance, names of geometric shapes, all fall within this category.

2) Higher level skills and habits of mind

Higher level skills and habits of mind require more thoughtful input from the learner: sentence structure in writing, word problems in math, reading for meaning, close observation in science, awareness of scale in drawing. These abilities have virtually no meaning outside of their immediate context. Commenting on sentence structure, for example, requires the presence of the sentence.

To make the distinction clearer: a child could conceivably be tested on information and mechanical skills removed from context: "Name the states on the Eastern seaboard, spell 'memory', name the product of 3x6." The child could not, however, be tested on the correct way to begin writing a story, or how to get meaning from a paragraph or how to draw from nature. To make sense, these questions require a context of meaning, they require "doing."

The overlapping, energizing habits of mind conducive to learning--those that encourage a child to have "wonderful ideas"--include: curiosity, imagination, creativity, daring (risk-taking), confidence, attachment and feeling, wonder, and involvement.

Often some attempt is made to assess higher level skills, rarely habits of mind. Both are elusive, impossible to examine out of context or measure quantitatively. They are also interdependent with, not separate from, basic skills and information; a child takes a risk when she uses invented spelling or draws a picture that reveals feelings about her family; recalling and comparing baseball scores involves memorization and thought simultaneously. Traditional assessment, because of its reliance on standardized testing, has been forced to concentrate mainly on out-of-context mechanical skills, information, and some higher level skills that can be tested within a limited context ("Read the following paragraph and then answer the questions at the bottom of the page...")

The multi-source assessment procedures we are recommending in this Handbook allow a broader, more inclusive and rigorous look at learning. The collections of expressive work, for example (particularly art and writing) and teacher observations provide material for commenting on and describing students' higher level thinking and habits of mind--their continuing interests, quality of imagination and so on. The math tasks, also, yield information on students' ability to find original solutions to problems. These kind of data can, at the same time, provide information on basic skills and accumulation of information.

OVERALL ORGANIZATION

The Handbook: Contents

This Handbook is designed to help teachers maintain systematic documentation in order to plan instruction, keep track of student learning, encourage student responsibility and communicate with parents and administrators. Each section begins with purposes and suggestions for implementation followed by examples of forms in use and blank forms that can be duplicated. At the end, there is a section on relevant issues and a reference list:

Chapter One: **Child Records or Portfolios** consisting of work samples in various areas of the curriculum as well as other documentation will be described in Chapter I. The collection is ongoing with periodic "reviews" scheduled during the year.

Chapter Two: **Teacher Records** are described in Chapter II. Activities are carried out throughout the year according to need and available time.

Chapter Three: **Student Profiles** (reports), based on both the Child Records and Teacher Records, are written twice a year. The process is described and samples shown in Chapter III.

Chapter Four: **Archives** contain representative collections of work for each student in the school. The collections travel with the student as he/she moves up through the grades. A selection of work to be added to the Archive is made at the end of each school year. See Chapter IV.

Chapter Five: **Teacher Files** are not specified since teachers and schools ordinarily have their own established systems.

Planning

Activities around portfolio assessment should be planned in advance and scheduled to fit in with the regular rhythm of the school year. Schools may differ widely in how and when they report to parents. A cycle of documentation and reporting such as the one suggested on the following page has been useful in some school settings. It takes into account the shared responsibility of teachers, students and parents for setting and understanding learning goals. It also assures a continuing dialogue between school and home about students' progress towards those goals.

The collection of classroom data can be carried out in three cycles that match the reporting schedule: September through

November, December through February, and March through May--with an additional month at the end (June) for "wrapping up" and selecting work for the Archive. Organization in cycles creates a logical dynamic. A sample organizational chart and sample planning matrix on the following pages can guide the options for each child--options which are described and illustrated in subsequent sections of the Handbook.

Teachers should make a feasible plan of data collection for each child. Starred (*) activities on the matrix are fundamental and should be included in everyone's plan. Other sources of data should be selected according to their usefulness, the needs of the individual child, the amount of help available to the teacher, the teacher's familiarity with the tasks and previous experience with documentation.

New teachers should plan conservatively, more experienced teachers can document more extensively. The plan should be, above all, simple enough so that it can be carried out consistently throughout the academic year. Additional data can always be added but the basic schedule of data collection should be one with which the teacher feels comfortable.

Cycle of Documentation and Reporting

Sept.-June:	Ongoing collection of work, self assessment, teacher records, Portfolio Reviews
September:	Open House for parents to present class goals and documentation procedures
October:	Student-Teacher Goal Setting Conference
November:	Parent-Teacher Conference with Portfolio (Students may be included.)
January:	Student-Teacher Conference Student Profile Summary
March/April:	Parent-Teacher Conference with Portfolio (Students may be included)
June:	Student-teacher Conference to select work for archive Profile Summary

Planning: Tasks by Cycle

Cycle One September-November

Student self-assessment
Observation
Inventories - literacy, math
Student interview
Portfolio & archive review
Oral reading tape
Parent interview

Cycle Two (December-February)

Student self-assessment
Observation
Student interview
Portfolio review
Profile

Cycle Three (March-June)

Student self-assessment
Observation
Inventories - literacy, math
Student interview
Portfolio and archive review
Oral reading tape
Math tasks
Parent interview
Profile
Archive selection

Planning: Tasks by Cycle

Cycle One September-November

Cycle Two (December-February)

Cycle Three (March-June)

Name of Child _____

PLANNING MATRIX

	cycle 1			cycle 2			cycle 3			
child records	sept	oct	nov	dec	jan	feb	march	april	may	june
journals										
activity records										
*work folders										
self-assessments										
archive review										
teacher records										
*observations										
inventories										
conference notes										
student interviews conferences										
instruments/tasks										
*notes: parent interviews										
reporting										
*student profile										
*archive										

Name of Child _____

PLANNING MATRIX

	cycle 1			cycle 2			cycle 3			
child records	sept	oct	nov	dec	jan	feb	march	april	may	june
journals	ongoing									
activity records	"									
*work folders										
Art	"									
Math	"									
Integrated themes	"									
Writing	"									
self-assessments	✓			✓				✓		
archive review										
teacher records										
*observations	✓			✓				✓		
inventories										
Literacy		✓							✓	
Math		✓							✓	
--and as needed										
conference notes										
student interviews conferences	✓		✓			✓			✓	
Review } portfolios Archive folder	✓								✓	
instruments/tasks										
Oral reading tape	✓							✓		
Math tasks	✓							✓		
*notes: parent interviews			✓				✓			
reporting										
*student profile Report home				✓					✓	
*archive Selection									✓	

CHAPTER ONE: CHILD RECORDS

Collections of Work

Purposes

Work samples are valuable direct evidence of children's learning. They are informative and convincing. Teachers' observations and analyses of children's work are central to understanding children's learning.[2] Collections of work provide a focus for discussions with parents and administrators and for periodic written reports about students' learning.

These collections also offer children an important tool for evaluating their own work, becoming aware of both the process and progress of their learning.

Implementation

1. Storage: assign a large envelope or folder for each child (which may contain separate folders for each subject area). The collection of folders can be stored in a container--an open cardboard carton or commercial plastic container with hanging files.[3]

Important: a date stamp should be kept nearby; all work samples should be dated before being placed in the folder!

2. Explanation to children: tell children why you are keeping samples of their work and invite their participation; explain the procedures for putting work in folders; also, that all their work does not have to remain in school, some can be taken home as usual. Teachers' experience has generally been that, although children may object initially to leaving favorite work at school, they become willing, even happy, to leave it when they realize their work is looked at, valued and will be kept safely; also that their parents will have an opportunity to see it in school.

3. Selection: the papers to remain at school should, in general, represent ongoing work, not work specifically prepared for this purpose. We recommend keeping work that the students like, work that is "typical" rather than necessarily "best" work. (Some portfolio systems, however, do encourage children to select their "best work.") The process itself of selection can be valuable in encouraging self-evaluation and reflection. Whenever possible,

---

[2] Ways to look at, appreciate and get meaning from children's work are described in the section titled "Looking at Children's Work" in the last section of this Handbook.

[3] See section IV on Archives, for suggestions about storage.

encouraging self-evaluation and reflection. Whenever possible, the work saved should be child-initiated and original since these pieces will provide the most useful information about children's thinking and construction of knowledge---not just how well they understand and follow the teacher's directions or complete a work sheet.

A note should be sent home by the teacher or school principal explaining why not all of the student's work will be brought home as in the past, that some will be kept in class for purposes of assessment.

4. Contents: we suggest the following kinds of work--

Art: original art work in various mediums--painting, collage, drawing, photos of 3-D constructions, puppets, sewing, etc.

Math/Science: children's drawings and writings about their work in math and science, e.g., geometry, graphs, charts, patterns, surveys, game sheets, classifying, experiments, observations and problem-solving strategies. [See NCTM Professional Standards, page 56]

Writing: samples should be appropriate to the child's developmental level, e.g. in kindergarten include drawings, scribble-like writing, notes, signs, labels, strings of letters, etc. For older children, examples of writing from first draft through finished product and writing in different genres (reports, poetry, letters, fiction, non-fiction, etc.).

Reading: oral reading tapes of familiar and unfamiliar texts, lists of favorite books, comments on stories read, book projects, etc.

Integrated Learning Themes/Social Studies: thematic studies (dwellings, dinosaurs, ancient Egypt, weather...), trips, groups projects, etc.

5. Quantity: at least two examples from each of the above five areas should be collected in the fall, winter and spring. This means there will be a minimum of 30 samples in each child's folder, for the balance of the academic year, from which to select work for the archive. Teachers and children can, of course, save more than this amount but too much may become unwieldy and confusing. It is more important to keep pieces of work in order and dated than to accumulate massive quantities.

6. A simple check list of the contents kept in each child's folder will help keep the collection balanced and up-to-date.

EXAMPLES OF CHILDREN'S WORK

The following eleven pages show examples of children's work, kindergarten through grade 3 - in writing, math, science, social studies and art. They are not intended to be exemplary or to serve as models but rather to illustrate the kind of work that can inform instruction. As teachers and children collect such work in portfolios, they can begin to look at it critically and analytically both for planning the curriculum and for assessing individual progress.

For instance, the first example is pseudo-writing by a kindergarten student. It mimics "real" writing in its general appearance, rhythm, shape of the characters and indications of word spacing. Some recognizable letters are embedded in the text and the printed name of the author can even be detected on line 6. One might say that this child is playing with being a writer just as she might play house. She is familiar with the appearance of a manuscript page and probably has an ambition to achieve facility in writing. She knows a lot already about letter forms and directionality. The page, in addition to showing persistence and motivation, evidences good small motor control.

The next example, a Thanksgiving menu by another five-year-old, is also a kind of play-acting. The writer's motivation is her wish to record a plan for Thanksgiving dinner - so she and her friends know what to pretend to serve. This child understands how writing can be used for a specific purpose. She has the idea of a list, perhaps having seen shopping lists, and can match numbers appropriately to the listed items. She has a good sense of beginning phonics, can form legible letters and can organize her ideas on the page.

The third example is by a third grader. She knows the proper form for a journal entry (date at the top of the page) and combines "invented spelling" with words she has learned to spell conventionally. She communicates the important (to her) events of the weekend. Her letter formation and word spacing are confident and clear. The other examples yield equally interesting and useful information.

Although we have commented on only three of the examples that follow, each of the others, if looked at closely, demonstrates aspects of learning, sometimes in several areas of the curriculum simultaneously. It takes practice to be able to look at child-initiated work and draw practical meaning from it. The practice, however, is always interesting. It helps, too, if teachers can join in small groups for the purpose of studying children's products across the curriculum. Putting together the insights and experiences of a group heightens the interest of the review process and makes it more productive.

Trcl menu

i Stofing - sosijis

a Cran Bary

4 creD Fruts

a Swet BotaDos

6 Pes

r onyens

8 appi cresp

p pis - Iscrem

Monday, September 10, 1990.

On the Weekend I plad wath my Find Emma. I invyd Kait ovr to payid Raar Out said and thet was fan and I got a waigl tooth.

Robert

6/7/95

Dear Zevely,

I like the cities unit because the tracing was fun and I like going to the John hancock tower. I liked having Edrick come and show us the maps because there were a lot of thing I did not no about paris. I would like to know when the next parent is coming to tell us about another city. My favoriate project was the research project on cities around the globe. I learned that there are 52 countries in the continent of africa and that the hancock towet is 18 years old. I would like to knew how many countries there are in Asia, North American, and Europe.

Sincerely Robert

MATH ASSESSMENT: ESTIMATION

Name_ __ _____

Date _____

About how much do you think your desk weighs? 50

What weighs more, a bicycle or a horse? a horse

About how long is your thumb? one

About how high is the ceiling in this room? 10 feet

About how long does it take you to brush your teeth? 2 min

About how long will it be before you are a grown-up? 11 yeens

About how long is summer vacation? one month

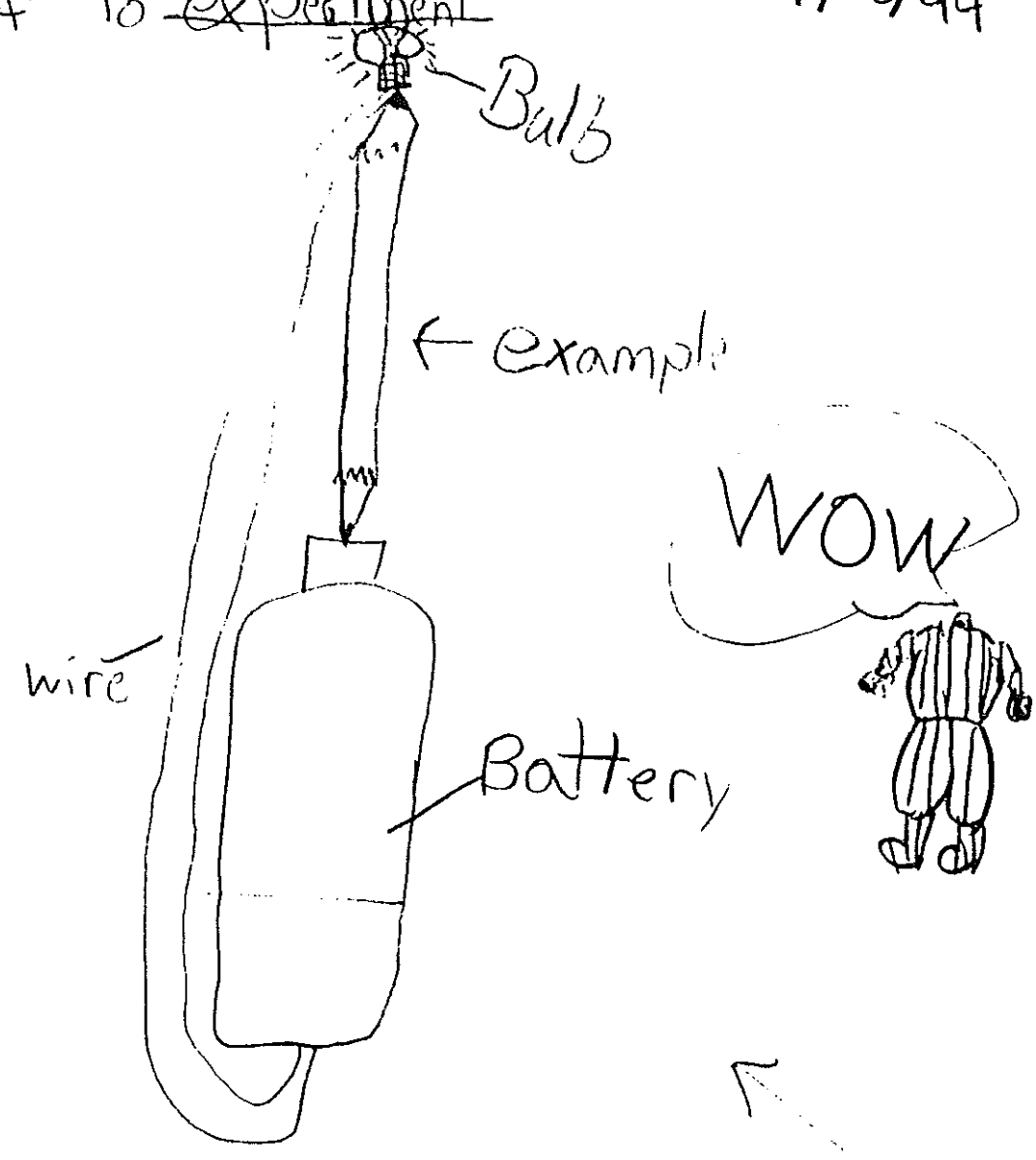
About how many children are there in this school? 200

