Using a Literacy Portfolio in a Third-Grade Class

by
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We teach in a school located in a community on the south shore of Long Island, a short drive from New York City. The community is multiracial and quite diverse, with families of great wealth as well as middle class and impoverished families. Caroline is presently the teacher of a third-grade, heterogeneously grouped class. Because of special arrangements, she has been the teacher of most of these children in both second and third grades. Sandra is the reading specialist for the primary grades in this building. Together, we share all aspects of the reading–writing program in Caroline's class including informal assessment in reading and writing, conferencing about portfolios, and, of course, teaching.

IMPLEMENTING READING–WRITING PORTFOLIOS IN THE PROCESS CLASSROOM

In our school district, much change has taken place over the past decade in both literacy teaching and assessment practices. We both have found that making change is a tremendous challenge. In spite of all the growing pains, soul searching, and anxiety brought on by such endeavors, we have arrived at a place that feels good to us. As our traditional top-down didactic classroom management was replaced by a more process-oriented philosophy in which our students have become active partners, it soon became apparent that we needed to provide a way for students to also become actively engaged in their own assessment. With the help of a district committee, in-service courses, professional conferences, consultants, and personal

research with exploration in the classroom, we became committed to using authentic assessment as part of our planning, evaluating, and reporting program.

Portfolio assessment is manageable and easy to implement when it reflects the classroom philosophy and organization. The portfolio we use is an ongoing, integral part of our reading–writing process classrooms. As children acquire meaningful reading–writing strategies, they recognize and report these accomplishments in their portfolios. Students set ongoing goals collaboratively with teachers to continue literacy growth. Samples of student work are included in the portfolios to illustrate the goals that have been met and to explain why future goals are being set. The contents provide information on student progress to students, teachers, parents, and administrators.

At the outset, it's important to talk about the roles and responsibilities that we share as classroom teacher and reading specialist. This relationship seems to be a key factor in facilitating the use of literacy portfolios in Caroline's class. As a reading specialist, Sandra has selected some of Caroline's students who exhibit reading and writing disabilities to work with intensively. But because Sandra is an ongoing presence in the classroom and works with all children, she is not perceived as the remedial teacher. Together, we are able to work with individuals and small groups of children to create the literacy environment necessary for an effective language arts program.

CREATING THE LITERACY ENVIRONMENT

How can teachers create an environment that truly fosters literacy? The first and most crucial step is to establish a sense of community in the classroom. To become a true community of learners, the children and teacher must develop trust and respect for one another. Careful planning must be done by the teacher to ensure from the first day of school that the opportunity for genuine responsibility is provided for each student. For example, this year in Caroline's third-grade class, Jake took responsibility for reporting attendance, Cris handled the hot lunch count, and Sally took all incoming phone messages. When every member of the community feels valued, the community becomes stronger and more functional. This synergy helps students build on each others' strengths and creates a momentum that will draw all students into the learning process.

The second step in creating a literacy environment involves planning to provide daily opportunities for all types of meaningful communication between the members of the community. This communication should exist in all subject areas and include time for listening, thinking, responding both verbally and through writing, and group discussion. Children in such an environment begin to realize how much communication is an important part of their lives: For example, Christina writes a letter stating her reasons for requesting a group change; Amy writes to nominate next month's student of the month; George talks to a previous teacher to arrange a time to read to her class; John writes a press release for a local paper describing a pen-pal celebration; Jason tells visitors about our reading–writing workshop; and Mai Ling designs an invitation to invite families to help with the class play. Communication becomes an integral part of students' lives to help them solve their own problems, as seen in the letter (Figure 1–1) written to the teacher by a student requesting a change in math partners.

Demonstrating another example of the kind of meaningful communication needed to promote literacy, students solved a problem using group discussion. When Ira complained about Sam's teasing, a group discussion created the setting to air the problem and resulted

FIGURE 1–1 Student's letter to her teacher

in students' setting standards for their own behavior. Time must be provided to build understanding and for students to help one another resolve issues. When this setting is accomplished, each member feels valued, and the resulting self-esteem enhances the ability to learn.

The third step in creating a literary environment involves sharing stories and poems to build classroom communities, create and affect relationships, and allow students to become involved with one another. Literature touches each one of us in a powerful way. With careful and gentle teacher guidance, meaningful class discussions and personal writings develop out of well-planned teacher read-alouds. For example, using Cynthia Rylant's (1994) *All I See* allows students to discuss and acknowledge each individual's right to his or her own point of view. Figure 1–2 shows one student's response to this book.

Another significant learning experience came from using Jean Little's (1989) *Hey World, Here I Am,* which enabled students to reflect on the meaning of war and fighting in a very personal way. Figures 1–3 to 1–5 show three different reactions to "Wars," a poem in this book, both in narrative and poetic form. It's significant to note how these children have applied the broad theme of the book to their own lives.

Amber on the Mountain by Tony Johnston (1994) gave hope that with effort anything can be learned, which we found to be an important theme for our students. Figures 1–6 and 1–7 show two students' responses.

Finally, to create a literary environment, a structure must be put in place to monitor growth. With such a structure, students and teachers develop specific goals based on individ-

ALL I SEE

by Cynthia Rylant

It's about being shy and seeing things in your own way. I also that it was about thinking what you want to think and not what other people think you should think.

When you have something to say, say it or put it on Kanvice (canvas) or jot it down on a piece of paper, like a writer's jornal so you will remember it. I like doing my own things.

