

EDIS 530B Language Block

SEMESTER Spring, 2000

INSTRUCTORS

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REQUIRED READINGS

Bear, D. R., Invernizzi, M., Templeton, S., & Johnston, F. (1996). Words their way: Word study for phonics, vocabulary, and spelling instruction. Englewood Cliffs, NJ: Merrill.

Derewianka, B. (1990). Exploring how texts work. Portsmouth, NH: Heinemann.

Leslie, L., & Caldwell, J. (1995). Qualitative reading inventory. New York: HarperCollins.

Optiz, M., & Rasinski, T. (1998). Good-bye round robin. Portsmouth, NH: Heinemann.

Pressley, M. (1998). Reading instruction that works: The case for balanced teaching. New York: Guilford.

VIRGINIA STANDARDS OF LEARNING:

<http://www.pen.k12.va.us/VDOE/Instruction/wmstds/home.shtml>

Articles or Chapters available through check-out

Cudd, E. T., & Roberts, L. (1989). Using writing to enhance content area learning in the primary grades. The Reading Teacher, 42, 392-404.

Flood, J., Lapp, D., Flood, S., & Nagel, G. (1992). Am I allowed to group? Using flexible patterns for effective instruction. The Reading Teacher, 45, 608-616.

Freeman, E. B. (1991). Information books: Models for student report writing. Language Arts, 68, 470-473.

Hoffman, J. (1992). Critical reading/thinking across the curriculum: Using I-charts to support learning. Language Arts, 69, 121-127.

Invernizzi, M., Abouzeid, M., & Bloodgood, J. (1997). Integrated word study: Spelling, grammar, and meaning in the language arts classroom. Language Arts, 74, 185-192.

Invernizzi, M., Abouzeid, M., & Gill, T. (1994). Using students' invented spellings as a guide for spelling instruction that emphasizes word study. Elementary School Journal, 95, 55-67.

Jenkins, C. B. (1999). Designing an author study. In The allure of authors: Author studies in the elementary classroom. Portsmouth, NH: Heinemann.

Jett-Simpson, M. (1981). Writing stories using model structures: The circle story. Language Arts, 58, 293-299.

Lewis, M., Wray, D., & Rospigliosi, P. (1994). "...And I want it in your own words". The Reading Teacher, 47, 528-536.

McKeown, M., Beck, I., & Worthy, J. (1993). Grappling with text ideas: Questioning the author. The Reading Teacher, 46, 560-566.

Moss, J. (1978). Using the focus unit to enhance the child's response to literature. Language Arts, 55, 482-488.

Pardo, L., & Raphael, T. E. (1991). Classroom organization for instruction in content areas. The Reading Teacher, 44, 556-565.

Reutzel, D., & Cooter, R. (1991). Organizing for effective instruction: The reading workshop. The Reading Teacher, 44, 548-554.

Wollman-Bonilla, J. (1989). Reading journals: Invitations to participate in literature. The Reading Teacher, 46, 290-301.

Children's Books

The following must be read, will be available for purchase, but can also be obtained at local libraries:

Blackwood, Gary. (1998). The Shakespeare stealer. Dutton Books; ISBN: 0525458638 (*Historical Fiction*)
Gantos, J. (1998). Joey Pigza swallowed the key. Farrar Straus & Giroux (Juv); ISBN:0374336644 (*Realistic Fiction*)

Lowry, L. (1993). The giver. Laurel Leaf. ISBN: 0440219078 (*Science Fiction*)

Myers, W. D. (1999). At her majesty's request. Scholastic Trade. ISBN: 0590486691 (*Biography*).

Pedersen, T. (1998). Make your own web page. Price Stern Sloan Publishing. ISBN: 0843174595 (*Information Book*)

Rowling, J. K. (1999). Harry Potter and the sorcerer's stone. Arthur A. Levine. ISBN: 059035342X (*Fantasy*)

Stanley, J. (1996). Children of the Dustbowl. Crown Publishing. ISBN: 0517880946 (*Information Book*)

You are only required to read 1 of the 2 listed information books. Pedersen's is a "how-to" text. Stanley's Children of the Dustbowl will leave you profoundly moved.

RECOMMENDED Readings

American Library Association's 1999 Awards Page. Available online at
<http://www.ala.org/alsc/awards.html><http://www.ala.org/alsc/nbook99.html>

Publication Manual of the American Psychological Association (4th Ed.) (1994). American Psychological Association: Washington, DC.