About how many pieces of bread are there in a loaf? 17

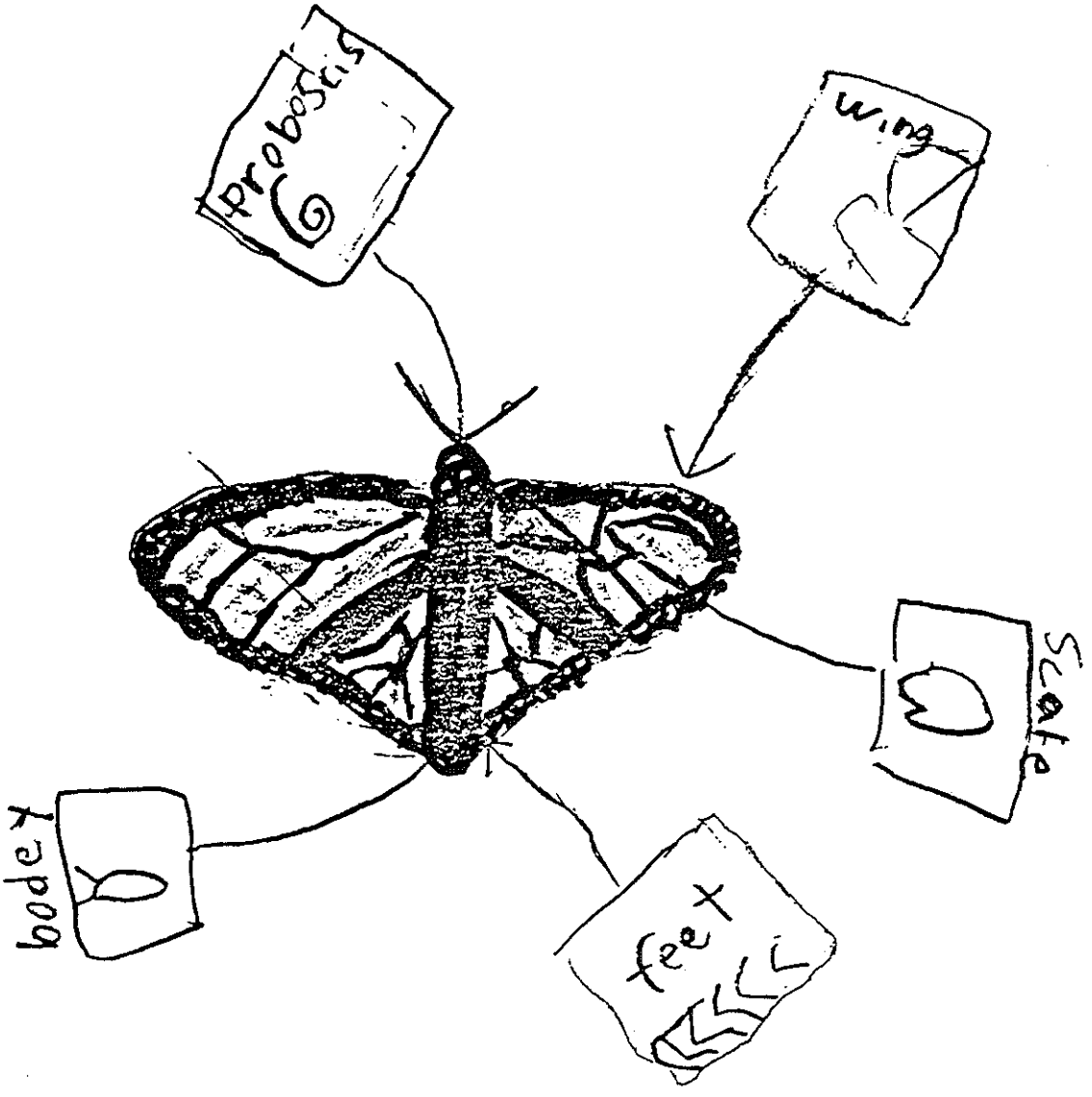
Ask and answer some of your own questions:

Electricity Bag of stuff to ~~experiment~~ 4/13/94

Stuff	on	off
Pencil	✓	
screw	✓	
marbil		
nail	✓	
mesh	✓	
chalk		
Paperclip	✓	
woodenbee		
pipecleaner	✓	
tin Rod	✓	
brass faster	✓	
wiremesh		
straw		
BrassRod	✓	



I think anything that is metal can light up a bulb for example put a battery with a pencil the pencil and a wire and a bulb to light it up.


proboscis
wing
scale
feet
body

Isabel

Research Project on Countries Around the World

I worked on this project with myself

The country we researched is Korea It is on the

continent of Asia

Three ways that the culture of Korea is different from mine are:

The names have more of a ung sound in them, They eat Lots of noodles and rice and vegetables, The festivals have Lots of dances using their arms and Legs.

Three things that are the same about my lifestyle and that of a child in the country I researched:

we both go to school, we both have best friends, and we both ride our bikes.

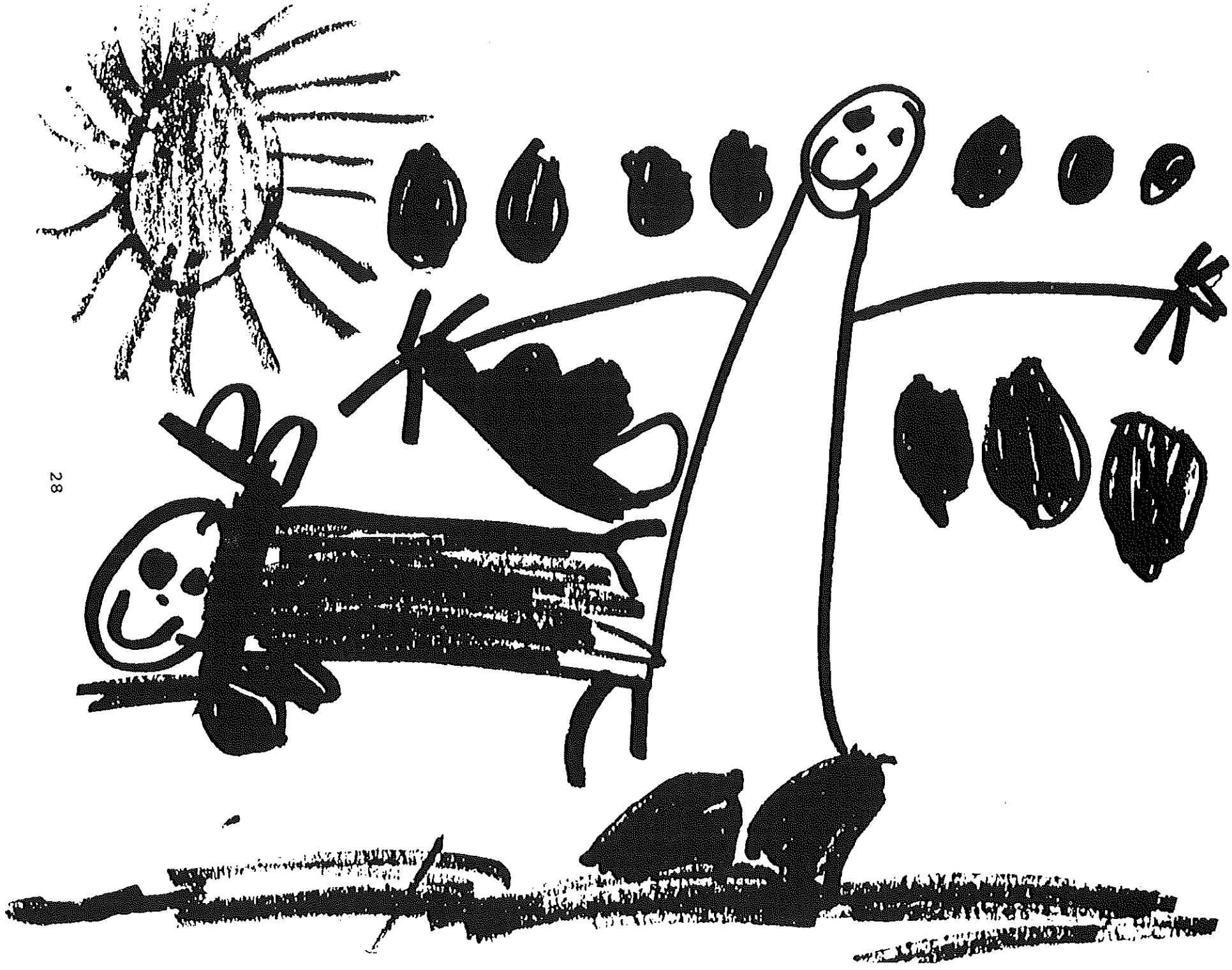
Ladies and gentlemen,

I give this speech so you will vote for me. I am fair, honest and I think we should work harder on our trash. For example, once I was in a subway station and in a corner there was a trash can. All around that trash can there was trash. And when I looked in the trash can it was completely empty. Now I would like people to hang on to trash until they can find a trash barrel.

I think you should vote for me because I will make the schools the best schools in the world. And kids who never had a good time in school will have as good a time as the people who had the most fun. I will pay the teachers well and make sure the school lunches are improved and healthy.

I think also we should plant and stop cutting down trees. I propose that every family this year will plant one tree. So please vote for me!

By Anya VanBeuzekom



CHAMPION OF THE WORLD RUNER

CRISTINA

Self Assessments and Child-Kept Records

Purpose

Students who participate in both record-keeping and self-assessment develop the habit of reflecting on their own educational progress and can soon take on more responsibility for their own learning.

Implementation

There are several kinds of child-kept records suggested in this handbook:

1. Independent Reading Records: each time a child begins a new book, he/she writes the date, title and genre of the book in his/her reading record.

2. Journals: students keep journals in which they record their personal reactions to, questions about, and reflections on--
   - what they read, view, listen to and discuss
   - what they know, have learned in all areas (including math)
   - events in their lives

   Journal entries can include visual as well as verbal information--drawings, diagrams, graphs, etc.

3. Activity Records: children draw/write about the activities they participate in daily. This provides teachers and students with an overview of work done.

4. Self-assessments: children can be encouraged to think about and comment on their work; self-assessment as a habit of mind may take a period of time to develop.[4] Often conversation with peers and/or the teacher can help children look critically at their work and develop ideas about how to change it or what to do the next time.

---

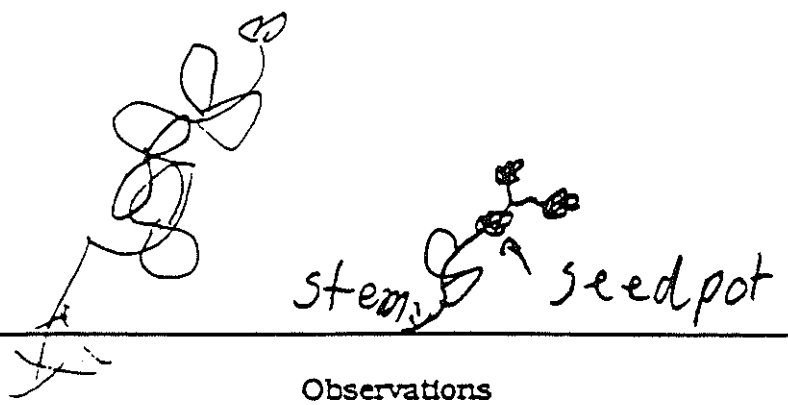
[4] A word of caution: self assessment by children is particularly susceptible to manipulation: children sometimes "judge" their work or behavior, without serious thought, in ways they think will please adults ("I think I need to learn to be more responsible about getting my homework done;" "I do good in writing"). If children are encouraged to be descriptive and specific, their self-assessments will become more constructive ("I like my story about 'The Home Team' because I saw a game just like that one and the catcher really did lose his mitt--so I know it can really happen.")

Examples

Immediately following are some examples of records actually kept by children; also some blank forms that can be photocopied or adapted for classroom use by teachers and children. Teachers, inspired perhaps by these examples, can also develop their own forms, adapted to their own particular needs and interests.

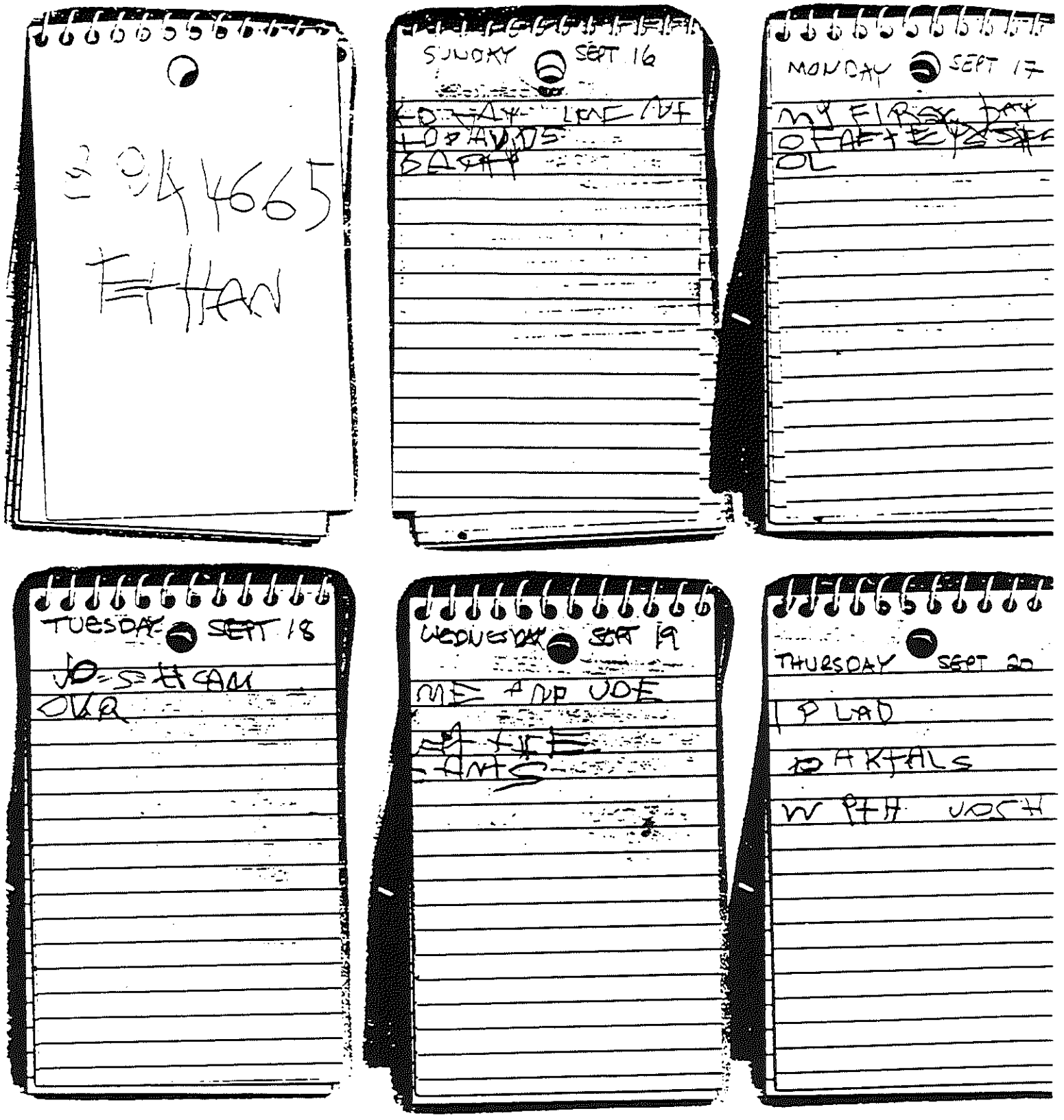
Observation Sheet

NAME: Joel L



Day #	Today's Date	Observations
29	11-21-89	my seed pot is the same
29	11-21-89	are very more bouppy.
35	11-21-89	growing
39	12-1-89	shrunck in peace pods are mac lumpy

Note: the first two days Ethan got help with the spelling. Then he became impatient and took over himself.



SUNDAY: TODAY I WEENT TO DAVID'S PARTY
MONDAY: MY FIRST DAY OF AFTERSCHOOL
TUESDAY: JOSH CAM OVR
WEDNESDAY: ME AND JOE FIT (fought) THE ANTS
THURSDAY: I PLAD DAKTALS (Ducktales) WITH JOSH

Daily Work Record

Date:

Math work:

▲ 1 ◆ 2 ⬢ 3 ▬

I worked on _____

I was interested in

Language work:


I worked on _____

I was interested in

_____:

I worked on _____

I was interested in

PORTFOLIO/ARCHIVE REVIEW FORM

Name _____

Date _____

1. Which pieces of work are your favorites-- art work, writing, math or other?. Explain why. Be specific.

2. What have you gotten better at? How can you tell?

3. Did you get any ideas from your folder about work you would like to do more of, or things you would like to learn next year? What?