FIGURE 1–2 Student's response to a book

Wars by Jean Little
I think you should alway's listen to yourself befor you say somthing. Because then you could do something that's not very good. This relate's to my life because sometimes I say somthing and it hurts someone else's feelings. I'm going to change.

FIGURE 1–3 First student's response to the book *Hey World, Here I Am* (Little, 1989)

WARS

By Jean Little

I think this little girl has a point by saying wars aren't good I agree. But people should follow the thoughts that they say to people. So if you say you don't like fighting and you go up to your room and your little sister's playing with your toys. Stop, take a step back don't start fighting. Ask your sister to stop, Don't fight, You said yourself it is wrong.

FIGURE 1–4 Second student's response to the book *Hey World, Here I Am*

ual accomplishments and needs. A well-designed portfolio provides the framework to do this. In this environment, the portfolio becomes a unifying and essential tool for communication, recognition, and acknowledgment and demonstrates the children's interactions with literature through their writings and reflections. The process classroom that we engage in creates a natural environment for portfolio assessment to succeed.
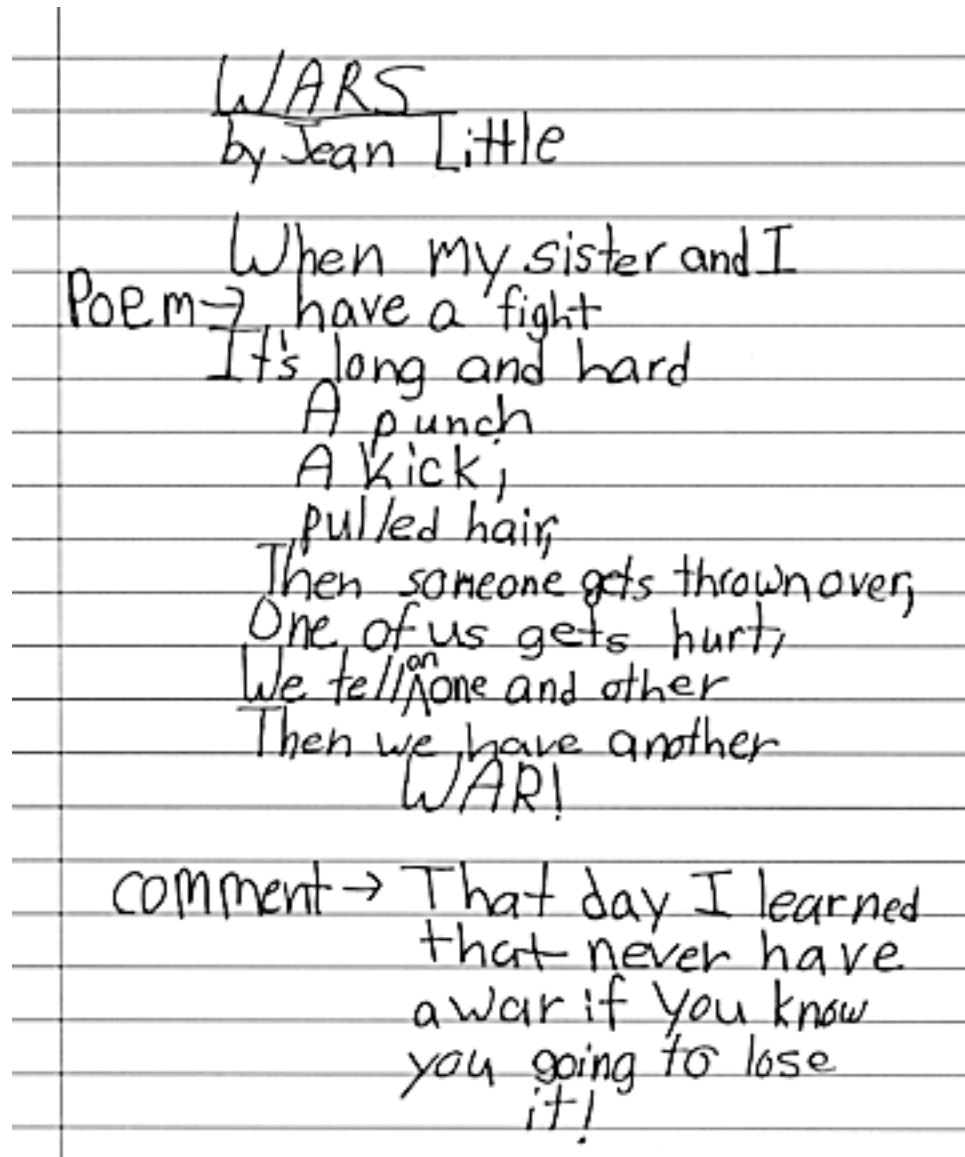
WARS
by Jean Little

Poem→ When my sister and I
have a fight
It's long and hard
A punch
A kick,
pulled hair,
Then someone gets thrown over,
One of us gets hurt,
We tell one and other
Then we have another
WAR!

comment→ That day I learned
that never have
a war if you know
you going to lose
it!

FIGURE 1–5 Third student's response to the book *Hey World, Here I Am*

STRUCTURING THE LITERACY ENVIRONMENT

Written Responses to Literature

During the first six weeks of school, long before the children are asked to respond to literature, the teacher reads many texts aloud. She talks about them with the students and often rereads sections to give them an opportunity to process more deeply. Minilessons encourage

> 9/20
> Amber on the Mountain
> By: Tony Johnston
> The point of the story
> is that when you want
> to do something you have
> to stick to it. Amber
> really stuck her mind
> on learning how to write
> untill her hands stifened.
> I fix my mind on learing
> how to write in scrip.
> I did it untill my hands
> stifened. Anna fix her mind
> on teaching Amber how to
> read. I also fixed my mind
> on teaching my sister Lauren
> how to Cread and write.
> I felt happy doing that.