Standards of Learning (SOLS). Available online at
<http://www.pen.k12.va.us/VDOE/Superintendent/Sols/home.shtml>

Strunk, W. & White, E. B. (1979). The Elements of Style (3rd Ed.). Boston: Allyn and Bacon.

COURSE DESCRIPTION

"Integrated study of reading fundamentals, language arts, children's literature, reading diagnostics and creative arts."

This course is designed to prepare preservice teachers for teaching reading and language arts in the classroom. As we explained in fall, the work for this spring semester shifts its attention from "learning to read" to "reading to learn," from working with the individual child to working with whole classes of children. The emphasis will be on differentiating instruction for children of varying literacy levels and on organizing instruction for a diverse classroom within the framework of a "balanced literacy diet." You will have opportunities to practice

whole class and small group literacy instruction through teaching assignments completed in your Language Bloc placements.

COURSE OBJECTIVES

By the end of the course, students will:

1. Continue developing competence in creating a balanced literacy diet: comprehension, fluency, word study, and writing.
2. Develop competence in administering and interpreting an Informal Reading Inventory.
3. Develop competence with a range of assessment devices
4. Differentiate instruction and instructional materials according to literacy levels.
5. Learn to plan for small group and whole class language arts instruction.
6. Continue to increase personal repertoires of children's literature.
7. Develop competence in the organization and management of a multilevel literacy classroom.

COURSE REQUIREMENTS

NB:

All written assignments prepared outside of class are to be double-spaced, 12 point font.

Work that exceeds page length or does not meet font specifications will not be accepted.

Late Assignments: Barring extraordinary circumstances, late assignments will be reduced by one letter grade.

1. Attendance.

You are expected to attend class and to be present when it begins. While we are not awarding points for attending class, we **will subtract** points for unexcused absences and/or chronic tardiness.

2. Children's Books Matrix, Due May 13

5% Total Course Grade

During the course of this semester, you are to read 35 children's books. This number will include the 6 books that appear in the required readings list above. You are to select the additional 29 books, recording titles and genre in the matrix presented for you at the end of this document. Books are available in the Educational Library here on grounds and at any of the Charlottesville area libraries. Remember that the books you read for your author study count here.

3. Book Review, Due Feb. 28

3% Total Course Grade

Each of you will write one book review (1 page maximum) on a work that you have read for your author study. Follow the format of the example supplied in this document on p. 10. These will be assessed with the Review Rubric in this syllabus: they represent the first item we will be looking for on your Author Study web page.

4. Qualitative Reading Inventory Project, Due Feb. 21

15% Total Course Grade

The purpose of this assignment is to familiarize you with a widely used reading assessment procedure. The QRI is an appropriate procedure for readers anywhere from the preprimer to the junior high level. Each person will administer one QRI. You will be working in a team of two, so that while you are administering the QRI, your partner will serve as your helper. During the second QRI, you will switch roles. There will be two parts to this assignment: solo analysis of one student's QRI data (7%) and a joint-authored, 2 page compare/contrast paper in which you explore the similarities and differences in the two readers you assessed (8%). Specific expectations will be explained during the QRI presentation.

5. Reports on Field Teaching, Due Wed. following teaching

15% Total Course Grade

Each of you will write three short papers (2 pages maximum) that reflect upon the success of your classroom-based, small group teaching assignments. The rubric for evaluating these written reports appears in this syllabus.

6. Author Studies, *Dependent Upon Sign-Up*

20% Total Course Grade

If reading is writing and writing is reading, then children must learn the ways that authors put their texts together. Author Studies are a common component of Language Arts. To allow you to explore this approach to Language Arts instruction and to supplement your growing knowledge of children's literature, you will be assembling an author study presentation.

Author Study groups may consist of two, three, or four members. **DO NOT WORK WITH YOUR 488 PARTNER.** You will select your particular authors on February 23; the date your group will present its study appears in the syllabus.

As a group, you might choose to read certain books in common, but your goal is to supply a comprehensive sampling of this author's work. For instance, if your author were Cynthia Rylant, you might all choose to read the Newbery winner Missing May, and then have individuals read samples of her easy readers, her short chapter books, her poetry, and her picture books.

Author Study presentations will be delivered to the whole class. Your group will prepare the following components: 1) a web page that includes related Websites, any type of publisher support that may be available, and the book reviews you have completed 2) a book display with reading levels indicated for each book, 3) overheads that share suggestions for using this author's work with children (keep SOLs in mind), 4) a short read aloud event (choral, or individual favorite passages).