INDEPENDENT READING RECORD Name_____

DATE	TITLE	GENRE

Portfolio Visit
Primary

Name_____ Date_____

Look at your portfolio work. Also, think about the reading and writing you have been learning and doing in class and at home. Then answer these questions. They will help you think about your reading and writing.

1. How much do you like to read?

very much some a little bit not at all

2. What kind of reader are you?

3. How have you changed as a reader since the beginning of the year?

4. What do you think you do well as a reader?

5. What reading goals do you have for yourself?

6. How much do you like to write?

very much some a little bit not at all

7. What kind of writer are you?

8. How have you changed as a writer since the beginning of the year?

9. What do you think you do well as a writer?

10. What writing goals do you have for yourself?

(Drawing or description of Activity)

WHAT I DID TODAY

Name _____ Date _____

CHAPTER TWO: TEACHER RECORDS

All teachers keep records of some kind. The following suggestions are meant to augment, not substitute for, those records.

Three kinds of records are described in this section: 1) Observations, 2) Inventories/Checklists and 3) Notes on Conferences with Parents and Children; also included are 4) several assessment tasks or "check-ups." [Note: Curriculum notes, an important component of Teacher Records, will not be described here since they are kept differently by each teacher and don't require a common format.]

Observations

Purposes

Observations are comments written while observing students or, if necessary, shortly afterwards. The students can be engaged in work, play, conversation, or doing nothing in particular - in the classroom, outdoors or in other locations within the school setting. Observations can focus on an individual or group. They are descriptive rather than judgmental. Recorded observations provide teachers with information on what students can do, students' characteristic styles of learning, relationships with peers, particular interests and enduring themes, etc.

Information from observations can be useful for planning curriculum and instruction. Collected over a period of time, descriptive observations reveal patterns of development and areas needing particular attention. They also contain useful information for parent conferences and summary reports.

Implementation

There are two kinds of observations: focused and unfocused. Unfocused observations are often useful for busy teachers since they can be done at any convenient moment, directed at whatever a child or group of children happen to be doing and saying at the time.

In focused observations, the teacher decides in advance what she wants to find out about - a specific strategy, use of material, social interaction - and plans the best time to do the observation.

Some general guidelines:

1. Describe what you see in direct, simple language.

2. Include some explanation of context: "The beginning of silent reading time..whole class sitting at desks..."

3. Abbreviate language: leave out unnecessary words like "he did...," "then she began to..." Use compact phrases like, "K sat down @ puzzle table."

4. Avoid, as much as possible, interpretative and judgmental language:

OK	Interpretive/judgmental
skipped over to her desk	went happily over to her desk
smiled broadly as he wrote	seemed pleased with what he wrote
frowned and turned his back to his friend Jim	was angry with his friend Jim

Similarly, avoid imputing intentions or motives:

OK	Interpretive/judgmental
He banged his ruler loudly on his desk.	He tried to get attention by banging his ruler on his desk.
She began turning the pages back to the be-beginning of the book.	She had meant to begin at beginning and had to turn the pages back.

5. Write down what you see as you see it, if possible--otherwise as soon as you can. Observations are likely to be fuller and more accurate if recorded immediately.

6. Record the date and time of each observation regardless of brevity or content.

7. Methods: teachers should use the method that best suits their classroom organization and style of teaching. The aim is to gather useful information in the most practical way. Some possibilities:

> Index cards: Keep them in your pocket or in a convenient location.

> Clip board with lined pad

> Pad of self-stick removable notes. These can be easily transferred to the child's folder or your own observation records.

> Spiral or looseleaf notebook: a section can be reserved for each child in the class.

Notes will need to be transferred to files or other permanent location at the end of the day.

Examples

Three observations of Didi [by teacher]

October 2, 11:30 AM--on playground during recess:

> Didi sees Ben S. on the basketball court and runs to him. She holds out her hand and shows Ben her snack. He smiles and she says, "Want some?" Before Ben answers, Didi hands him some shark bites. This is a daily happening.... Robbie calls to them from the tall structure. They run over to him. Ben trips and Didi looks back. She runs back to Ben, kneels down and says something to him. [It is difficult to hear.] Ben is crying. Didi grabs his arm and tries to help him up but in doing so she falls on top of him. Both she and Ben look startled. They stare at each other and start to laugh. Didi gets up. Ben gets up. He helps her brush off. They both run to the tall structure.

November 10, 10:00 AM--during choice time:

> Didi is building in the block area alone. She is using the long and medium blocks to build a tall strcture. When Ben sees Didi, he hangs his tag there too and quickly runs over to her. Ben stands against the wall talking to Didi. She stops building and talks with him.

November 24, 10:15 AM--during choice time:

> Didi flips through the pages of her drawing book, stopping at a few to look at the pictures. She finds the next blank page, picks up a fat orange marker and begins to draw. Didi draws with her right hand and rests her chin on her left. She draws a square, then a stick figure. She scribbles out part - but the scribbles might be arms. Uses purple next. Draws an upside down stick figure. Glances at Margo's drawing (a very detailed big blue bird). Returns to her drawing - another stick figure. I ask her what she's drawing. She replies, briefly look up, "Aliens" and continues drawing. Didi pauses - plays around with the marks in the basket. She looks at me. "I'm done with this. Will you help me write?"

Observation of Peter [by teacher]

October 10, 9:00 AM--in class (notes written at end of morning):

> When he was finished with his journal picture, he surprised me by suddenly starting to write various letters on his page: P for Peter, and then E for Ellen, B for Ben. I had no idea that he knew all those

letters, much less that he associated them correctly with names. He is a child full of surprises.

January 21, 11:00 PM (notes written at end of day)

Shows me pictures in books, saying "look!" Fell in love with the paperback book of Katy and the Big Snow and points out Katy to me on each page. He even showed it to our Katie, as a kind of joke about the name.

Observation of John [by visitor to c]assroom]

in Literacy Center:

John lying on stomach, then sits up cross-legged, watching book projected on the screen. "I didn't see...how could he run with no legs?" (referring to snake in story). "They can't squiggle or anything..." Ties shoe but not very securely. Chin on fist, watches screen. Teacher asks why all animals come back in the end. John- "Because she's quiet" (which is a good response). Chews fingers. Teacher asks about animal in picture. "It's a deer." Leans back against table leg.
Teacher- Johnnie, what happened to the Bruins [ice hockey team]? Did they win? J nods, smiles diffidently.

Observation of Mickey [art teacher]

in art room:

Painting picture of "rescue ship." Name in big letters below it. Unfilled-in lines, red and two shades of blue only. Done rapidly, put up to dry on high table. Begins another painting all in red. Hold brush vertically near the top. Fills in this time between lines.

Observation of Lynn [by classroom teacher]

Entering classroom:
Lynn dressed in pink, lavendar and white striped two-piece dress, hair in pigtails, white lace tights, pink plastic shoes.

OBSERVATION

Observer _____ Date_____ Time _____to_____

Subject _____ Context _____

OBSERVATION NOTES Student's Name _____

Date _____

Date_____

Date_____

Date _____

Date_____

Inventories

Purpose

An inventory generally means a list or survey of items "in stock." Our specialized use of the term refers to lists of things children know and can do. Inventories differ from checklists in that they note what has been already learned in order to keep track of progress; they do not prescribe or suggest what should be taught/learned.

Inventories can be used to document change and development over time. Their advantage is that they provide a summary look at an individual child's learning in a specific area. They can also be used to note patterns within a group (e.g. "most of the class know the times tables through sixes--need to plan some group activities around multiplying by sevens through nines"). Inventories can be filled out on the basis of information from both Teacher Records and Child Records.

An additional usefulness for inventories is as reminders of what might be expected in the ordinary course of development. Caveat: not every item on a list needs to be checked: a child, for instance, may become a competent reader without "seeking out books independently during 'choice time'" (see Literacy Inventory); he/she may have other competing interests.

Implementation

Inventories that provide information about individual children can be kept in a variety of ways:

--throughout the year as an ongoing account, checking as a child develops new abilities

--on a single occasion, checking off what a child can do

--as a guide to focused observation (e.g. use of language in the block area)

--as a summary of information to be stapled onto the Student Profile

The inventories on the following pages concern aspects of literacy learning and "characteristics of learners" evident in children's day-by-day work in the classroom. We have also included the Professional Standards for Teaching Mathematics published by the National Council of Teachers of Mathematics which, although not strictly inventories, have a similar usefulness.

LITERACY INVENTORY

Emergent Literacy--In this early stage the child is dependent on others for interpreting written material (Language Arts in the Elementary School, Nova Scotia). The child role-plays as reader and writer and attends to story meaning and story language, but does not yet attend to details of print. Many children enter this stage from pre-kindergarten through grade one.

READING

	First Noticed	Developing	Independent
(Motivational)			
*Asks to be read to and often enjoys the same book again and again			
*Sits with a book and manifests "reading-like" behavior (i.e. reads through a book in the child's own words, matching the child's telling of the story with the appropriate page and picture)			
*Seeks out books independently during "choice" time			
*Shares personal evaluation of material read			
*Participates actively during shared reading (e.g. asks questions, comments on the stories, reads along)			
(Listening)			
*Listens to books being read aloud or presented in shared reading for 10-15 minute time periods			
(Conventions of Print)			
*Begins to ask about print (e.g. how to read a phrase, word or letter)			
*Scans reading material from left to right and top of the page to bottom (e.g. when asked to "read with your finger")			
*Indicates a one-to-one correspondence between spoken and printed words (e.g. by pointing to each word as it is spoken and/or asking about a word or by matching words or phrases on a chart or story)			
(Linguistic-familiarity with written dialect)			
*Retells stories (e.g. includes characters and plot)			
*Begins to use book language (e.g. "Once upon a time," "in went the cow")			

Adapted by Shelley Midkiff-Borunda from work by Don Holdaway

WRITING

	First Noticed	Developing	Independent
(Motivational)			
*Chooses writing (drawing, scribbling, writing-like behavior) during choice time			
*Writes words/letters related to child's interest (e.g. names, labels and so on)			
*Talks about own writing or drawing in a peer conference or author's chair			
(Conventions of Print)			
*Writes using appropriate directionality			
*Uses recognizable letter shapes within scribbling			
*Shows word spaces in writing-like behavior			
(Linguistic)			
*Tells a story (orally) about a personal experience			
*Draws a picture using details that support the child's story			
*Uses labels or writing-like behavior to tell the child's story			
*Uses some letter sounds in invented spellings			

Early Literacy-In this stage, the child is learning different ways to understand written language and applies this knowledge to achieve an ever-increasing degree of independence (Nova Scotia). The child is actually doing "real reading" and "real writing" integrating story meaning, story language, and details of print. Usually, children enter this stage somewhere during grades one and two.

READING

	First Noticed	Developing	Independent
(Motivational)			
*Seeks new as well as familiar books during choice time			
*Attempts new books independently, often asking for word help			
*Participates actively during shared reading (e.g. asks questions, comments on the stories, reads along)			
(Listening)			
*Listens to longer stories without distraction (15-20 minutes)			
(Conventions of Print)			
*Focuses on beginnings or endings of words and knows such directional terms as "it *begins* with," "the letter after _____" and so on			
*Returns to beginning of the sentence when the child loses meaning (i.e. the re-run strategy)			
*Shows familiarity with concepts for capitalization, period, question mark and so on			
*Demonstrates an inventory of sight words			
(Linguistic)			
*Predicts by filling in the missing word or phrase when being read to or when reading			
*Relates material read to prior knowledge (e.g. "I read another story about a fish, but it had magic powers.")			
*Recognizes base words, ending, and compound words in the meaningful context of a story			
*Self corrects when reading (i.e. when reading a story and something does not make sense, or does not sound like language)			

WRITING

	First Noticed	Developing	Independent
(Motivational)			
*Chooses to spend time independently with writing			
*Discusses writing with teacher and peers (e.g. conferencing, seeking feedback and so on)			
*Uses ideas and information from personal experiences			
(Conventions of Print)			
*Writes letters of the alphabet with conventional formation and directionality			
*Spells a number of familiar words accurately and resorts actively to invented spelling when in doubt			
*Demonstrates an inventory of sight words including a personal vocabulary of names and interest words, and a basic vocabulary of common verbs, auxiliaries, conjunctions and prepositions			
(Linguistic)			
*Writes in several genres (e.g. stories based on personal experiences, fiction, narrative, lists, notes, labels, jokes and so on)			
*Attempts to have writing make sense (e.g. focussing on a topic, completing a story with a beginning, middle and end, and so on)			
*Revises by making changes (e.g. omitting or adding information, changing the sequence, and so on			

Fluent Literacy-In this stage the child reads and writes appropriate material with ease and understanding (Nova Scotia). The child now integrates meaning, language, and print cues in an effortless, automatic way. The child increases in confidence and competence as a reader and writer adjusting to varying text difficulties and styles. Children generally enter this stage sometime after grade two.

READING

	First Noticed	Developing	Independent
(Motivational)			
*Expresses a desire to own or borrow books			
*Recommends books or stories to other people			
*Keeps a book close by to be read in spare moments			
*Chooses books at an independent reading level			
*Develops preferences for different genres and for specific authors and illustrators			
(Listening)			
*Listens for increasingly longer times to stories read aloud			
*Listens to stories without interrupting and takes turns in responding			
(Conventions of Print)			
*Understands more complex punctuation during story reading (e.g. quotation marks, period after abbreviation and so on)			
*Continues building on knowledge of sight words			
(Linguistic)			
*Uses all cueing systems in a balanced and integrated way when working out unknown words in a story (e.g. context, picture, and letter/sound cues)			
*Self corrects when reading			
*Uses a variety of strategies when in difficulty (e.g. reads on to the end of the sentence, starts sentence again [the re-run strategy], substitutes a word that makes sense for an unknown word and reads on, and so on			
*Rereads for additional information, clarification, or pleasure			
*Reads familiar material aloud expressively to enhance meaning			

WRITING

	First Noticed	Developing	Independent
(Motivational)			
*Confidently chooses to write in more sophisticated genres (see below)			
*Independently chooses to write on self-selected topics			
*Critically evaluates own writing in various conference settings (e.g. with teachers, peers, and self)			
(Conventions of Print)			
*Spells using growing knowledge of sound/symbol relationships and structural analysis			
*Finds own spelling errors and self corrects			
*Capitalizes --first word of sentence --names of days and months --I --proper nouns --addresses			
*Uses appropriate punctuation --periods, commas, exclamation mark, question mark --periods after initials --apostrophe in contractions --begins to use quotation marks			
(Linguistic)			
*Produces various types of writing including stories, poems, letters and notes, simple reports and summaries			
*Produces writing with a beginning, middle and end			
*Develops paragraphs with logical statements and sequence of ideas			
*Develops awareness of audience			
*Revises based on conferences with peers and teachers and well as self-evaluation			
*Uses the elements of good style (e.g. strong verbs, clarity, rich detail and so on)			

WRITING ANALYSIS *

Title of Piece _____

Child's Name _____ **Grade** _____

Date _____

CHALLENGES	**INFORMATION & STRATEGIES USED**

CHOOSING TOPIC

Procedures which lead to choice. "Ownership"

PROVIDING INFORMATION

Drawing/writing - relationship between the two. Message retrieved, details information.

WRITING CONVENTIONALLY

Evidence of sound/letter relationbships, spelling, syntax, letter formation, directionality.

ORGANIZING THE WRITING

Evidence of structure, sequencing. links between thoughts. Beginnings/endings.

PROVIDING A FOCUS

Clear main idea. Theme/moral sustained

WRITING IT THE BEST WAY

Style. Effort to add excitement, humor, mood, action, feeling, emphasis.

**developed by Mike Dilena, E.L.I.C., Victoria, Australia*

DEVELOPMENTAL SPELLING

Names of children in class	readable letter forms randomly placed on page	phonetically appropriate initial consonants	phonetically appropriate terminal consonants	phonetically appropriate median consonants	addition of vowels as space-holders	beginnings of conventional spelling

EVALUATION MATRIX: characteristics of learners

Name_____
Date_____

Comment on occasions when any of the characteristics listed below were evident--in visual art, language arts, science, social studies, math, music, physical education or elsewhere.