FIGURE 1–6 A student's response to the book *Amber on the Mountain* (Johnston, 1994)

students to connect literature to their own lives by thinking about what surprises them and noting what the text makes them wonder about. Of course, the children are encouraged to read many different kinds of books, and reading for information is certainly important.

Once the pupils develop the habit of thinking about literature in these ways, it becomes natural for them to relate personally, and the writer's notebook becomes the place for children to record thoughts about literature and life. Figures 1–8 to 1–13 provide examples of students' responses to literature.

Students are encouraged to reread their writer's notebooks to discover important issues and themes that run through their lives. In addition, rereading allows them to view themselves as learners and document their growth, as seen in the student's entry in Figure 1–14.

FIGURE 1–7 Another student's response to *Amber on the Mountain*

Portfolios and Workshops

Our elementary school day is organized into various workshop segments. Large blocks of time are scheduled for reading literature, writing, spelling, mathematics, social studies, and science. Portfolio assessment complements and enhances process teaching. In our child-centered classrooms, with frequent teacher guidance and support, students work to make meaning on their own level. Students interact with one another to share what they've learned and to raise new questions or issues to be investigated. Writing and reading workshops provide the environment that promotes these goals.

Reading Workshop Once the class has become a community of learners with a common background and appreciation for literature, the reading process is examined and refined and the formal reading workshop begins. To be effective, we try to schedule workshops for approximately one hour, four times a week. During each session, there is a minilesson in

FIGURE 1–8 A student's journal record of his responses to hearing *What a Wimp* by Carol Carrick (1988)

which strategies are taught in the context of literature (both fiction and nonfiction), reading conference time when students read and discuss self-selected literature, and share time. Some of the important strategies taught through minilessons are reading for meaning, rereading to clarify or verify information, understanding how punctuation cues the reader, using picture clues to gain insight, recognizing the importance of phrasing, and discovering the pronunciation and meaning of unknown words.

Much of the time during the workshop is spent reading and conferencing. Large blocks of time allow children to develop the ability to choose books that interest them and to do sustained reading. Children are encouraged to "get lost" in a book. While conferencing, teachers and students note how specific strategies help the reader make meaning of the text. These discoveries are often shared with the entire class during share time to provide ongoing reinforcement of important reading strategies. This knowledge is also documented in the child's portfolio on a conference log. Figure 1–15 provides an example of a reading conference log.

Another facet of the reading workshop is self-assessment. Pupils learn to look at their own reading strategies with a critical eye and listen to themselves with a critical ear. Tape-recording a student reading out loud from a self-selected text promotes self-assessment. Listening to a recording allows the student to note strengths and weaknesses, plan strategies for improvement, create opportunities for using new strategies, and evaluate progress. Figure 1–16 provides a student's self-assessment after listening to her taped oral reading.

The reading workshop enables children to view reading as a meaningful part of their lives. We have found that a well-stocked classroom library with books on varied topics and levels is essential. At the beginning of each school year, our students are involved in organiz-

> Keepsake
>   by Eloise Greenfield
> I was sad when they
> went on vacation but
> I always knew that I
> have a rememberence of
> my parents since they're
> my keepsake. To me they're
> my locket of love, I feel
> their warmth around me.
> I just remember all the
> good times we had and
> that even if we're far
> apart our love keeps us
> close together. My parents
> are very important to me
> because they're a great
> rol model and I know
> I could trust them and
> I know they love me very
> much. Nothing, nothing, is going
> to stop that love.

FIGURE 1–9 A student's response to hearing "Keepsake" by Eloise Greenfield (1986), demonstrating some touching connections with her family

ing the class library so that the books are familiar and easily accessible. During the first weeks of school, the children are divided into groups of four. Each group is given a basket of about twenty books, and the students browse, read, and discuss their books. When they become familiar with them, each group prepares a presentation for the class. They briefly introduce all the books in the basket to whet each other's appetites for reading, then choose one book

2/14/

A DAYS WORK

by Eve Bunting

It looks like people who don't have a job would do anything to get one. I think the a most important lessons in this book are that lieing gets you no where and if you have a job you should be happy you have it even when sometimes you don't want to go. Some people don't even have an opertonaty to go to work. I think of when I go to school. Bcause everyday my teacher expects me to come to school so I can do my job of learning.