These presentations will be evaluated according to the rubric that appears in this syllabus.

7. The Focal Child Project, *Due April 3*

15% Total Course Grade

Teachers cannot plan suitable instruction for their students without a good sense of the abilities of each child. To assist you in thinking about children's instructional levels, you will complete the Focal Child Project. During the course of this semester, you will pay particular attention to one child from your Language Bloc field placement. This child and his or her work will be important in the planning of your CPP. The Focal Child Project is basically experimentation with assessment that leads to the planning of instruction. Your end product, due on April 3, is a folder that contains a range of assessments.

These include:

- a) An interest inventory (format in this syllabus) that you conduct with your focal child,
- b) 4 anecdotal records from occasions when you observe this child during Language Bloc field placements (format in this syllabus),
- c) The IRI data that exists for this child,
- d) A spelling assessment (see your Bear book),
- e) 2 writing samples, each accompanied by a completed Worksheet for Examining Student Writing (format in this document),
- f) A STUDENT SUMMARY worksheet (format in this document) that notes the strengths, needs, and plans you have for this child's instruction, and
- g) A one-page report to the child's parents created from your Student Summary notes.

This project will be evaluated according to the rubric that appears in this syllabus.

8. Classroom Planning Project, *Due April 24*

27% Total Course Grade

This is our culminating project for Language Bloc. The purpose of the CPP is to organize your thinking about planning instruction for students of varying literacy abilities. It entails organizing the IRI and spelling assessment data from your cooperating teachers, as well as the data you've obtained in your Focal Child Project.

Four Language Bloc students will form a group. Each group member contributes data obtained from his or her focal child, as well as similar data from four other children in Language Bloc field placement. This results in a combined classroom of twenty children (1 UVA student provides 1 focal child + 4 additional children X 4 group members = 20 children). The four of you will work together to plan one week of Language Arts instruction in two-hour blocks each of the five days.

There will be a formal presentation for this project as well as a written submission. We will also be asking you to submit a confidential evaluation of your group indicating individual levels of contribution to the total project.

THE FORMAL PRESENTATION

The formal presentations will be arranged like poster sessions at a professional conference (just think back to Science Fair). Your team will remain with your project to explain it to class members and your professors. These are the components that will make up your visual display:

a) The Classroom Diagram

Design a classroom which works well for a balanced literacy diet (comprehension, writing, fluency, and word study) for children. Consider where you will place desks, book shelves, word study materials, author study locations, classroom library, tape recorders, places for whole class meetings, writing materials, your computers (plan on having five and think about them as critical in your instruction as well as in the children’s work), etc.

b) An Enlargement of the Classroom Library

You will need to make a number of decisions about the many books you will acquire for your students (hopefully through book club points as well as out of your own pockets as well as from school moneys and school and public libraries). How will you make these books accessible for your students? How will you make book displays? How will you label them for genre or theme and/or levels of readability? How will you direct students with different reading levels to the appropriate materials?

c) The Classroom Roster

This is a critical piece of your planning process. It will ultimately indicate the location of each of your 20 students, the type of instruction each is receiving, and the type of grouping s/he is working in at all times of the two hour Language Arts Block for every day of the week you are planning.

Day:								
Child’s Name	Reading Level	Word Study Level	Strengths	Needs	Time Block 1	Time Block 2	Time Block 3	Time Block 4
Focal Child								
Extra Child 1								
Extra Child 2								
Extra Child 3								
Extra Child 4								

The columns marked **strengths** and **needs** are applicable for your focal children only.

d) Teacher’s Plan Book Entry for the Week

When teachers plan, they do not construct the matrix that appears above. Instead, they use a teacher’s planning book. Use a similar format to indicate how you will organize your Language Arts Block. You can look at the examples that appear in your Bear text (pp.66-91); you can also ask the teachers you are working with or teachers who come to speak to us in class. As you are planning, keep in mind the four components of the literacy diet (comprehension, fluency, word study and writing). How will you include these for all children? You need not cover each part of the diet every day, but you will need to think about balancing them over the course of the week.

e) Lesson Plans

Each member of the group is responsible for writing one lesson plan for the week’s instruction. Each component of the diet must be covered, so the four of you will write 1 comprehension plan, 1 fluency plan, 1 word study plan, and 1 writing plan. (Keep in mind that writing often occurs in a comprehension lesson and comprehension is impossible to avoid in a writing lesson, etc.) This will make a total of four lesson

plans to be displayed in your project. Each plan is to follow the format we are using in Language Bloc this semester: a) SOL Objectives, b) Materials, c) Procedures, and d) Evaluation or Assessment.

f) **Handout**

Each group is responsible for preparing a handout for their classmates that lists resources, and contains information that **you** would want for your permanent file.