	Comments
creativity, initiative invention	
problem-solving	
self-correction	
collaboration with others	
decision-making	
evaluation:others' work	
personal style, preferences	
involvement	
risk-taking	
other	

STANDARD 1:
MATHEMATICS AS PROBLEM SOLVING

. use problem-solving approaches to investigate and understand mathematical content;

. formulate problems from everyday and mathematical situations;

. develop and apply strategies to solve a wide variety of problems;

. verify and interpret results with respect to the original problem;

. acquire confidence in using mathematics meaningfully.

STANDARD 2:
MATHEMATICS AS COMMUNICATION

In grades K-4, the study of mathematics should include numerous opportunities for communication so that students can --

. relate physical materials, pictures, and diagrams to mathematical ideas;

. reflect on and clarify their thinking about mathematical ideas and situations;

. relate their everyday language to mathematical language and symbols;

. realize that representing, discussing, reading, writing, and listening to mathematics are a vital part of learning and using mathematics

STANDARD 3:
MATHEMATICS AS REASONING

In grades K-4, the study of mathematics should emphasize reasoning so that students can --

. draw logical conclusions about mathematics;

. use models, known facts, properties, and relationships to explain their thinking;

. justify their answers and solution processes;

. use patterns and relationships to analyze mathematical situations;

. believe that mathematics makes sense.

STANDARD 4:
MATHEMATICAL CONNECTIONS

In grades K-4, the study of mathematics should include opportunities to make connections so that students can --

. link conceptual and procedural knowledge;

. relate various representations of concepts or procedures to one another;

. recognize relationships among different topics in mathematics;

. use mathematics in other curriculum areas;

. use mathematics in their daily lives.

STANDARD 5: ESTIMATION

In grades K-4, the curriculum should include estimation so students can --

. explore estimation strategies;

. recognize when an estimate is appropriate;

. determine the reasonableness of results;

. apply estimation in working with quantities, measurement, computation, and problem solving.

STANDARD 6:
NUMBER SENSE AND NUMERATION

In grades K-4, the mathematics curriculum should include whole number concepts and skills so that students can --

. construct number meanings through real-world experiences and the use of physical materials;

. understand our numeration system by relating counting, grouping, and place-value concepts;

. develop number sense;

. interpret the multiple uses of numbers encountered in the real world.

STANDARD 7:
CONCEPTS OF WHOLE NUMBER OPERATIONS

In grades K-4, the mathematics curriculum should include concepts of addition, subtraction, multiplication, and division of whole numbers so that students can --

- develop meaning for the operations by modeling and discussing a rich variety of problem situations;
- relate the mathematical language and symbolism of operations to problem situations and informal language;
- recognize that a wide variety of problem structures can be represented by a single operation;
- develop operation sense.

STANDARD 8:
WHOLE NUMBER COMPUTATION

- model, explain, and develop reasonable proficiency with basic facts and algorithms;
- use a variety of mental computation and estimation techniques;
- use calculators in appropriate computation and estimation techniques;
- select and use computation techniques appropriate to specific problems and determine whether the results are reasonable.

STANDARD 9:
GEOMETRY AND SPATIAL SENSE

In grades K-4, the mathematics curriculum should include two- and three-dimensional geometry so that students can --

- describe, model, draw, and classify shapes;
- investigate and predict the results of combining, subdividing and changing shapes;
- develop spatial sense;
- relate geometric ideas to number and measurement ideas;
- recognize and appreciate geometry in their world.

STANDARD 10: MEASUREMENT

In grades K-4, the mathematics curriculum should include measurement so that students can --

. understand the attributes of length, capacity, weight, area, volume, time, temperature, and angle;

. develop the process of measuring and concepts related to units of measurement;

. make and use estimates of measurement;

. make and use measurements in problem and everyday situations.

STANDARD 11: STATISTICS AND PROBABILITY

In grades K-4, the mathematics curriculum should include experiences with data analysis and probability so that students can --

. collect, organize, and describe data;

. construct, read, and interpret displays of data;

. formulate and solve problems that involve collecting and analyzing data;

. explore concepts of chance.

STANDARD 12: FRACTIONS AND DECIMALS

In grades K-4, the mathematics curriculum should include fractions and decimals so that students can --

. develop concepts of fractions, mixed numbers, and decimals;

. develop number sense for fractions and decimals;

. use models to relate fractions to decimals and to find equivalent fractions;

. use models to explore operations on fractions and decimals;

. apply fractions and decimals to problem situations.

STANDARD 13: PATTERNS AND RELATIONSHIPS

In grades K-4, the mathematics curriculum should include the study of patterns and relationships so that student can --

- recognize, describe, extend, and create a wide variety of patterns;
- represent and describe mathematical relationships;
- explore the use of variables and open sentences to express relationships.

Interviews/Conferences: Parents and Students

Parent Conferences

Purpose

The purpose of scheduled conferences between parent(s) and teacher is to encourage a two-way communication between home and school: to let parent(s) share their knowledge of the child, their observations and concerns, hopes and expectations; also to give the teacher an opportunity to inform parents about their child's in-school life. Additional informal conversations between parents and teachers can help establish a sense of trust and ongoing collaboration in support of the student.

Implementation

Conferences with parents or caretakers are of two kinds: in the first conference in the fall, the teacher finds out useful information about the child at home: how many siblings, how much television, interests and experiences; she also shares the first collected work of the year. During the second conferences in the spring, the teacher can review with the parents the child's work folder. Further conferences may be arranged as needed.

Besides scheduled conferences, other ways to communicate with parents may also provide useful information: telephone calls, notes to and from home, informal conversations, interviews/surveys, parent meetings and opportunities to review the child's ongoing collection of work.

Student Conferences

Purpose

The primary purpose of conferences between teachers and students is to help the student reflect on and take increasing responsibility for his/her own learning. A secondary purpose is to help the teacher plan instruction.

Implementation

Child conferences can be scheduled or spontaneous, formal or informal. It is advisable to take notes, however, as information of this kind is easily forgotten.

The forms that follow are for you to use if you find them helpful. They are not in any way intended to substitute for forms that you may have already developed. [We have included an example of a teacher/child conference in Spanish.]

PARENT/CARETAKER INFORMATION FORM

Family

Who are the important people in your child's life?

If there are any special occasions and/or daily routines that are important in your family, please describe them.

Language

What language(s) does your child speak?

Do you speak any language other than English at home? Are there any other languages your child often hears?

Child as Learner

Does your child have favorite books?

Do you or someone in your family and your child read together? How often?

What does your child like to do at home? (draw, write, favorite toy, TV program, games, friends, siblings)

What does your child enjoy most in school?

Do you help your child with homework?

Other comments?

COMMUNICATIONS WITH PARENTS

Student's Name _____

Home Phone _____

Date _____

_____

Date____

_____

Date____

_____

Date____

_____

Date____

_____

Date_____

_____

Date____

_____

Date____

_____

Date____

Modelo de Entrevista con el Niño(a)

Febrero 14, 1991
Cambridge, MA

1. Dime algunas actividades, trabajo que tú haces en la escuela y tú encuentras que son fáciles.
El carro es fácil para mi - dibujos canos. Dibujos una casa es fácil

2. Dime algunas actividades, trabajo que tu haces en la escuela y tú encuentras que son difíciles.
Trabajar en los bloques porque se me caen. Es difícil trabajar con los Cuisenaire stick. Poner los palitos por orden de cola.

3. Dime los nombres de tus amigos.
1. Carlos Ulisa
2. Adriel
3. Julio
4. Kenny
5. Jasmine

4. Si te dejaran escoger algún trabajo de la escuela, cuál tú escogerías? Por qué?
Puzzle
toys porque tienen plantas. El cano puede caminar.

5. Qué partes de la escuela te gusta más?
1. Gym
2. Recreo
3. Cafeteria

6. Dime algo de la escuela que te molesta.
1. hacer la tarea. No me gusta hacer la tarea

7 ¿Que haces cuando estás enojado, molesto?
1. Decir a la maestra
3. Llora.

8. De las cosas que haces en la escuela, ¿cuales te hacen sentir importante?
1. Escribir y enseñar a los compañeritos
2. Leer los numeros

9. Dime algo que te gusta repetir o hacer que has visto en las escuela, algo que tú has aprendido.
Me gusta leer, escribir, manejar caños de camera.

Courtesy Maria Castro

Modelo de Entrevista con el Nino(a)

Febrero 14, 1991
Cambridge, MA

1. Dime algunas actividades, trabajo que tu haces en la escuela y tu encuentras que son faciles.

2. Dime algunas actividades, trabajo que tu haces en la escuela y tu encuentras que son dificiles.

3. Dime los nombres de tus amigos.

4. Si te dejaran escoger algun trabajo de la escuela, cual tu escogerias? Por que?

5. Que partes de la escuela te gusta mas?

6. Dime algo de la escuela que te molesta.

7. Que haces cuando estas enojado, molesto?

8. De las cosas que haces en la escuela, cuales te hacen sentir importante?

9. Dime algo que te gusta repetir o hacer que has visto en las escuela, algo que tu has aprendido.

Courtesy Maria Castro

STUDENT INTERVIEW

Date_____

Name_____ Grade____ Teacher_____

1. What are some things that are easy for you at school?

2. What are some things that are hard for you at school?

3. What are your favorite things to do in school?

4. On what kinds of work or activity would you like to spend more time?

5. What are the kinds things you don't like in school?

6. Of all the things you have done at school, what makes you the most proud?

7. Is there something particular you're glad you learned?

Adapted by Jim St. Clair from the Cambridge, MA Follow-Through Program

READING INTERVIEW

Name_____ grade____ Date_____

1. When you are reading and come to something you don't know, what do you do?

   Do you ever do anything else?

2. Who is a good reader you know?

3. What makes him/her a good reader?

4. Do you think he/she ever comes to something he/she doesn't know?

5. If so, what do you think he/she does?

6. If you know someone who is having trouble reading, how would you help that person?

7. How did you learn to read?

8. Do you think you are a good reader? Why or why not?

9. Do you like to read?

   If you do like to read, what kind of stories or books?

10. When do you read?

Adapted from Reading Miscue Inventory and Alternative Procedures, Yetta M Goodman, Dorothy J. Watson & Carolyn L. Burke.

WRITING INTERVIEW

Name_____

Date _____

1. What does someone have to do in order to be a good writer?

2. What makes a piece of writing really good?

3. What is the best piece you've written this year?

   What makes this piece the best?

   Are there places in the piece that are especially good? Where are they? What makes you think these are especially good sections?

4. Could you make this piece even better? How?

5. Of all the kids in your class, which one writes in a way you especially like?

   What makes you like his or her way of writing?

6. Of all the authors you have read, which one writes in a way you especially like?

   What makes you like his or her writing?

7. What do you think would make your writing even better?

   What are the strengths of your writing? The weaknesses?

Adapted by Ben Forbes from "Making the grade: evaluating writing in conferences." Nancie Atwell, in Understanding writing. T. Newkirk & N. Atwell, eds. and "Process and evaluation conferences: teach the writer, not the writing," in Art of teaching writing. Lucy Calkins. Portsmouth, NH: Heinemann.

Assessment Tasks and Instruments

Purpose

The primary reason for formal assessment tasks is to find out what each child knows and can do in a specific content area on a certain date. If formal assessment tasks are given twice a year, they provide a useful picture of progress over time and enable teachers to match learning experiences to individual needs. When used in conjunction with collections of work and teacher- and child-kept records, assessment tasks add another dimension to understanding of the child.

All assessment tasks should be designed to allow children to use their knowledge and problem-solving skills in context (e.g. the use of a variety of strategies while reading an actual text or problem-solving strategies while working out a math problem).

Implementation

The frequency with which a teacher carries out any of these formal assessments will depend on his/her need for information about a particular child. Some teachers may want baseline data on all the children in the class at the beginning of the year followed by periodic checks throughout the year. Other teachers may need specific information to plan an appropriate program for a child who is experiencing difficulty. The following schedule can be adapted to the particular situation and need for information.

What	As Appropriate
1. Emergent Reading Interview	Twice a year (kindergarten/ 5-6 year-olds)
2. Oral Reading Appraisal: Modified Miscue Analysis	Three times a year or as needed (grade 1-3/6-8 year-olds)
3. Word Dictation	Twice a year (grade 1-2/6-7 year-olds)
4. Math Assessment	Twice a year (grade 3/8-9 year-olds)

Directions follow for administering an Emergent Literacy Interview, Oral Reading Modified Miscue Analysis, Word Dictation and various Math Assessments.

Note: Directions for administering Running Records, a useful alternative to the Oral Reading Appraisal, can be found in Marie Clay (1993) The Observational Survey, Portsmouth, NH: Heinemann.

PROTOCOL FOR EMERGENT READING INTERVIEW

This interview is appropriate for kindergarten and some grade one children. It is designed for "emergent readers" - that is, children who have some sense of story and of how print is related to spoken language but are not yet able to "read" unfamiliar texts.

Need: tape recorder (optional), two index cards, extra paper, interview form (see following two pages). Also, a selection of books should be available - books at about the right comprehension and interest level for the child being interviewed.

Help the child choose a "favorite book" from the classroom collection. A story book is preferable to an informational one - Goldilocks rather than All about Dinosaurs. Be sure that the child is familiar with the book he or she has chosen, by asking questions about the selection. Then invite the child to come with you to relatively quiet place where you can both sit comfortably and not be interrupted.

After you and child are seated (and, if you are recording the session, the tape recorder has been turned on) begin looking together at the book: first look at the cover, then discuss in general terms what the story is about. Example:

> This book is about a mouse and it's called 'Whose mouse are you?' And there's the picture of the mouse on the cover, looking out of his hole. Do you see? Why don't you open it up now and show me where I should begin reading the story? [5]

Begin reading, using lots of expression and stopping and intervals to elicit contributions from the child.

Text	Possible running comments
'Whose mouse are you?'	He looks really sad, doesn't he?
'Nobody's mouse.'	Why do you think he's so sad?
'Where is your mother?'	Where do you think she can be?
'Inside the cat.'	Oh dear!
'Where is your father?'	Do you remember where he is?
'Caught in a trap.'	Oh, too bad! Poor little mouse!
.....	.....etc.

As you continue reading, ask the child questions - about what she thinks is happening and is going to happen. If she is willing to try, see if she will actually tell the story as you together turn the pages. Note whether the child refers to the pictures for clues to the story, whether she seems at all interested in the print. See if she can show you, pointing with her finger, where you begin reading a page, which way you go then. See if she points to words as you read. Does

---

[5] Whose mouse are you? by Robert Kraus. New York: the Macmillan Company, 1970.

she seem to be following the story, enjoying it? Test out her ability to predict words, ends of sentences, continuation of the story pattern. You can use the Emergent Interview Scoring form as a guide.

After finishing the book (and turning off the tape recorder if you have been using one), go back to the text and see if the child can identify "one letter" and "one word". Put the two index cards down on a page so there are a few words left showing between them:

> I'm putting these two pieces of paper down here. Let's see if you can move them together, very slowly, until there is just <u>one</u> letter showing.

Then repeat for "one word."

> Now let's see if you can move them together until there is just <u>one</u> word showing.

Also:

> Can you show me the beginning of this word (pointing to whole word)?
>
> Do you know the names of any of the letters? How they sound?
>
> Did you know (recognize) any words in this book? Show me which ones.

Before returning the child to the group, you might want to ask a few additional informal questions - whether the child likes books, what kinds, is she read to at home, how much TV she watches, etc. Add any other questions that seem relevant to you or which come up naturally.

Fill out Emergent Reading Interview form (following pages). Comments can include observations on child's attitude during interview, apparent involvement in story, delight, lack of interest, dislike of books and reading - and any other noteworthy remarks or reactions.

If you recorded the session, be sure to label tape with the child's name, the date and the name of the interviewer (your name).

Note: It may be difficult to conduct an Emergent Reading Interview for the first time, just from these directions. You might want try a few practice sessions, possibly with older children. Or observe someone administering the instrument, "Concepts about Print," part of Marie Clay's "Observational Survey" (see reference list).