FIGURE 1–10 A student's response to hearing *A Day's Work* by Eve Bunting (1994) demonstrating that she understood the author's message and saw its relevance to her own life
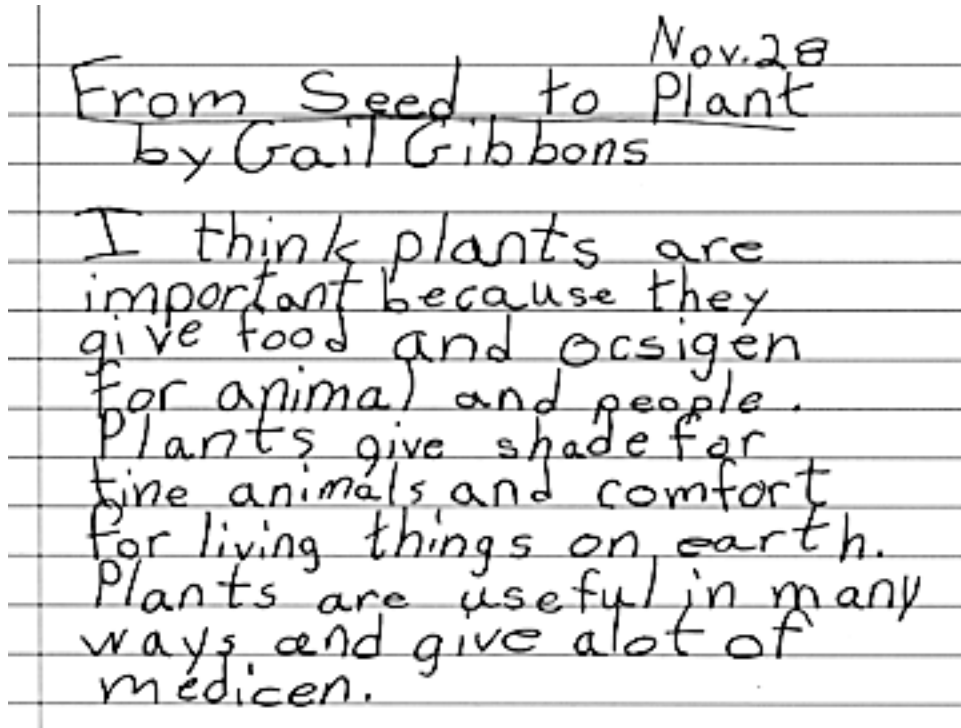
> Feb.2
>
> Rain Forest
> SECRETS
> It surprises me all
> that goes on in the
> rain forest and how many
> homes are built and how
> many are crushed or
> destroyed. I can't
> beleve there are 400
> ants in one tree. It
> also surprises me that
> animals have such perfect
> hiding spots you can
> hardly see them.
> You know why—two
> resans to hide or to
> hunt.

FIGURE 1–11 A student's response after hearing *Rain Forest Secrets* by Arthur Dorros (1990) demonstrating his surprise at the amount of activity in a rain forest

to present in depth. After all groups have shared, the entire class discusses how to classify the books and how to place them in the room. This allows all children to understand where and how the books are arranged. Throughout the year, additional books are discussed and added to the classroom library.

A major responsibility of children in our classrooms is self-selection of books. Children need to understand that books can be quick and easy to read, readable with effort, or challenging. One way to help children understand this difference is to compare reading texts to a traffic light. A "green light" book is easy for an average third grader to read independently. A "yellow light" book makes the reader slow down and use what is known to get to the unknown, which is an essential strategy. For example, during a conference, Sharagim read an exciting part of Roald Dahl's (1984) *Enormous Crocodile* aloud and exclaimed, "I wonder what the word *grasped* means?" This presented the opportunity to show him how to dialogue with the text to discover the meaning of words he could pronounce but did not understand. After the teacher modeled this think-aloud strategy for him, Sharagim was able to substitute the words *held* and *grabbed* for *grasped.* Through this process, Sharagim had learned a new strategy to discover the meanings of unfamiliar words. A "red light" book forces the reader to stop and seek help from other readers and/or audiotapes.
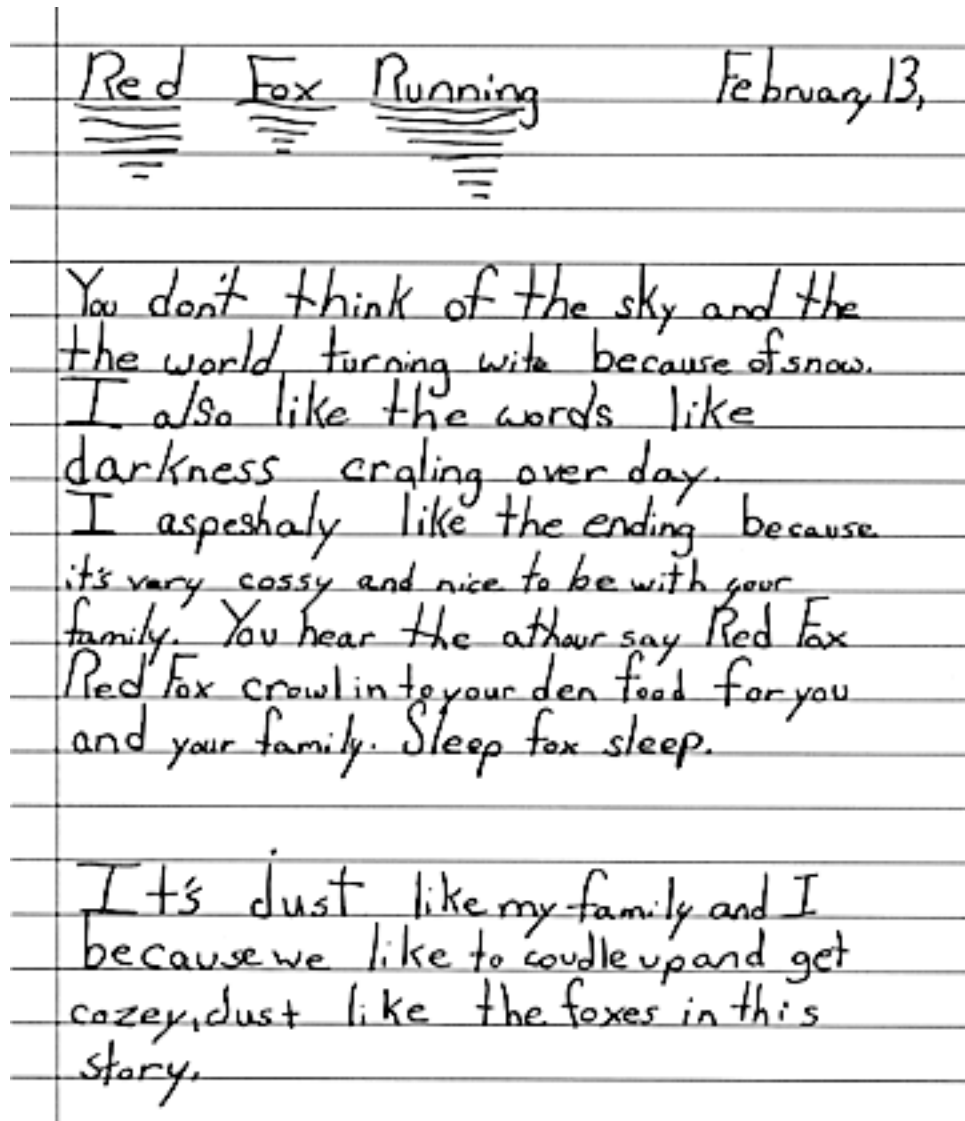
Nov. 28
From Seed to Plant
by Gail Gibbons