THE WRITTEN PRESENTATION

Written presentations are due on April 24. Materials are to be assembled in folders (not hard cover, three-ring notebooks). To be included in the following order are: 1) The Teacher's Plan Book, 2) A 2-4 page narrative explanation for the entries (why you're doing what you're doing) in the plan book, with an additional one page for references done in APA style, 3) The Class Roster, 4) Four 1-2 page papers (one from each group member) that justify the week's instruction for each focal children's needs, 5) The handout you are distributing to your classmates.

COURSE SCHEDULE

Date	Topic	Assignments Due
Jan 19 W	Setting the Stage for Second Semester Syllabus Review Spelling Inventory	
Jan 24 M	Qualitative Reading Inventory: Looking at the Word Lists	QRI-II, 1, 3, & 7
Jan 26 W	Qualitative Reading Inventory: The Passages	QRI-II: 4, 8, 9, & 11
Jan 31 M	Field Work, Time 1: Administering QRI #1 and Spelling Inventory	
Feb 2 W	Sharing QRI #1 Results; Answering Questions AUTHOR STUDY SIGN-UP	QRI-II: 10, 13
Feb 7 M	Field Work, Time 2: Administering QRI #2	
Feb 9 W	Class Work Session: Understanding the Results from the QRI	
Feb 14 ♥ M	Comprehension Instruction: Reading and Writing – How each reinforces the other	
Feb 16 W	Looking at Genre – What’s a recount? What’s a story? What’s a report? Literature in Your Classroom: A Modeled Author Study	Derewianka – all chapters Jenkins Chapter
Feb 21 M	Writing Assessment: An Overview and Introduction to CAASR	DUE: QRI PROJECT
Feb 23 W	Fiction Comprehension Rounds (Character Sociograms, Story World, Plot Profile, Story Maps)	Wollman-Bonilla
Feb 28 M	Field Work, Time 3: Observing Language Arts Organization in Classrooms. Observing your focal child and collecting writing samples. Meet classroom teacher & discuss schedule. (Consider your CPP as you observe)	DUE: BOOK REVIEW <i>This is to be uploaded to your author study website. On the book review page, please write Author Study URL</i>
Mar 1 W	Writing Fiction: Props as a Stimulus to Storywriting, Key Elements of Fiction Considering the plot: Examining the Plot Profile and	Jett-Simpson Review Horning, Ch. 7

	the Myth of the Middle	
Mar 6 M	Field Work, Time 4: Fiction Comprehension or Writing <i>Discuss materials for a nonfiction lesson with your teacher</i>	
Mar 8 W	Nonfiction Comprehension Rounds (I-Charts, QAR, Graphic Organizers, Summarizing)	Hoffman, Pressley, Ch. 7, McKeown, Beck, & Worthy. DUE: FIELD TEACHING WRITE-UP
Mar 20 M	Field Work, Time 5: Nonfiction Comprehension Lesson <i>Discuss your word study lesson with your teacher</i>	
Mar 22 W	Word Study in the Intermediate Grades	Bear, Ch. 7, 8; Invernizzi et al., 1994: DUE: FIELD TEACHING WRITE-UP
Mar 27 M	Field Work, Time 6: Teaching Word Study	
Mar 29 W	Preparing for the Focal Child Project – Examining Writing Samples	DUE: FIELD TEACHING WRITE-UP Bring your focal child’s writing to class.
Apr 3 M	Nonfiction Writing in the Classroom	Cudd & Roberts, 1989; Freeman, 1991; Lewis et al, 1994 DUE: FOCAL CHILD PROJECT
Apr 5 W	Weaving a Picture of the Reading Program: Comprehension, Fluency, Word Study and Writing <i>Guest Speakers – CPP Survivors</i>	Invernizzi et al., 1997; Flood et al, 1992
Apr 10 M	Author Study Presentations – 5/class 8:00 <i>Patricia (and Frederick) McKissack, Paul Fleischman, Elaine Konigsburg</i> <i>Patricia Lauber, Laurence Yep</i> 10:00 <i>Walter Dean Myers, Katherine Paterson, Betsy Byars, Beverly Cleary, Lois Lowry</i>	DUE: AUTHOR STUDY PRESENTATIONS
Apr 12 W	Author Study Presentations: <i>Russell Freedman, Jean Fritz, Paula Fox, Virginia Hamilton, and Phyllis Naylor Reynolds</i>	DUE: AUTHOR STUDY PRESENTATIONS
Apr 17 M	Content Area Reading – Looking at Older Students GUEST SPEAKER: Kathie Burgess	Pardo & Raphael, Cudd & Roberts
Apr 19 W	Voices from the Field: Teachers Talk about Their Language Arts Programs	