EMERGENT READING INTERVIEW

Child's Name Cesar

Grade 1st-Kindergarten School Longfellow Date 2-7-97

Interviewer _____ Title Bilingual-Kindergarten Teacher

1. Will tell story of familiar text, turning pages
Cesar primero escogió Pinta, Gregorita, pero le resultó difícil. Así que decidió escoger: Los tres cochinitos

2. Is able to follow plot, sequences while being read to
Con una fuerte confianza en sí mismo Cesar pudo seguir la secuencia de la narración. Utilizaba las ilustraciones para derivar el contenido del cuento.
With a strong self-confidence Cesar was able to follow very well the sequences of the story. He used the illustrations to figure out the words

3. Knows directional conventions: left/right, top/bottom
Cesar domina muy bien los principios de dirección en la lectura
Cesar knows very well directional Conventions

4. Can predict words, phrases while being read to
Mirando fijamente el texto y las ilustraciones Cesar anticipaba las palabras sin ninguna dificultad
looking carefully at Print and Pictures, was easy for Cesar Predict words phrases with one to one correspondence

5. Knows story comes from print (as opposed to pictures)
Aún cuando Cesar depende de las ilustraciones para seguir la trama del cuento, Cesar conoce que la narración se encuentra en el texto impreso.
Even though Cesar depend on pictures, use in order to follow the plot, He knows very well that the story comes from Print.

6. Understands print entities ("Where does word begin? End? Show me one letter.")
Cesar demuestra un gran dominio en los Principios de lectura. Conoce donde comienza y termina una palabra.
Cesar is very aware of Conventions of Print. He Knows where does a word begin and End. In a smooth way, with a strong self confidence Cesar knows to point-out a word, phrases and a letter.

7. Knows some letter sounds
Sabe pronunciar decir los sonidos de algunas letras.

8. Can recognize some words
Puede reconocer muchas palabras y algunas sabe

He can recognize several words from the story. He can sound-out some words

9. Can sound out some words
Cesar conoce muy bien las letras del Alfabeto en español.
Cesar knows very well the Spanish Alphabet. He enjoys

Comments on interview:

Cesar disfruta mucho leyendo libros. El esta muy familiarizado con muchos de los libros en el salón, los conoce de memoria como: Los seis deseos de una pirata, Quién será mi mamá, Los Bribones, Pinta Pinta Gregorita, Los tres cochinitos y otros. Cesar puede ser considerado como un lector inicial.

Cesar delights in book. He has some favorites in the classroom, which he has memorized very well as: "Los seis deseos de una pirata, Quién será mi mamá, Los Bribones, Pinta, Pinta Gregorita, Los tres cochinitos etc. He is an emergent Reader. It's so sad that he does not have a learning support in reading writing in his home.

EMERGENT READING INTERVIEW

Child's Name _____ Grade _____

School _____

Interviewer _____ Date _____

	YES	MAYBE	NO/NOT ENOUGH INFO
1. Will tell story of familiar text, turning pages			
2. Is able to follow plot, sequences while being read to			
3. Knows directional conventions: left/right, top bottom			
4. Can predict words, phrases while being read to			
5. Knows story comes from print (as opposed to pictures)			
6. Understands print entities ("Where does word begin? End? Show me one letter.")			
7. Knows some letter sounds			
8. Can recognize some words			
9. Can sound out some words			

Comments on interview:

MODIFIED MISCUE ANALYSIS:

PROTOCOL FOR ORAL READING TAPES

1. Have a range of loosely graded stories with accompanying texts, score sheets (optional). Set up tape recorder, put in tape, make sure it works.

2. Explain to child you're going to tape reading, and s/he should select a favorite story to read aloud on tape.

3. Have child read aloud a few pages of favorite story. Estimate reading level of child - that is, "solid" or "comfortable" reading rather than the highest potential.

4. Show child a selection of stories at this level, reading out the titles. Say something like, "Now I want you to pick one of these stories - one that's not too hard and not too easy."

5. Explain that you will ask him/her to tell the story to you after reading. Start tape. Ask child to begin. Follow along on your text

6. If the child reads fluently and makes no miscues (deviations from text) in the first few paragraphs, suggest a more challenging story. If the child makes an average of more than one miscue in twenty - if the story seems too difficult - suggest an easier one.

7. Interventions: rare! However, if the child gets absolutely stuck, after a few minutes, suggest, "try that again" from the beginning of the sentence, or suggest that he skip the word and go on. If child seems totally blocked, becomes rattled, tell the word and mark it on your text as a miscue.

8. At the end of the reading, ask the child to tell what s/he remembers about the story. After spontaneous retell, you may ask open-ended questions like, "and do you remember anyone else?" and "did anything else happen?" and "if you were going to tell this story to someone else, can you say what it's about in just a few sentences." The child can be allowed to look back at text to refresh memory. Turn off the tape recorder.

9. Be sure to label tape: Child's name, date, title of both favorite text and recorded text. Also name of child and date on tape case. Staple score sheet to text.

PROTOCOL FOR RETELLING

1. Tell the child before he/she begins the reading that you're going to ask her to tell what she remembers about the story when she finishes it.

2. When the child has finished reading, ask her to tell you the story in her own words.

3. On the back of the miscue recording sheet, jot down what the child says. Although you may make encouraging noises like "M-m-m-m," do not interrupt the spontaneous retelling until she is finished.

4. When the child has come to an end of her story, you may elicit more detail and information in an open-ended manner, being careful not to say more than has been given you in spontaneous retelling. Children often know a great deal more about the story than they at first say. Your questions might include:

   a. Do you remember anyone else in the story?
   b. What do you remember about them?
   c. Do you remember anything else that happened?
   d. Where did the story take place?
   e. If you were going to tell this story to someone else, and you wanted to tell what it was about in just a few sentences - in a nutshell - what would you say?

Note: It is not necessary for the child to close the book or put away the text in the retelling. This is not a test of memory. We want to find out how well the child has <u>understood</u> the story.

CODING THE MISCUES

Code the miscues in the margin. Any systematic markings are acceptable. The following are the ones we use.

✓ - meaningful miscue
✗ - meaningless miscue
C - self-correction

1. Substitutions
   Write the substitution over the text word and count as one.
   party
   They were very pretty monsters

2. Omissions
   (circle) the word/phrase/line and count as one.

   Omission of a whole page: count as one and subtract the word count for that page from the total running word for the selection.

3. Insertions
   Mark with a carat ^ in the text and count as one
   WIDE
   ..in the ^whole

4. Reversals

   said she count as one

5. Repeated miscues

   Proper names: Mosi/Schenectady count the miscue once
   Other:
   identical: ship/sheep (over and over) count once
   different: sheep/ship, sheep/shape, ship/shop count each time

6. Self-corrections
   Indicate self corrections in the text
   C said
   Clyde saw

   If there is a rerun, mark that in the text
   R white
   for a few days

   Reruns are an important strategy for confirming meaning, so the coder needs to know whether the reader said
   C wide
   in the whole world or

   wide
   in the whole ^world

ORAL READING APPRAISAL FORM

Student _____ Date of birth _____

Grade _____ Teacher _____ School _____

Date of reading _____ Favorite book read _____

Graded text read _____ Level _____

scores

Accuracy Rate: $\frac{\text{total words - total miscues + self-corrections}}{\text{total words}}$ ____

Meaningful Miscue Rate:

a) miscues supportive of meaning ____
b) total number miscues ___

$\frac{a}{b} =$ ____

Self-Correction Rate:

a) total self-corrections ___
b) total miscues ___

$\frac{a}{b} =$ ____

Comprehension:

a) fragmentary: 1
b) partial: 2
c) fairly complete: 3
d) full and complete: 4

a) ____
b) ____
c) ____
d) ____

Comments:

WORD DICTATION

Children's progress in associating sounds with print - that is, their increasing control over graphophonics - can be assessed through single-word dictation. A list of words containing most of the common sounds, such as the one below, should be prepared, each word embedded in a meaningful context.

Before the dictation, the teacher instructs the children to "Write the words as well as you can that I am going to say out loud. Listen to the sounds they make. Don't worry about getting the spelling right." The teacher says the first underlined word, loudly and clearly; then repeats the word, still emphasizing it, within the context of the whole sentence.

The children should be given plenty of time to think or ask questions before the teacher goes on to the next sentence. The sentences can be repeated as often as necessary with the underlined words always clearly enunciated and emphasized.

1. Baby. The baby is in the cradle.

2. Car. The car is going down the road.

3. Desk. The teacher's desk is in the front of the classroom.

4. Forget. I forget the name of that flower.

5. Goat. There is only one goat in the shed.

6. Help. Please help me tie my shoe.

7. Joking. I was just joking.

8. Man. That man is my father.

9. Ball. The ball is round.

10. Awake. Are you still awake?

11. Time. What time is it?

12. Stop. It is time to stop.

SCORING THE DICTATION

The dictation can be scored by adapting the Developmental Spelling matrix (page 54). The level for each of the twelve words should be filled in. The level numbers are added up, the sum then divided by 12 to give the score. The score places the student on an average level. The levels, although sequential, do not correspond to grades: grade one children usually begin at level 6.

Name of Child _____

Date _____

Score: total of levels $\frac{\quad}{12}$ ---

	level 1	level 2	level 3	level 4	level 5	level 6
	readable letter forms randomly placed on page	phonetically appropriate initial consonants	phonetically appropriate terminal consonants	phonetically appropriate median consonants	addition of vowels as space-holders	beginnings of conventional spelling
1. baby						
2. car						
3. desk						
4. forget						
5. goat						
6. help						
7. joking						
8. man						
9. round						
10. awake						
11. time						
12. stop						

MATH: BENCHMARKS AND EXPECTATIONS (work in progress)

The field of math comprises a complex array of interrelated sub-topics. We have divided the field, for practical purposes, into nine sub-topics or areas for the primary grades: 1) Measurement, 2) Patterns & Relationships, 3) Steps toward Algebra, 4) Probability & Statistics, 5) Graphs, 6) Estimation, 7) Shapes and Perspective, 8) Number & the Decimal System and 9) Arithmetic, 10) Fractions, Decimals and Percentages.

Although these sub-topics continue into the upper grades, a start, no matter how rudimentary, should be made in the first four years of schooling. Under each sub-topic, age- or grade-related expectations can be specified and also exemplified through concrete tasks. The tasks are useful both as reference points and as potential assessment tools.

The professional standards laid out by the National Council of Teachers of Mathematics should be embedded in the expectations (sometimes called "benchmarks") and demonstrated in the tasks themselves. Thus math learning, as much as possible, should involve higher level thinking and connections to real life purposes.

Since this is still a work in progress, we will suggest only one benchmark in each area along with a related task, to give the reader a general idea of how benchmarks might be used. The grade levels are only suggested here. Each school or district will need to establish its own expectations depending on what is taught, when and how.

1) Measurement (grade one)

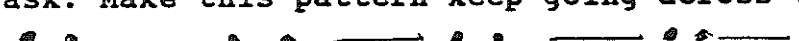
Benchmark: Students should be able to measure length in feet (or alternatively, meters) with a standard measuring stick or ruler.

Task: Work with a partner. Make a mark on the wall even with the top of your head. Now figure out about how tall you are.

2) Patterns and Relationships (kindergarten)

Benchmark: Students should be able to perceive and continue a visual pattern of three elements

Task: Make this pattern keep going across the page.



3) Steps towards Algebra (grade three)

Benchmark: Students should understand and be able to use the concept of equations.

Task: Fill in the box: $4 + \square = 6 + 3$

4) Probability and Statistics (grade three)

Benchmark: Students should be able to apply simple principles of probability to everyday life.

Task: How likely (or probable) do you think it is that it will rain tomorrow? Can you write that likelihood (probability) as a percentage?

5) Graphs (grade two)

Benchmark: Students should understand and be able to create simple graphs to represent information.

Task: Make a bar graph to show some kind of information about your class--their favorite TV programs, months in which they were born, number of children in the family--or some other idea you might have.

6) Estimation (grade two)

Benchmark: Students should be able to estimate quantities in familiar real-life situations.

Task: About how much do you think a horse might weigh?

7) Shapes & Perspective (grade one)

Benchmark: Students should recognize, name, and be able to describe four basic regular shapes - square, triangle, rectangle, circle.

Task: What shapes can you see in your classroom? Try to find at least four. Draw and label them.

8) Number and the Decimal System (grade two)

Benchmark: Students should understand and be able to use pennies, nickels, dimes, quarters and dollars

Task: What different combinations of coins could add up to fifty-five cents?

9) Arithmetic (grade one)

Benchmark: Students should be able to add numbers up to a total of 10.

Task: How many different numbers can you add together to make 10? Write them down.

10) Fractions and Decimals (grade three)

Benchmark: Students should understand and be able to use simple fractions.

Task: About what fraction of each day (24 hours) do you spend sleeping? Or watching TV? Or eating?

CHAPTER THREE: DOCUMENTATION REVIEW/STUDENT PROFILE

Documentation Review

Purpose

Documentation for each student includes both the Child's Records and Teacher's Records. At least twice a year (although more often if possible)--usually before marking periods or parent conferences--these collections are reviewed together and summarized--in oral form, for parent or child conferences or in written form for reports (student "Profiles").

Implementation

The Child's Records--portfolios of work and self-assessments--are reviewed by both student and teacher. Children from kindergarten up should be able to go through their own work collected over a period of time (a month, marking period, or three-month cycle) and select those examples they particularly like and would like to have remain for the balance of the year in their folders. It is a good idea, at this point, to have students comment on their own work, particularly on the samples they have selected to remain in school (see forms in Part I, under self-assessment; also section following on Archives).

Reserve one double period for review of the work collected over the designated period of time.

> Students can work singly or in pairs.

> Students should go through their folders, putting red dot stickers, stars or check marks on six to ten pieces of preferred work--two each in writing, art, math and optional choices. Although many "portfolio assessment" systems specify choosing students' "best work," we're more interested in collections of routine work which for some reason the child him/herself values.

> Students should fill out self-evaluation forms

> Teacher and/or an assistant will review students' choices, negotiate any differences of opinion about students' selections. (The teacher can add some of her own choices to the selection if she wishes.)

> Students will make sure selected work is dated, clipped together and put at back of file.

> Students will take home remainder of the work from the period of collection.

The teacher reviews and makes notes on her own records--observations, inventories, conference notes and results of assessment tasks. She also gathers information--either written notes or verbal comments--from others who work professionally with the child.

Student Profile

Purpose

The Student Profile summarizes both the Student and Teacher Records. The Profile is useful as a permanent record of a child's learning characteristics and growth. It is of interest to teachers, parents, the building administrator and to the child him/herself.

Implementation

Student Profiles are based on review of the two collections of records, student's and teacher's and are illustrated with examples from both. The report is primarily descriptive--what the child knows and can do--written in everyday, non-technical language.

The summing up process itself may initially take an hour or so per student but, with experience, can be reduced to 30-40 minutes. The data (Teacher and Child Records) should be spread out on a table or other large cleared surface. The reporting form itself can serve as the organizing guide: under the heading of "Reading," for example, the teacher would review and, if necessary, make notes on: reading records and self-assessments by the student, the teacher's own observations plus conference notes, inventories and the results of assessment tasks; also comments by other teachers who work with the student.

This information is then integrated and summarized as brief written comments under the various headings. After editing, these comments become the substance of the report.*

The comments in the report--

1) should take into account both the particular characteristics of that child as learner and his/her progress in relation to "ordinary" or expected development

2) should be primarily descriptive rather than judgmental: what the child knows and can do

3) should be honest and direct: parents should recognize their own child, understand that the teacher's assessment of academic progress is responsible and based on close observation and concrete evidence. The evidence (portfolios and other documentation) should always be open and available to both students and parents.

Reporting forms currently in use vary widely--from very simple, judgmental statements and check lists ("excellent," "satisfactory," "needs improvement") to lengthy analyses of student social relationships, attitudes, behavior and learning.

---

* An explanation of "two perspectives" on children's learning will be found on page 99.

We will steer a middle road between the two--relatively brief reporting forms that still remain primarily descriptive.

We suggest that selected inventories, photocopies of work or any other information that might be of interest to parents can be stapled onto the summary sheets to give more depth and meaning to the statements without requiring additional work from the teacher. Again, teachers and schools should borrow ideas from the forms in this Handbook to develop their own forms, suited to their needs.

Further Information

For students in bilingual programs reports should be completed in the student's home language.

One copy of the Report should be filed in the school office. A second copy should be sent home with the child. The copy sent home should have two cover pages: a parent, other family member or advocate will sign and return the cover page-- with comments, if so desired.

Note: We have also included, at the end of the following section a description of The Portfolio Review, a group process designed for several members of a school faculty working together.[6]

---

[6] Another relevant and widely used method for collecting and summarizing qualitative data was developed in England: The Primary Language Record, available through Heinemann (POrtsmouth, NH). The PLR includes a Student Profile Summary of literacy learning.