I think plants are
important because they
give food and ocsigen
for animal and people.
Plants give shade for
tine animals and comfort
for living things on earth.
Plants are useful in many
ways and give a lot of
medicen.

FIGURE 1–12 A student's response to hearing *From Seed to Plant* by Gail Gibbons (1991) focusing on how plants are important to all of us

During the reading workshop, children are encouraged to spend a good portion of their time reading "yellow light" books to improve their reading skills. The use of "green light" books is encouraged for pleasure and relaxation. When a student shows interest in a "red light" book, arrangements are made for that child to be supported and assisted in reading the book in school and at home.

Writing Workshop Writing as a process becomes clear to students through writing workshops. The workshop is built in a deliberate way to enable students to view writing as a craft. Similar to reading workshops, we schedule writing workshop sessions for an hour, four times a week. The workshop consists of three parts: minilesson, writing/conference time, and share time.

Minilessons demonstrate specific strategies and techniques used in literature to produce quality writing. For example, when we focus on writing poetry, minilessons are designed to teach how to convey strong feeling and create clear pictures; how to use rhythm, line break, repetition, rhyme, fresh and notable language, and words that evoke the senses; and how to use techniques for writing beginnings and endings. Students are encouraged to experiment with these strategies in their own writing. After working on the power of repetition shared in a minilesson using Jim Arnosky's (1986) *Deer at the Brook* and Eloise Greenfield's (1986) "Things," one student was able to convey the main idea using repetition in his own poem called "Bongos," shown in Figure 1–17.

Red Fox Running   February 13,

You don't think of the sky and the
the world turning wite because of snow.
I also like the words like
darkness craling over day.
I aspeshaly like the ending because
it's vary cossy and nice to be with your
family. You hear the athour say Red Fox
Red Fox crowl in to your den food for you
and your family. Sleep fox sleep.

It's dust like my family and I
because we like to coudle up and get
cozey, dust like the foxes in this
story.

FIGURE 1–13 A student's response to hearing *Red Fox Running* by Eve Bunting (1993) focusing on family life

During conference time, skills are taught and recorded in the portfolio as needs are demonstrated. Share time allows different students to read their writing aloud and to hear class members respond in various ways. Using peer reactions, the writers can rethink and possibly revise their work in progress. Share time gives children an audience to confirm and validate learning. It also enables the children to learn from one another and view each other as contributing members of the literacy community.

> Dec. 8,
>
> Now I really understand why Mrs. Kuperschmid says to reread your writer's notebook because you see how your writing changes and how you use your language in different ways. I was reading my writer's notebook I realized that in the first few months I wrote about books and stuff but now I write poems everyday respones and notable language like: Lips wrap around a soda can like a baby being wraped in a towel after a bath. And it gets better as I read along and I'm going to keep on rereading my writer's notebook.

FIGURE 1–14 A student's reaction after rereading her writer's notebook

ASSESSING PORTFOLIO ASSESSMENT

In our classrooms, portfolio assessment is the driving force of teaching rather than an add-on or a final assessment. Our portfolios are used on a daily basis during reading and writing workshops. They're roomy, well-organized and accessible to everyone. As important as it is for students to understand their own growth, it is equally important to report that growth to others. During conferences, students convey what they know. This information is recorded in the portfolio and reflected upon by all concerned.

Frequently, children use the portfolio to inform their families about their growth. During report card conference time, portfolios enable the teacher to give a clear picture of the child's progress to the family. This development can be tracked and supported by portfolio pieces. Throughout the year, families are kept informed about any concern that has come to light through portfolio assessment, and the family is encouraged to team up with the school to help the child. Similarly, when the portfolio evidences an important reading–writing breakthrough,

Student–Teacher Conference Log for *Rebeccca*   Grade: *3*

Teacher: *C. Kuperschmid*   Year: *1997–1998*   Date: *Jan 18, 1998*

Please begin documentation of each student–teacher conference by entering the date of the conference.

Comments:

During Reading Workshop Rebecca was reading a review of a current events article that she had done with her Mom. She was reading the sentence, "The attached picture shows a woman who lives in San Jose, California." She tried to read the word "attached," but Rebecca couldn't figure it out. She chunked the word, and read the whole sentence and then came back and tried to chunk it again. We talked about finding other words that would make sense in the sentence. Rebecca couldn't stop chunking. Finally I gave her some other words to substitute. Then I read the word "attached" to her. Later in the same review Rebecca was reading another sentence and had trouble with the word "occurrence." This time, after she realized she couldn't chunk the word "occurrence," Rebecca substituted the words "happening" and "event" to get the meaning. Afterwards I read the word "occurrence" with her and showed her how to chunk it. We added it to a list of new vocabulary words in her notebook with the meaning.