STUDENT PROFILE

Name of child: Alex

Grade 2
February, 1993

LITERACY: READING & WRITING	
descriptive characteristics: higher level skills habits of mind	Alex loves to read, often chooses book corner or library for choice time. Interested in biographies of sports figures and realistic fiction. Writes slowly, somewhat disorganized.
developmental continuum	Large sight vocabulary, ability to "sound out" unfamiliar words; by context he figures out meaning. Handwriting difficult to read, scattered across page.
MATH/SCIENCE	
descriptive characteristics: higher level skills habits of mind	Intense interest in our baby zebra finches. Asked what he was doing "I'm trying to figure out the differences in their behavior now that the baby birds are out of the cage." Math: can explain strategies he is using, in words.
developmental continuum	Able to think symbolically, solve a wide range of math problems. "Automatic" recall of number combinations up to 10. Uses logical strategies for higher combinations.
ARTS	
descriptive characteristics: higher level skills habits of mind	Does some representational drawing. While he can become interested in building with scrounge materials he rarely chooses to involve himself at the art table. Enjoys working on dramatic productions with friends.
developmental continuum	His manual coordination is behind his large muscle coordination - shows up in drawing and handwriting.
GROUP WORK/INTEGRATED THEMES	
descriptive characteristics: higher level skills habits of mind	Although he generally prefers to work alone, he can work productively and enthusiastically with one or two close friends. Alex's additions at meeting time are interesting and extend the group's understanding of the topic.

Marty M. Oster (teacher)

STUDENT PROFILE Name of child_____

LITERACY: READING & WRITING

descriptive characteristics: higher level skills habits of mind developmental continuum	
MATH/SCIENCE	
descriptive characteristics: higher level skills habits of mind developmental continuum	
ARTS	
descriptive characteristics: higher level skills habits of mind developmental continuum	
GROUP WORK/INTEGRATED THEMES	
descriptive characteristics: higher level skills habits of mind	

Developed by Brenda Engel

STUDENT REPORT

Name _____
Grade ____
Date ____

Reading

Individual characteristics:

Developmental continuum:

Writing

Individual characteristics:

Developmental continuum:

Math

Individual characteristics:

Developmental continuum:

Art

Individual characteristics:

Developmental continuum:

Integrated Studies

Individual characteristics:

Developmental continuum:

Social Relationships/Group Membership

Individual characteristics:

Developmental continuum

Physical/Motor Skills

Individual characteristics:

Developmental continuum:

Further Comments

STUDENT REPORT

Name_____ Grade ___ Date____ Teacher _____

LANGUAGE ARTS

MATH

INTEGRATED STUDY

ARTS

SOCIAL RELATIONS/RESPONSIBILITY

FURTHER COMMENTS

MIDYEAR REPORT

Name: _____

Teacher: _____

Date: _____

comments

READING
satisfactory __
needs attention __

WRITING
satisfactory __
needs attention __

MATH
satisfactory __
needs attention __

SCIENCE
satisfactory __
needs attention __

ART
satisfactory __
needs attention __

SOCIAL STUDIES
satisfactory __
needs attention __

SOCIAL/EMOTIONAL
satisfactory __
needs attention __

PHYSICAL EDUCATION
satisfactory __
needs attention __

OTHER

Child's Name _____

Date of Birth _____ Date of review_____

Entrance age _____ Age as of June 92 _____

_____

Favorite Activities/Interests

_____

_____

_____

Transition into Kindergarten

_____

_____

_____

Social/Emotional Development

_____

_____

_____

_____

_____

Language and Literacy Development

_____

_____

_____

_____

_____

_____

Mathematical Skills

_____

_____

_____

Ability to attend in: small group/whole group/independently

Gross Motor

Fine Motor

Plans for next year

Recommended Goals

Parent/Guardian Signature _____

Teacher Signature _____

Portfolio Review

A Portfolio Review is a procedure for bringing a student's work to life. A Portfolio Review is a relatively formal process that focusses the insights and experiences of a group of colleagues on the work of a particular student. Typically, a portfolio review provides a holistic look at samples of the student's work across the curriculum. It includes a broad range of work, collected over time, utilizing a variety of mediums. Presented by a teacher who has worked closely with a student, the portfolio review offers a chance to spread the work out on a large table and to "see" the work with a fresh perspective. The presenting teacher may gain new insights from simply looking carefully at the work as a whole, but the major impact of a portfolio review comes from the opportunity to view the work in a supportive community.

The portfolio review paints a picture of the child as learner: his or her interests, enduring themes, preferences for mediums of expression, and kinds of intelligence. The uniqueness of the child stands out and his/her strengths, needs, and learning over time are clearly demonstrated. The portfolio review also offers a chance to view the student's work in the context of the goals and expectations of the classroom, school and district.

Purposes of the Portfolio Review

1) **To gain insight about a student's learning in order to more effectively meet his/her needs.**

2) **To reflect on the effectiveness of the curriculum and provide suggestions for refining curriculum content and process.**

3) **To consolidate thinking in preparation for a narrative report or for a conference with a student, parent or administrator.**

4) **To participate in a supportive professional community of learners to think together in some depth about education, about how children construct knowledge and engage with learning in school.**

The Portfolio Review was developed by Lynne Hall and Lynn Stuart and has been influenced by the thinking and writing of Patricia Carini and colleagues at the Prospect Center in North Bennington, Vermont.

Procedure for a Portfolio Review

Before the Portfolio Review

1. The classroom teacher (or other presenter) organizes the child's work to include:
   - 3 pieces of art
   - 3 writing samples - across genres, as appropriate
   - 3 math samples
   - 3 science, social studies, theme-related samples
   - 1 sample of a cooperative activity
   - Examples of child-kept records (e.g. list of books read, self-assessments)

The dated work should be spread out on a large surface so the individual pieces can be seen and examined.

2. The presenting teacher selects a Chair and a Scribe from among the participants in the Review. Participants agree on time limits for each of the activities in the Portfolio Review, which is approximately one hour. The Chair is responsible for keeping discussions to agreed-upon time limits, periodic summaries and for moving the group on to next steps. The Scribe is responsible for taking (legible) notes on the comments and discussion.

Procedure for a Portfolio Review

1. Examination of the work (10 minutes): Participants examine the collection of work on the table, then take seats in a semi-circular arrangement.

2. Background (10 minutes): Focussing on each content area, the presenting teacher describes the context in which the work was done (e.g. part of class project, child-initiated, choice, assigned).

3. Participant description (20 minutes): Members of the group take turns describing the work, i.e. what they see: range, characteristcis, themes and content, changes over time. Note: the comments should be descriptive - what is actually seen; as far as possible, they should not be evaluative or judgmental. This takes practice. The Chair can be responsible for seeing that the comments remain descriptive.

4. Summary by Chair (5 minutes): The Chair organizes and summarizes the participants' comments, trying to keep the "flavor" of the individual contributions.

5. Portrait of the child (5 minutes): The presenting teacher briefly describes the child's presence in the classroom: interests, style, common themes, strengths and needs.

6. Suggestions (10 minutes): The participants offer suggestions about what might be appropriate next steps for the child (e.g. curriculum activities, classroom structures, etc.)

7. Closure (5 minutes): The Chair briefly summarizes the suggestions. The Scribe's notes (including the groups final suggestions) are filed for future reference.

CHAPTER FOUR: ARCHIVE OF STUDENT WORK

Purpose

An archive houses folders for each student. An individual's archive folder contains selections of work from all areas of the curriculum with new work added at the end of each school year. Archive folders remain and accumulate in the school as visible records of students intellectual growth, widening interests and abilities. They represent the students' own records, available as documentation throughout the school years and turned over to each student as he or she leaves the institution, for whatever reason.

As documented history, archives serve to affirm the particular ways by which individuals construct their understanding and knowledge of the world. Where they have been established and maintained, archives have proven to be of extraordinary interest and meaning to students, teachers and parents.

Caveat: archives will be of little use unless--

> they are periodically reviewed--by students and teachers (see Planning Matrix, page 9)

> students are encouraged to reflect on the contents and play a central role in their selection

> students develop a sense of pride and ownership

> they are used by teachers for purposes of assessment and instruction

> parents are given opportunities to view and appreciate them

> they are kept in an orderly, systematic manner with papers dated and filed chronologically

Implementation

When: students and teachers can review archive material at the beginning of each new academic year or more often, if desirable. The archives can also be reviewed at parent meetings or exhibited during special occasions. Final additions should be made at the end of each school year in order to allow a broad basis for selection - a whole year's work.

How much: five papers from each cycle--representing such areas as art, literacy, integrated themes, math/science, self-assessments/other = total of fifteen pieces of work per year.

Although it may be tempting to keep more, in the long run the archive folder will become overextended and unwieldy if more than 15-20 papers are saved each academic year.

What: the final selection should be flexible, determined by the preferences of the student with the advice of the teacher. Papers from each of the five areas listed above don't need to be kept from each cycle; others can be added. The overall annual collection, however, should be balanced to represent the school curriculum.

How: the teacher should set up an individual conference with each student during the first six weeks of school in the fall. The specific purpose of the conference is to review the student's archive folder in order to note progress in learning, particular strengths and interests, learning style and character of the expressive work. Then plans can be made for the future: areas for concentration, subjects to be explored, and so on.

This kind of conference provides a valuable opportunity for collaborative planning between the teacher and student. It gives the teacher a way of getting to know and appreciate the students entering her class. It gives students a way to seriously participate in the planning for their own education.

The same process should be repeated during the last few weeks of school in order to review the year and select work to be kept permanently in the archive.

Alternative plan for whole-class review: the teacher should reserve a double period for archive review. If the folders are not housed in the classroom, the teacher can bring them in, in advance (with students' help). The folders are then distributed to their individual owners. Students review the contents, making notes on what they like, changes they can see in the work, ideas they might want to work on more in the future. The teacher circulates around the room, making notes and giving assistance where necessary (see previous section on Documentation Review.)

Where: a central archive can be built in one location or single cohort archives can be stored on carts that move from room to room (see pages 94 and 95 below). Each arrangement has advantages and disadvantages:

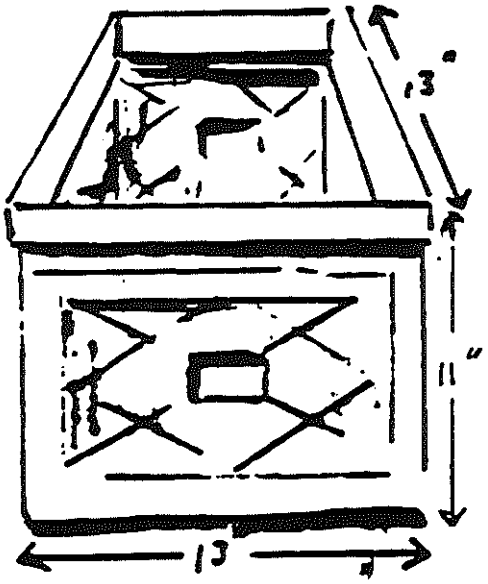
> Central archive: shelves assigned to each cohort can be built in the school office or in a spare closet. (Assigning a shelf to a cohort means the collection does not have to be moved as the group moves up through the grades; the cohort number--the year the group entered kindergarten--does not change.) Advantage: consistent maintenance--a member of the staff (a logical role for the assistant principal, if the school has one) can oversee the collection, making sure it

remains in order and available. Disadvantage: folders have to be brought to the classroom for review.

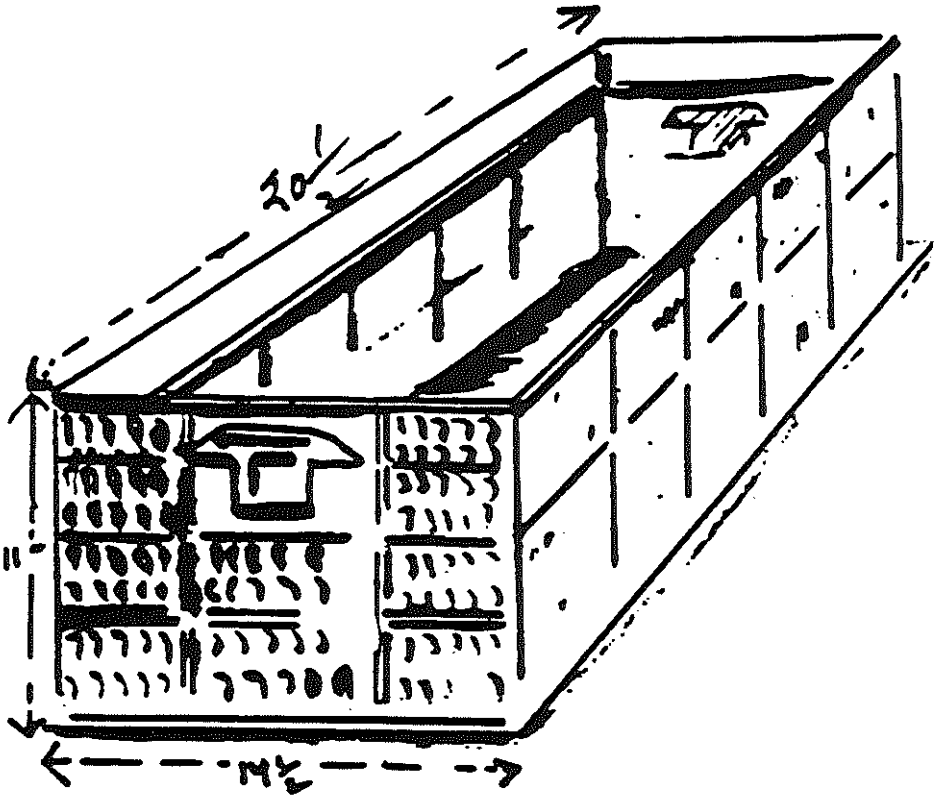
Ordinary file drawers, preferably legal size, can also be used to house an archive. Some works, however, particularly art from kindergarten and the early grades, may have to be folded to fit in. Expandable "sleeves" used in medical offices to store x-rays are well adapted for keeping children's work; they can be obtained from medical supply companies.

Carts: two-tier carts, commonly used in libraries are available from school supply companies. The actual folders can be kept in cartons or racks on the shelves. Advantage: mobility. Disadvantage: a place has to be found in the classroom or corridor where the cart can be conveniently "parked." It may be difficult to find protected space in the corridor or an appropriate location in a crowded classroom.

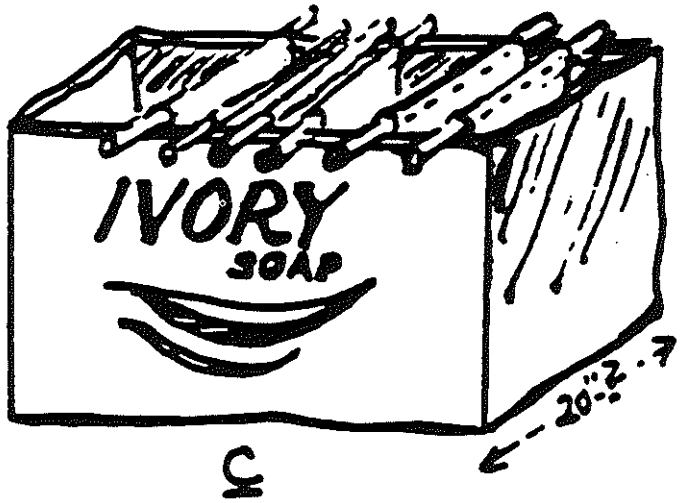
PORTFOLIO STORAGE



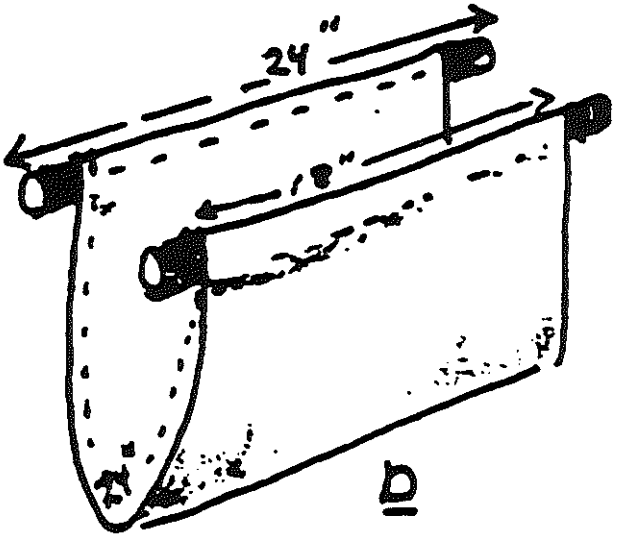
A



B

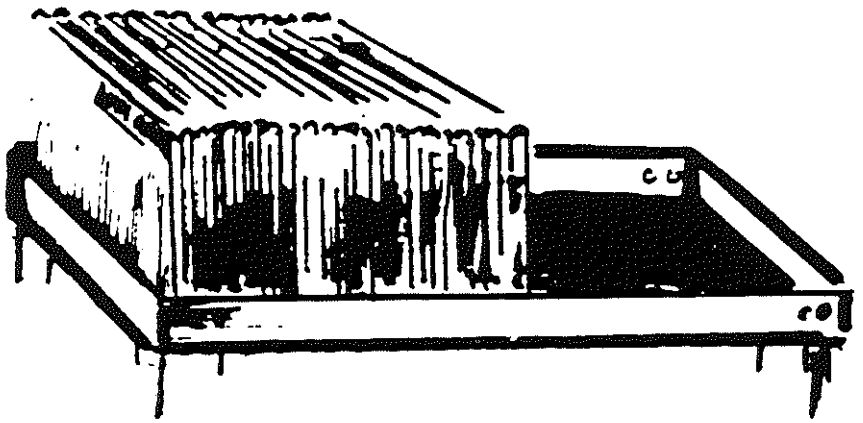


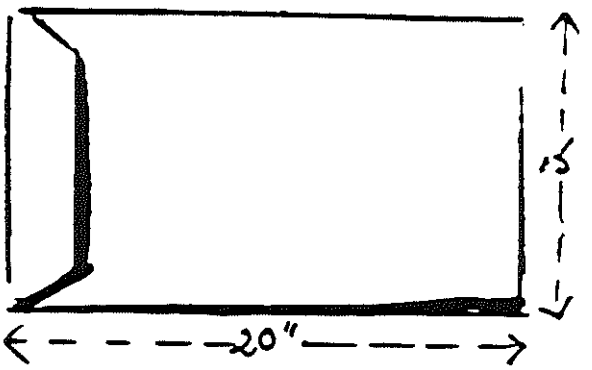
C



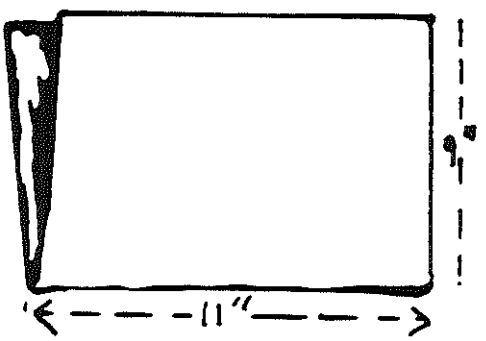
D

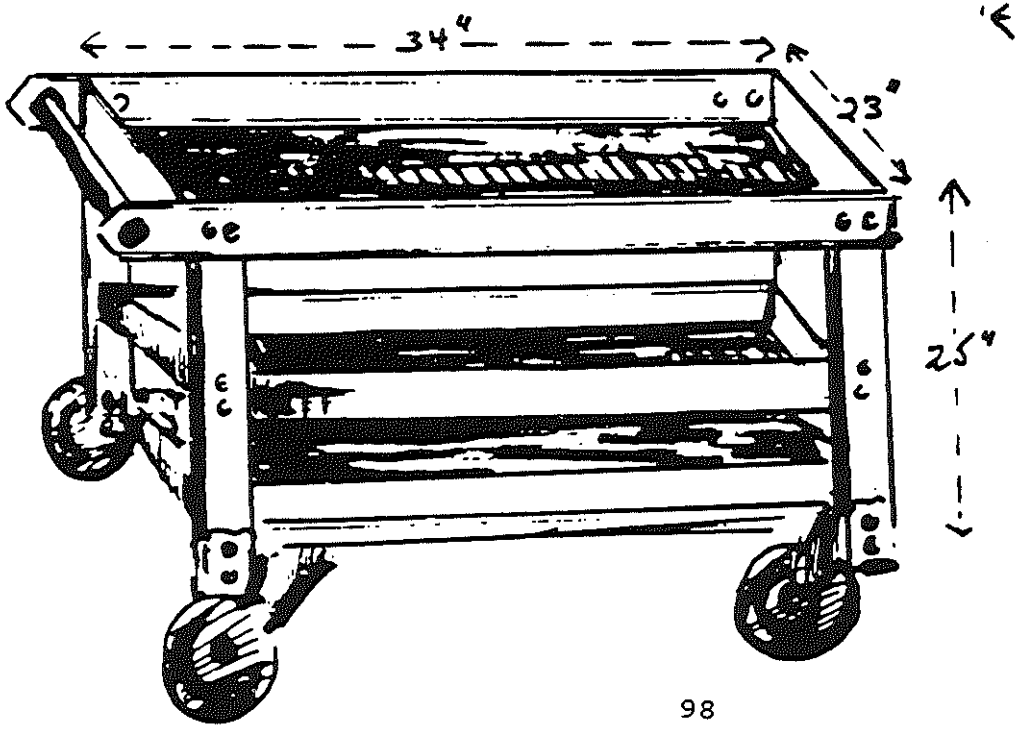
ARCHIVE STORAGE





25 envelopes = 1 foot





RBE

CHAPTER FIVE: RELEVANT ISSUES

Looking at Children's Work

In the Cambridge Documentation and Assessment Project, we have worked on ways of reporting that begin, not with forms, but with children and their work. Forms provide convenient ways of recording the perceptions of the observer or evaluator but they should not govern the content of those perceptions--acting like the tail wagging the dog. Overreliance on forms can narrow perceptions so that what is seen is only what appears as an item on a list. We know by now that the learning experience (or any other experience, for that matter) cannot be fully represented by listed behaviors: no matter how long, the list can't be inclusive. Too many aspects of human behavior are unforeseeable, unexpected, and unpredictable. The parts don't add up to the whole. Since the parts don't add up, don't give a full picture, the process itself becomes reductive: we look for qualities that are on the list, missing others which may be of utmost significance for a particular child.

For these reasons, check lists developed and used as a way of summarizing qualitative data--for reporting to parents and administrators--can end up by controlling the curriculum. Instead of "teaching to the test," we are in danger of "teaching to the check list." Check lists can be helpful for keeping track but are inadequate for describing a child's learning.

Humor is an obvious example of what is often missed. Humor and irony often characterize the creative writing of children in the middle elementary grades, yet humor is not recognized much of the time because it is not on the prescribed list. Other qualities missed can be equally subtle and elusive but also important: for example, habits of mind like invention, daring, and involvement, (see page 5 of Introduction). Without some kind of guide, however, it can be difficult for many teachers and most parents to articulate the meaning of direct, uninterpreted evidence like the work in the children's portfolios.

In addition, most parents, although they are interested in their children's habits of mind and the characteristics of their work, also urgently want to know how he or she "is doing." They want to know if their children are "measuring up," doing the kind of work expected of children in their age group, if they are progressing satisfactorily.

In order to meet these two needs--for a guide to looking at individual characteristics and a basis for measuring progress--we have developed the two "perspectives" outlined on the following pages. The first perspective, Descriptive Characteristics, is formulated as six inclusive groups of

descriptors, beginning with what is there, visible and obvious, and moving towards more interpretive, knowledge-based observation. The groups of descriptors can help observers organize and deepen their understanding of the idiosyncratic character of a particular child's work.

The second perspective, the Developmental Continuum, outlines developmental characteristics common to most children. The Continuum is intended to help teachers and parents see where a particular child (or group of children) is up to, in terms of ordinary development. By identifying age-related "benchmarks" in several areas of the curriculum, the Continuum can also help teachers, parents and children see progress in relation to both what has been learned and what lies ahead.

No teacher, of course, can be expected to review every child's work in detail according to both these perspectives. The perspectives, however, have proved useful in a number of ways: as an organizing principle for summarizing a child's portfolio; as the basis for group discussion in a staff development workshop on portfolio assessment; as a way of focusing comments on a child's products during a professional review of a child with special needs; as the basis for a conference with parents and/or children.[1]

More generally, thinking about work in these two closely interrelated ways allows the observer immediate access, a way of proceeding that gives him/her something to say, something that is more descriptive than judgmental.

---

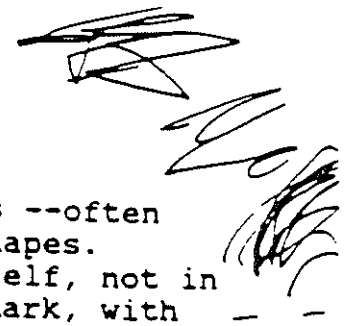
[1] The two perspectives illustrated in this Handbook have to do with art, writing and reading.

DESCRIPTIVE CHARACTERISTICS

materials setting	basic elements techniques	character of communication	aspects of meaning organization	involvement feeling	sources origin
ART					
what is it made of?	what do you see?	what does it represent?	how is it organized?	what is it about? feeling?	where does idea come from?
paper *size* *tools* *medium* *etc.*	*lines, angles* *shapes* *symmetry* *colors, values* *overlaps* *etc.*	*design* *story* *scene* *symbol* *etc.*	*perspective* *composition* *action* *view* *completion* *etc.*	*violence* *peace* *love* *sadness* *danger* *humor* *persuasion* *information* *etc.*	*imagination* *observation* *literature* *imitation* *tv* *conversation* *etc.*
WRITING					
what is on page?	formal expectations	genre purpose	how is it organized?	what is it about? feeling?	where does idea come from?
length *paper* *tool* *illustrations* *etc.*	*spelling* *handwriting* *spacing* *syntax* *etc.*	*poetry* *letter* *note, list* *story* *report* *information* *etc.*	*beginning/ ending* *sequence* *idea* *structure* *clarity* *etc.*	*style* *themes* *tone-* *romance* *excitement* *affection* *drama* *action* *etc.*	*experience* *imagination* *literature* *pop culture* *research* *general info* *conversation* *media* *etc.*
READING					
where? when? how?	strategies	favorite genres	understanding	involvement	sources
home/ school *aloud/ silent* *frequency* *read to* *etc.*	*phonics* *semantics* *predicting* *syntax* *pictures* *etc.*	*fairy tales* *biography* *informational* *fiction-* *adventure* *family* *mystery* *etc.*	*self-correction* *retelling* *discussion* *miscues* *etc.*	*interests* *choices* *quantity* *etc.*	*other children* *assignment* *home/parents* *teacher* *serendipity* *etc.*

Developed by Brenda S. Engel

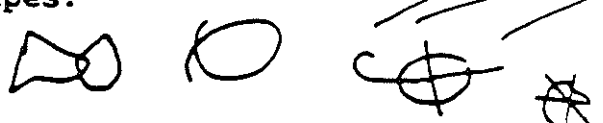
DEVELOPMENTAL CONTINUUM (visual art)



I. Pre-School (ages 2-5)

Scribbles, loops, zigzags, wavy lines, jabs, arcs --often partially off paper at first. Chance forms or shapes. Trying out different effects. Meaning in act itself, not in results or product. Experimenting with leaving mark, with colors, motions. Purpose: to leave sign, have effect. Drawings reflect motion of hand/arm.

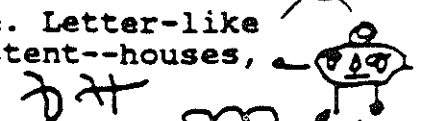
Separate lines, circle-like shapes, combined straight and curved lines. Other basic forms, controlled marks, first schematic formulae, mandala-like shapes.



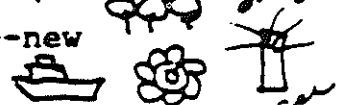
II. Early Primary (4-6)

Shapes combined, become schemas. Intentional image-Repetition of schemas, development of preferred schemas.

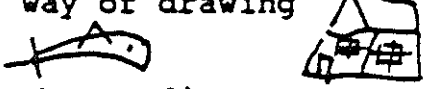
Beginnings of representation, often of people. Letter-like forms. Basic forms of representation consistent--houses, flowers, boats, people. Animals in profile.



Repertory of symbolic forms, repeated, practiced--new elements added.



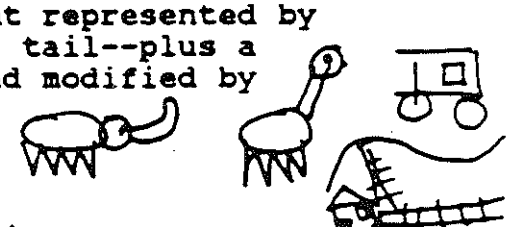
Beginnings of individual style (e.g. typical way of drawing a house).



Figures isolated, no context or baseline. Each one discrete (no overlapping of whole or of parts). Size and details according to perceived importance, interest (e.g. long arms).

Several figures on page, beginning of representing events, narratives. Larger concept in which schematic figures are placed.

Sources: developed schemas, subjects of interest. Conceptual dominates observational (e.g. an elephant represented by schema of animal--four legs, ears, head, tail--plus a trunk). Visual experience simplified and modified by knowledge, sense of what is important.



III. Middle Primary (5-8)

Elaboration and variation of schematic figures, experimentation. Repetition of imagery, practicing "set pictures" (always drawn the same way)--e.g. racing cars.

Details often traditional, formulaic (e.g. windows with tied


back curtains, chimneys with smoke coming out at angle, girls defined by skirts and long hair).

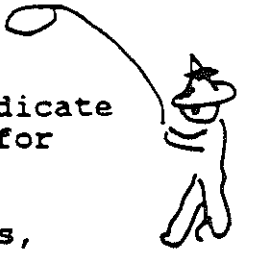
Narrative, illustrative, inventive. Baselines, often multiple. "See-through" houses. Most figures in own space, without overlapping.

Sources: copying conventional renderings by other children, imagination, book illustrations, TV, cartoons, etc.

IV. Late Primary (7-10)

Increased differentiation--of kinds of animals, flowers, buildings, etc. Practice drawing favorite subjects--battle scenes, princesses, characters from TV, comics, books. Pictures often tell detailed stories.

Interest in drawing from nature.



Figures sometimes in profile, limbs bent, props to indicate roles (e.g. cowboy hat and rope). Increasing demand for looking "real."

Color more naturalistic. Scenery, overlapping, shadows, beginning perspective, shading. More realistic use of scale. Distance, elevations, perspective.

Backgrounds: landscapes, seascapes, sky, underground, under the sea. Figures more logically interrelated. Elevations, consistent viewpoints.

Action. Eye still seeing one relationship at a time; mind has to put them together on page, solve problems. Fine control of line.

Sources: observation, imagination, book knowledge, copying, etc.

WRITING: DEVELOPMENTAL CONTINUUM

I. Pre-School (2-5)

Scribbles (loops, jabs, arcs, lines) gradually assuming letter-like forms Pseudo-writing, pretend writing

Drawings as writing, as telling story
Drawing with oral story, explanation
Drawings with scattered letter-like forms around paper
Labels on drawings

Strings of letters
Message concept: longer string = more words

Names, initial letters of words
Words/sentences copied from books, environmental print
Alphabets
Directionality: left-right, top-bottom

II. Early Primary (4-6)

Oral stories dictated, illustrated
Beginning of story writing
Themes explored--family, trips, animals, friends, etc.
Feelings in stories: affection and attachment, violence, danger
Revision as additions to text (rather than changes)

Letters consistently recognizable
Increasing legibility
Temporary spelling: beginning letters of words--end letters, intermediate letters
Some sight words spelled conventionally
Spaces/space markers (dots, slashes) between words
Beginning punctuation

III. Middle Primary (5-8)

Stories elaborated
Imaginary characters
Sequence of events

Varied genres: poems, fairy tales, stories, non-fiction accounts, lists, letters, notes, science/math, dialogue, news articles, autobiography
Varied subjects: self and family, sports, princes & princesses, animals, adventures, etc.
Favorite subjects, persistent themes
Writing for various purposes: narrative, exposition, persuasion
Beginnings of revision

Developing form: beginning, middle, end of stories
Legible, understandable
Spelling increasingly conventional, distinction between upper and lower case
Complete sentences, increasing complexity
Increasing number sight words spelled conventionally

IV. Upper Primary (7-10)

Less illustration, content dependent on words
Increasingly advanced literary techniques: introductory sentences, surprise endings, suspense, dramatic climaxes, etc.

Use of irony, humor and wit
All genres available, including parody

Use of indirect and direct speech (dialogue); parentheses
Spontaneous revision, ability to reflect, articulate intentions, edit
Writing is clear, makes sense
Internal consistency, logical sequencing
Wide variety of sources

Spelling mostly conventional, appropriate sentence and paragraph formation
Appropriate use of punctuation: periods, commas, quotation marks, apostrophes

READING: DEVELOPMENTAL CONTINUUM

I. Pre-School/Early Emergent Reading (2-5)

Listens to stories read aloud; follows plot
Begins to notice environmental print

Pretend reads, reading-like behavior, approximates book language, repeats story line from recall
Uses clues from illustrations
Recognizes language patterns, uses them to predict (and recall) story
Familiarity with literary (ass opposed to oral) language: vocabulary, syntax, idiom, intonation, etc.