FIGURE 1–15 Student–teacher reading conference log (*Source:* Lawrence Public Schools, Office of Curriculum and Instruction)

the family is notified and encouraged to celebrate with child and teacher. For the portfolio to be meaningful to parents, the school should provide workshops for parent education where the philosophy and day-to-day use are explained. As in everything else, hands-on experience with portfolios makes the concept understandable and relevant to parents.

Reporting to administrators is made easier by using portfolios. It allows administrators to monitor programs and also gives evidence of a child's growth from year to year. Administrators can use information provided by portfolio assessment to supplement other data such as standardized tests to plan for the future. They can identify needs and budget appropriately so that programs to address the needs of all students, from enrichment to remediation, can be planned and funded. The portfolio is a vehicle by which teachers and administrators are able to communicate with each other and transmit important information about students.

Home Place by Crescent Dragonwagon

How My Read aloud Sounded When I listened To The Tape

1. I projected my voice. Could project louder.
2. I Read with expression.
3. Made scence out of my words,
4. When I make a mistake I should Just go on.
5. I should look at the punctuation more.
6. I should practice not swallowing my words that much. Before I read to the class, I practiced reading the book to my family and friends. I practiced reading louder and I paid more attention to reading the last words of a scenfence louder.

FIGURE 1–16 A student's self-assessment of her taped oral reading

Of course, there are many practical concerns to be considered when implementing portfolio assessment. Teachers must be trained to understand process learning. It is imperative that they buy into this philosophy and allow students to become empowered and take responsibility for their own learning. Teachers need to view themselves as the facilitators of literate communities. Finding the strengths of each student and building on them creates an

Bongos

Drums,
Different kinds,
But the best,
The one I like the best
Bongos...

Bongos,
Hard to play,
Wrist shots hitting the drum,
Middle finger
Keeping the beats,
Your fingers burn as they hit the drum
     harder,
Playing other instruments like drums,
     Cow bell,
     Drum sticks,
     The brick,
     Even the symbols,
     My dads getting the earmuffs now..."

     fast beats,
     Slow beats

FIGURE 1–17 A student's use of repetition—a writing strategy covered in a minilesson

Music in your head,
As you practice and get used to drums,
Your hands feel better...

How you play drums,
Accent,
Flems.
and the double beat...
Guess
Who taught me
All this ...

My UNCLE...

He tells me 3 things
Always listen,
fingertips
and
Middle finger...
Drums,
Different kinds,
But the best,
The one I like the best
Bongos

environment in which each pupil can flourish. In our classrooms, we focus on what the students know rather than what they don't know. We teach specific skills and strategies to students or groups of students when these are relevant to them. Children learn what they need to know, when they need to know it, rather than in isolation. Such purposeful learning helps our students internalize new knowledge.

Reading specialists are also an integral part of portfolio assessment in our district. They teach teachers and students; they assist pupils during reading and writing workshops; they help with parent education; and they provide ongoing training for classroom teachers. Scheduled planning time for teachers to network about how things are working in their classrooms helps to strengthen comraderie and build confidence. Of course, working as a team ensures continuity from grade to grade.

CONCLUSIONS

It is vitally important to establish a process classroom, to provide engaging opportunities in which students can learn. Fiction and nonfiction books, magazines, newspapers, and other printed materials, rather than basals and workbooks, are the backbone of this type of classroom. Children are encouraged to bring in reading materials from home. The school and public libraries are important resources as well.

Involving support personnel in the classroom is an integral part of helping to reach each student. Looking to community resources, enlisting parent volunteers, and involving community businesses as well as local colleges and universities all help to strengthen our program. We think that the day is not long enough to hold all the reading, writing, and learning we want to do. And we want our students to feel the same way. The process classroom as reflected in portfolio assessment can help this happen.

CHILDREN'S LITERATURE REFERENCES

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APPENDIX A

The District-Wide Reading–Writing Portfolio

The Lawrence Public School District has adapted a K–6 Reading–Writing Process Assessment Portfolio that consists of two components: core and optional elements. Core elements include

District Writing Folder

Kindergarten Language Literacy Profile, Figure 1–A1

Reading Development Checklist, Figure 1–A2

Student–Teacher Conference Log, Figure 1–A3

Student Self-Assessment Report, Figures 1–A4 and 1–A5

List of Books Read, Figure 1–A6

Once these forms are completed, they are stored in the district Reading/Writing Portfolio that is used in all elementary classes. Teachers are encouraged to collect other samples of student work to supplement the core elements. These optional elements include excerpts from the writer's notebook, running records, performance tasks or projects, photographs, audiotapes and/or videotapes of children, and results of other formal and informal assessments.