Aware of some conventions : front/back of book
Knows some letter sounds

II. Early Primary/Emergent Reading (4-6)

Sense of story form, meaning
Distinguishes between print and pictures (print contains message)
Predicts actively with new material, using syntax and story line

Recognizes most letters
Some awareness of beginning and ending sounds
Sense of one-to-one correspondence, concept of word
Control of conventions: left-right, top-bottom
Substitutes words appropriately and self-corrects to preserve meaning

Reads simple familiar text
Identifies some words through letter-sound patterns
Small stable sight vocabulary

III. Middle Primary/Early Reading (5-8)

Handles familiar material on own, still needing some support with unfamiliar
Can figure out some new words
No longer refers to illustrations for understanding

Coordination of visual information on page with knowledge: use of cuing systems-- letter-sound relationships, word meaning, story line and syntax
Cross-checks for accuracy by use of cuing systems
Uses re-reading as strategy, guessing from larger chunks of text
Increasing sight vocabulary
Understands and responds to printed punctuation: period, comma, quotation marks, exclamation mark, etc.

Beginning of silent reading
Can retell story read aloud or silently

IV. Upper Primary/Fluent Reading (7-10)

Reading aloud smooth and, on the whole, effortless

Self-monitors for meaning and self-corrects spontaneously
Can read and understand most printed material with appropriate vocabulary and content
Reads independently using multiple strategies flexibly
Reading as self-improving system, requiring little help

Reading in a number of genres
Reading for information, communication and experience

Changes in the Educational Paradigm

Moving from a traditional model of skills-based teaching and standardized testing to meaning-based learning and portfolio assessment involves a profound change in both beliefs and understanding--on the part of parents, teachers, administrators and children themselves. Portfolios are not a methodology or "add-on" to traditional education but rely on a different set of assumptions (see Introduction, pages 3 and 4). The child takes center stage: he (or she) is in charge of his own education, constructs or builds up his own understanding of the world in increments, correcting and adjusting concepts when the need becomes evident.

Portfolios, along with teachers' records, not only testify to the progress of that "construction" but also give clues to "what next": what can be learned and by what means. The teacher, with her knowledge of what exists "out there," what needs to be learned, picks up on these clues. She makes the connections between the child and the curriculum--guiding, presenting, explaining, demonstrating and (with the student) evaluating.

In discussions about portfolio assessment, the question of time--how to "find the time"--inevitably comes up. This is particularly true during the transition period when teachers are beginning to keep portfolios of children's work. It seems impossible to fit in yet another time-consuming activity when the schedule is already over-loaded. This issue brings us back to our earlier statement that portfolios "are not a methodology or 'add-on'". They need to be part of teaching itself, an ongoing dynamic between working and reflecting on that work. They are part of a new paradigm.

Nonetheless, portfolios and archives inevitably do take time. Where can that time come from? In reality, because of the limits of in-school hours, if portfolios are "in", something else has to be "out." Theodore Sizer's well-known statement, "less is more," applies here: subjects of study, "integrated themes" should be selected for their relevance, interest and importance. Everything cannot be adequately "covered." However, almost any worthwhile subject of study--from butterflies to exploration--can include math, science, art, writing, reading. And, of course, collections of work in portfolios provide the record of the extent to which these subjects have been included.

Teachers do have responsibility for students learning some kinds of specific skills and information that can be difficult to fit systematically into the study of integrated themes. Mathematics, although it has a place in much subject matter, is the primary example. Reading, writing and art can be usefully practiced in relation to almost any worthwhile subject. Science too, primarily

a way of thinking backed by some technical skills (e.g.measurement, observation, hypothesizing), does not ordinarily need to be studied by itself in the primary grades. Math, however, can be something of a stretch, its introduction into a thematic study artificial and unconvincing. Math does need to be "covered" and consequently may need its own time and space in the curriculum.

The key to teachers feeling comfortable about their program is their ability to "keep track." They need to hold in mind--or record on paper--what they expect students to learn and be able to do; then keep track of that learning through their own records (observations, inventories and assessment tasks) as well as through the students' records. Inventories in particular are useful because they provide an outline of ordinary, expectable development. The better a teacher is able to keep track, the freer she will be to immerse herself and the students in interesting studies.

The process of changing both beliefs and practices is not easy; it takes time and practice. We suggest beginning with collecting and observing children's work and conferencing with children. Then, as understanding and confidence increase, adding inventories, tasks, and student profiles. At the same time, it will help to gradually omit some less productive classroom activities: skills sheets, basal readers and, if possible, preparing for standardized tests.

In fact, the paradigm has begun to change, nation-wide. Steps towards new educational beliefs and practices have been introduced and become generally accepted through the Process Writing movement, Whole Language literacy theory and Reading Recovery.[2] Portfolio systems, too, have been instituted in many districts and even states. There is a kind of inevitability about paradigm changes: in spite of teachers' quite reasonable reluctance to undertake change lightly, experience and reflection eventually lead them to new practices.

---

[2] See, for example, work by Kenneth and Yetta Goodman, Marie Clay, Donald Graves, and Lucy Calkins.

APPENDIX

BIBLIOGRAPHY ON ASSESSMENT PRACTICES

BOOKS

ACHIEVEMENT TESTING IN THE EARLY GRADES: THE GAMES PEOPLE PLAY, Constance Kamii, Editor, National Association for the Education of Young Children, 1990.

THE ADMINISTRATORS GUIDE TO WHOLE LANGUAGE, Heald-Taylor, Richard Owen, 1988.

ASSESSMENT AND EVALUATION IN WHOLE LANGUAGE PROGRAMS, Bill Harp, Editor, Christopher Gordon Publishers, Inc., 1991.

CHARTING THE COURSE TOWARD INSTRUCTIONALLY SOUND ASSESSMENT. A REPORT OF THE ALTERNATIVE ASSESSMENT PROJECT, Published by the California Assessment Collaborative, Catherine Jamentz, Director, September 1993.

CONSTRUCTIVE EVALUATION OF LITERATE ACTIVITY, Peter H. Johnston, Longman, 1992.

CREATIVE WRITERS: LINKING ASSESSMENT AND WRITING INSTRUCTION, V. Spandel, R. Stiggin, Longman 1990.

THE EARLY DETECTION OF READING DIFFICULTIES, Marie Clay, III Edition, Heinemann, 1985.

EVALUATING LITERACY: A PERSPECTIVE FOR CHANGE, Robert J. Anthony, Terry Johnson, Norma Mickelson, Alison Preece, Heinemann, 1991.

EXPANDING STUDENT ASSESSMENT, Vito Perrone, Editor, ASCD, 1991.

FAILING OUR CHILDREN: HOW STANDARDIZED TESTS DAMAGE NEW YORK'S YOUNGEST STUDENTS, New York Public Interest Research Group, 1989.

FALLOUT FROM THE TESTING EXPLOSION: HOW 100 MILLION STANDARDIZED EXAMS UNDERMINE EQUITY AND EXCELLENCE IN AMERICA'S PUBLIC SCHOOLS, Fair Test, III Edition, 1990.

LITERACY ASSESSMENT: A HANDBOOK OF INSTRUMENTS, Lynn R. Rhodes, Editor, Heinemann, 1993.

LITERACY EVALUATION: ISSUES AND PRACTICALITIES, Chrystine Bouffler, Editor, Primary English Teachers Assoc., Heinemann, 1993.

MATHEMATICS THEIR WAY: SUMMARY NEWSLETTER, Cynthia Garland, Center for Innovation in Education, 1988.

MONITORING CHILDREN'S LANGUAGE DEVELOPMENT, Elizabeth Daly, Heinemann, 1991.

MONITORING READING PROGRESS, Avelyn Davidson, Shortland Publications, Ltd., 1985.

PORTFOLIO ASSESSMENT IN THE READING-WRITING CLASSROOM, Robert Tierney, Mark Carter, Laura Desai, Christopher Gordon Publishers, Inc., 1991.

PORTFOLIO PORTRAITS, Donald Graves and Bonnie Sunstein, Editors, Heinemann, 1992.

PORTFOLIOS: PROCESS AND PRODUCT, Pat Belanoff and Marcia Dickson, Editors, Boynston/Cook Publishers, 1991.

PRACTICAL ASPECTS OF AUTHENTIC ASSESSMENT:PUTTING THE PIECES TOGETHER, Bonnie Campbell Hill and Cynthia Ruptic, Christopher Gordon Publishers, Inc., 1994.

PRIMARY LANGUAGE RECORD, M Barr, I.L.E.A., Heinemann, 1988.

READ ON: A CONFERENCE APPROACH TO READING, D. Hornsby and J. Parry, Heinemann, 1986.

READ AND RETELL, H. Brown and B. Cambourne, Heinemann, 1987.

REPORT CARD ON BASAL READERS, Ken Goodman et al., Richard Owen, 1988.

RIGHT FROM THE START, Report frm the NASBE Task Force on Early Childhood Education, National Association of State Boards of Education, 1988.

WATCHING CHILDREN READ AND WRITE: OBSERVATIONAL RECORDS FOR CHILDREN WITH SPECIAL NEEDS, M Kemp, Heinemann, 1987.

THE WHOLE LANGUAGE EVALUATION BOOK, Ken Goodman, Yetta Goodman and Wendy Hood, Editors, Heinemann, 1989.

WINDOWS INTO LITERACY ASSESSING LEARNERS K-8, Lynn Rhodes and Nancy Shanklin, Heinemann, 1993.

WRITE ON: A CONFERENCE APPROACH TO WRITING, J. Parry and D. Hornsby, Heinemann, 1985.

ARTICLES AND JOURNALS

"Assessment and Accountability in a Whole Literacy Curriculum," Av, Schev, Kawakami and Herman, The Reading Teacher, April 1990.

"Assessment in Whole Language Classrooms:Theory into Practice," Brian Cambourne and Jan Turbill, The Elementary School Journal, Vol.90 #3, 1990

"Assessment of Emergent Literacy: Storybook Reading," E. Sulzby, Reading Teacher, March, 1991.

"Assessing Young Children's Literacy Development," William H. Teale et. al., Reading Teacher, April, 1987.

Educational Leadership, Special Issue, "Redirecting Assessment," Vol. 46 #7, April, 1989.

English Education, A Special Issue on Assessment in Whole Language Teaching, Denny Taylor, Vol. 22, #1, Februaru 1990.

Fair Test, Fair Test Examiner, Quarterly Newsletter, Cambridge, MA.

"From Gatekeeper to Gateway: Transforming Testing in America," The National Commission on Testing and Public Policy, Boston College, 1990.

"Grading and Evaluation Techniques for Whole Language Teachers", Language Arts. February, 1991, pp. 125-132.

"How Best to Protect Children from Inappropriate School Expectations, Practices and Policies," Sue Bredekamp & Lorrie Shepard, Young Children, March, 1989.

"Leadership in the Language Arts: Student Assessment--Present and Future O'Neil, S., Language Arts, January, 1991, pp-67-73.

Miscue Analysis in the Classroom, "Sheila W. Valencia, The Reading Teacher, Vol. 44, #3, November, 1990.

"NAEYC Position Statement on Standardized Testing of Young Children 3-8 Years of Age," National Association for the Education of Young Children, Young Children, March, 1988.

"National Tests, National Standards, National Curriculum," S. Harmon, Language Arts, Jan, 1991, pp. 49-50.

"A Portfolio Approach to Classroom Reading Assessment: The Whys, Whats a Hows", Sheila Valencia, The Reading Teacher, January, 1990.

"The Primary Language Record: Reflection of Issues in Evaluation," Myra Barrs, Language Arts, Vol. 67, #3, March, 1990.

"Problem Solving Our Way to Alternative Evaluation Procedures," Bailey, Brazee, Chiavaroli, Herbeck, Lechner, Lewis, McKittrick, Redwine, Reid, Robinson and Spear, Language Arts. April, 1988. pp. 364-373.

"Put Portfolios to the Test," Linda Vavrus, Instructor, August, 1990.

"Putting Reading Tests in Their Place," The New Advocate, 3(1); 1990, pp-29-37.

The Reading Teacher, The State of Reading Assessment, Vol. 40, #8, April 1987.

"Reporting Reading Progress: A Comparison Portfolio for Parents," J. Flo and D. Lapp, The Reading Teacher. March, 1990. pp. 508-514.

"Research Currents: What Is and What Might Be in Evaluation," Marie Cla Language Arts, Vol. 67, #3, March, 1990.

"Show Me: A Whole Language Evaluation of Literature Groups." In K. G. Short & K.M. Pierce (eds). Talking About Books:Creating Literate Communities. Heinemann, 1990.

"Standardized Testing: Harmful to Educational Health," Neill D. M. & N. Medina, Phi Delta Kappan, May, 1989.

"The Tests: Trivial or Toxic?," S. Harmon, Teachers Networking: The Whol Language Newsletter, Vol. 9, #3, 1989-90.

"Testing," Phi Delta Kappan,(Special Section), May, 1989.

"Uses and Abuses of Developmental Screening and Readiness Testing," S. J Meisels, Young Children, January, 1987.

ACKNOWLEDGEMENTS

Mimi Garry went over the penultimate draft of this book with great care, bringing to the task her editorial expertise and her deep, extensive knowledge of literacy learning. We all feel more confident of the worth of the text as a result of her input.

We are also grateful to Mary B. Snow who co-authored an earlier draft and whose thoughts and suggestions inform the entire text.

The ideas in the book have come from a number of sources. First of all, we want to acknowledge the many people - teachers, administrators and others concerned with public education in Cambridge - who helped to develop and field test both procedures and formats. There are too many of such contributors to mention individually. Without them, however, the book would not have seen the light of day.

We also want to recognize the parallel work being carried out in many districts in many states, some of which we have adapted or used in this guide. It is gratifying to find ourselves in the midst of a growing movement and to discover similar explorations of assessment in other places.

We have tried to acknowledge all our debts - those from whom we have borrowed ideas and forms. There are doubtless some debts, however, which remain unacknowledged, instances of ideas creeping in without our being aware of their sources. For these we apologize.

MONOGRAPHS BY THE NORTH DAKOTA STUDY GROUP ON EVALUATION

Coordinated by Vito Perrone

A (Philadelphia) Teacher's Journal by Lynne Strieb ($7.50)

A Syntactic Approach to College Writing by Norton D. Kinghorn, Lester Faigley, and Thomas Clemens ($3.50)

Between Feeling and Fact by Brenda Engel ($5.00)

Changing Schools Into Communities for Thinking by Bena Kallick ($6.50)

Children's Language and Thinking: A Report of Work-In-Progress by Edith Churchill and Joseph Petner, Jr. ($2.00)

Critical Barriers Phenomenon in Elementary Science by Maja Apelman, David Hawkins, and Philip Morrison ($5.00)

Evaluation as Interaction in Support of Change by Ruth Anne Olson ($3.50)

Few Adults Crawl: Thoughts on Young Children Learning by Tony Kallet (Selected, Edited and Introduced by Bill Browse and Mary Brown) ($8.00)

First California Conference on Educational Evaluation and Public Policy, 1976 edited by Nick Rayder ($2.00)

Researching Educational Practice by Loren Barritt, Ton Beekman, Hans Bleeker, and Karel Mulderij ($7.50)

Speaking Out: Teachers on Teaching by Cecelia Traugh, Rhoda Kanevsky, Anne Martin, Alice Seletsky, Karen Woolf, and Lynne Strieb ($7.50)

Teacher Curriculum Work Center: A Descriptive Study by Sharon Feiman ($2.00)

The Art of Seeing and the Visibility of the Person by Patricia F. Carini ($7.50)

The Assessment of Hands-On Elementary Science Programs edited by George Hein ($12.00)

The Cambridge Handbook of Documentation and Assessment: Child Portfolios and Teacher Records in the Primary Grades Edited by Lynne Hall, Lynn Stuart, and Brenda Engel, Revised by Brenda Engel ($8.00)

The School Lives of Seven Children: A Five Year Study by Patricia F. Carini ($7.50)

❖ ❖

PRICE: As indicated
HANDLING CHARGE: 15% for 1-10 copies; 10% for 11-30 copies; 5% for 31+ copies
CONDITIONS: All orders must be prepaid
FEDERAL ID #: 45-600-2491
ADDRESS: North Dakota Study Group, University of North Dakota, PO Box 7189, Grand Forks, ND 58202-7189
PHONE: (701) 777-4421 (9 am-3 pm)
FAX: (701) 777-4365