Student: _____

D.O.B.: _____   **C.A.:** _____   **Quartile:** _____

Classroom Teacher: _____   **Date:** _____

Please circle the appropriate numbers, as they apply. Kindly note:

1—Not Yet Apparent   4—Developed
2—Beginning to Develop   5—Highly Developed
3—Moderately Developed

I. Visual Development

A. Recognizes:
| | | | | |
square | 1 | 2 | 3 | 4 | 5
triangle | 1 | 2 | 3 | 4 | 5
circle | 1 | 2 | 3 | 4 | 5
B. Recognizes some letters | 1 | 2 | 3 | 4 | 5
C. Recognizes own first name | 1 | 2 | 3 | 4 | 5
D. Prints some letters of first name | 1 | 2 | 3 | 4 | 5
E. Identifies familiar cover of a book | 1 | 2 | 3 | 4 | 5
F. Tracks from left to right with teacher | 1 | 2 | 3 | 4 | 5

_____ **Total**

II. Concept Development

A. Demonstrates understanding of:
first | 1 | 2 | 3 | 4 | 5
next to | 1 | 2 | 3 | 4 | 5
last | 1 | 2 | 3 | 4 | 5
B. Identifies a story or book character from an illustration | 1 | 2 | 3 | 4 | 5
C. Demonstrates temporal understanding of:
morning | 1 | 2 | 3 | 4 | 5
afternoon | 1 | 2 | 3 | 4 | 5
evening | 1 | 2 | 3 | 4 | 5
D. Knows how to take turns | 1 | 2 | 3 | 4 | 5
E. Knows how to request assistance | 1 | 2 | 3 | 4 | 5

_____ **Total**

III. Thinking Strategies

A. Indicates an understanding that print contains a message | 1 | 2 | 3 | 4 | 5
B. Is able to transfer knowledge from one experience to another | 1 | 2 | 3 | 4 | 5
C. Is able to make reasonable predictions from a story that is read | 1 | 2 | 3 | 4 | 5

_____ **Total**

FIGURE 1–A1 Kindergarten: Student language literacy profile (*Source:* Lawrence Public Schools)

IV. Receptive Language Development

A. Responds appropriately to teacher verbalization	1	2	3	4	5
B. Follows two step directives	1	2	3	4	5
C. Recalls a main character from a story	1	2	3	4	5
D. Relates a detail/idea from a story	1	2	3	4	5

_____ **Total**

V. Expressive Language Development

A. Knows last name	1	2	3	4	5
B. Can answer spontaneously in a complete sentence	1	2	3	4	5
C. Uses correct vocabulary words for common nouns	1	2	3	4	5
D. Uses adjectives in spontaneous spoken language	1	2	3	4	5
E. Able to formulate questions to get needed information	1	2	3	4	5

_____ **Total**

VI. Motor Development

A. Can sit quietly in a chair	1	2	3	4	5
B. Can walk in a group without touching (children/walls)	1	2	3	4	5
C. Can carry an object without dropping it	1	2	3	4	5
D. Can cut with scissors	1	2	3	4	5
E. Can hold a crayon with a two-finger grip	1	2	3	4	5

_____ **Total**

_____ **Total All Categories**

Comments: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Student: _____   Year: _____

Teacher: _____   Grade: 1   2   3   4   5   6
                                                 (Circle)

The Reading Development Checklist has been designed to record a child's reading development based on the teacher's professional observations.

    This checklist should be completed twice a year; the first time between the months of November and January and the second time between the months of March and May.

Key

NE	Not evident	The student has not yet consistently demonstrated the attitude or the behavior. It has not been observed by the teacher.
E	Evident	The student consistently demonstrates the attitude or behavior.
S	Sometimes	This attitude or behavior is present intermittently.
NA	Not Applicable	This attitude or behavior is not developmentally expected at this time.
Note:		The *Evident* and *Not Evident* categories are *not* intended to represent pass or failure status.

Reading Participation

	From Nov. to Jan.				From March to May			
The child:	NE	E	NA	S	NE	E	NA	S
◼ Listens to others	___	___	___	___	___	___	___	___
◼ Participates meaningfully in class discussions	___	___	___	___	___	___	___	___
◼ Regularly completes assignments	___	___	___	___	___	___	___	___
◼ Reads beyond required assignments	___	___	___	___	___	___	___	___

Reading Comprehension

	From Nov. to Jan.				From March to May			
The child:	NE	E	NA	S	NE	E	NA	S
◼ Identifies character traits	___	___	___	___	___	___	___	___
◼ Gleans meanings of words and phrases from text	___	___	___	___	___	___	___	___
◼ Identifies story elements (characters, setting, problem, and solution)	___	___	___	___	___	___	___	___
◼ Comprehends at literal level (details, factual information)	___	___	___	___	___	___	___	___

FIGURE 1–A2 Reading development checklist: Teacher–student assessment sheet
(*Source:* Lawrence Public Schools, Office of Curriculum and Instruction)

- Comprehends at interpretive level (central meaning, inferences, relationships, prediction)   ___ ___ ___ ___   ___ ___ ___ ___
- Comprehends at critical level (makes judgments, can support statements with facts from text)   ___ ___ ___ ___   ___ ___ ___ ___

Reading Accuracy

The child:

- Reads smoothly and accurately   ___ ___ ___ ___   ___ ___ ___ ___
- Corrects own mistakes   ___ ___ ___ ___   ___ ___ ___ ___

Reading Response

The child:

- Organizes ideas in response to literature (brainstorming, webbing)   ___ ___ ___ ___   ___ ___ ___ ___
- Responds effectively to literature through writing (uses response logs, reports, stories, poems)   ___ ___ ___ ___   ___ ___ ___ ___
- Speaks effectively in response to literature (class discussions, speeches, dramatization)   ___ ___ ___ ___   ___ ___ ___ ___

Student–Teacher Conference Log for _____   Grade: _____

Teacher: _____   Year: _____   Date: _____

Please begin documentation of each student–teacher conference by entering the date of the conference.

Comments:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

FIGURE 1–A3 Student–teacher conference log (*Source:* Lawrence Public Schools, Office of Curriculum and Instruction)

```
┌─────────────────────────────────────────────────────────────────────┐
│                                                                       │
│              AM I DEVELOPING AS A READER?                             │
│                                                                       │
│   Name: _____     Grade: _____ │
│                                                                       │
│   Date: _____                    Teacher: _____ │
│                                               Circle One              │
│   1. I listen to others.                  Yes      No       Sometimes │
│   2. I like to read.                      Yes      No       Sometimes │
│   3. I look at pictures in a book to                                  │
│      help me understand the story.        Yes      No       Sometimes │
│   4. I ask questions about stories                                    │
│      I do not understand.                 Yes      No       Sometimes │
│   5. I like when people read to me.       Yes      No       Sometimes │
│   6. I talk to the class about books                                  │
│      I have read.                         Yes      No       Sometimes │
│   7. I like to retell stories.            Yes      No       Sometimes │
│   8. I like to write.                     Yes      No       Sometimes │
│                                                                       │
└─────────────────────────────────────────────────────────────────────┘
```

FIGURE 1–A4 Student self-assessment of reading development, kindergarten through grade 2. (*Source:* Lawrence Public Schools, Office of Curriculum and Instruction)

AM I DEVELOPING AS AN INDEPENDENT READER?

Name: _____   Grade: _____   Date: _____   Teacher: _____

Choosing My Books	Yes	No	Sometimes
Do I choose books I can read?			
Do I choose different kinds of books?			
Do I listen to the suggestions of others when it comes to choosing books?			

I choose books from:

_____ home   _____ stores

_____ classroom   _____ book club

_____ school library   _____ other

_____ public library

Reading Books

When I read by myself I feel . . .

_____

_____

_____

_____

When I read with a group of other students, I feel . . .

_____

_____

_____

_____

FIGURE 1–A5 Student self-assessment of reading development, grades 3 to 6 (*Source:* Lawrence Public Schools, Office of Curriculum and Instruction)

Besides reading in school, I read . . .

_____

_____

_____

_____

Besides reading for fun, I read because . . .

_____

_____

_____

_____

When I don't understand something I've read, I . . .

_____

_____

_____

_____

When I come to a word I do not know, I . . .

_____

_____

_____

_____

BOOKS I HAVE READ

Name
Grade
Teacher
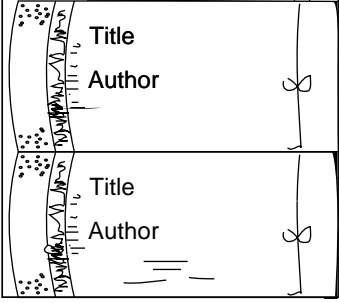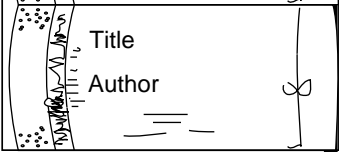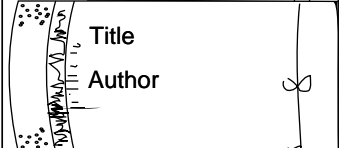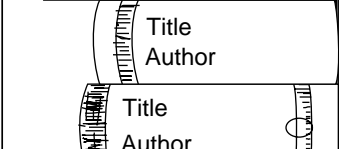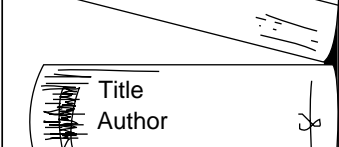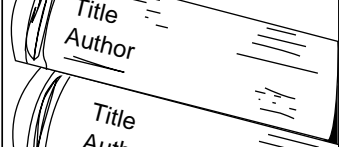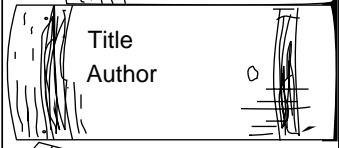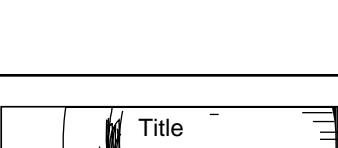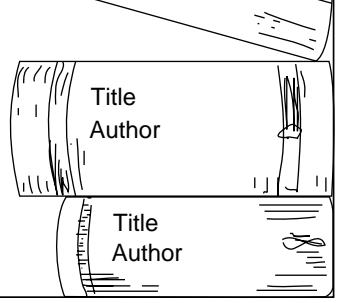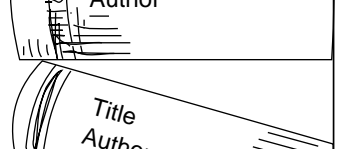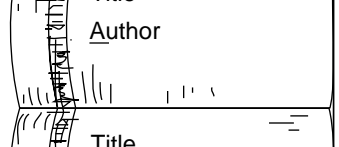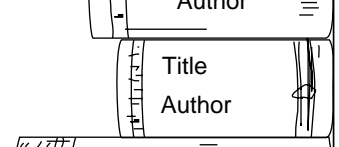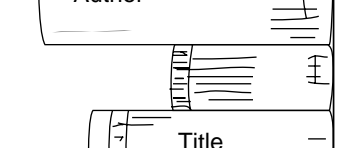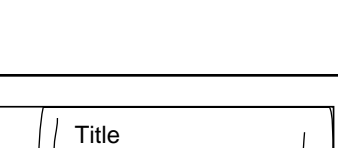
Title / Author	Title / Author
Title / Author	Title / Author
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FIGURE 1–A6 Student's reading log (*Source:* Lawrence Public Schools, Office of Curriculum and Instruction)