Apr 24 M	Presentations of the CPP	DUE: Written Presentations of CPP
Apr 26 W	Presentations of the CPP	
May 1 M	Celebrations of Oral Language in the Classroom: Shadow Puppets and Story Telling	
May 8 M	2:00 – 5:00	DUE: Reading Matrix

SAMPLE BOOK REVIEWS

Red-Tail Angels: The Story of the Tuskegee Airmen of World War II

Patricia and Frederick McKissack. (1996). Illustrated with photographs. Walker. ISBN 0-8027-8292-2.

The awe-inspiring achievements the Tuskegee Airmen of World War II have finally become part of recorded American history. These wartime aviators, known as the Red-tail Angels because of the red markings on their aircraft tails, struggled for acceptance and paved the way for future generations of African American flight crews. The McKissacks tell the Angels' glorious story, chronicle their difficulties, and explain that the country they defended – plagued by segregation – refused to acknowledge their heroism. Superb photography adds interest and brings this phenomenal story to life.

This work is an excellent choice for a general study relating to World War II, black history, or aviation. Each student could explore one seemingly impossible dream and write about how to accomplish it against all odds, then could share their dreams with classmates.

Bull Run

Paul Fleischman. (1994). Illustrated by David Frampton. HarperCollins. ISBN 0-06-021446-5.

How many versions of the U.S. Civil War could be gathered by interviewing witnesses? Fleischman has created the voices of 16 eyewitnesses to the Civil War's first great battle at Bull Run including a reluctant general, a fervent black freeman, a disillusioned doctor, a sketch artist, an 11-year-old fife player, and a horse lover. In two-page chapters, the author weaves these firsthand accounts together to give a chilling picture of the war between neighbors.

Teachers might use this book in a Readers Theatre style, making history come alive in the classroom with props and costumes. Other uses might imitate the narrative style by fictionalizing other historical events with multiple viewpoints.

GUIDE TO OBSERVING LANGUAGE ARTS IN THE CLASSROOM

Classroom Space

How is the classroom space arranged to accommodate working with a group?

Are there learning centers? How are they arranged?

How has the teacher organized the materials?

Where have bookshelves, word study materials, author study displays/information, classroom library, writing materials, tape recorders, and/or computers have been placed?

As you observe, do you note any difficulty students have in gaining access to or working with materials?

Special Needs Students

Is there evidence that the classroom and special education teachers collaborate in planning instruction for special needs students?

Is there evidence that activities particularly enjoyed by special education students are scheduled at times when they will be in the classroom?

What types of arrangement for additional support has the teacher made for students who do not quite qualify for special instruction?

Library

How are book displays created?

How has the teacher grouped the books – by genre? By theme? By readability?

How are students directed to books appropriate for their reading levels?

Maximizing Time for Instruction

How has the teacher maximized the actual time students are engaged in sustained reading and writing?

How has the teacher arranged for students to teach each other?

Is there evidence of individualized schedules for students? Do children have a sense of responsibility for organizing their time?

In what ways has the teacher incorporated “Every Pupil Responds” activities to increase student engagement during whole class instruction?

INTEREST INVENTORY

Name:
Age:
Birthday:

My lucky number is
The people in my family are
The people who live in my home are
I help at home by
My best friends are
I like people who
When I'm bored, I like to
The sports I play or would like to play
My interests and hobbies are
The pets in my family are
My favorite TV program/videos are
My favorite song is
The best book I read last year was
The most exciting thing I have ever done was
I worry about
Something I would like to change about the world is
My favorite thing at school is _____ because
My least favorite thing at school is _____ because
I would like to learn more about
This year at school I want to improve at
I am good at
I like to read:

- | | |
|-------------|--------------------|
| Adventures | Science Fiction |
| Mystery | Biography |
| Fantasy | Historical Fiction |
| Poetry | Autobiography |
| Information | Folk/Fairy Tales |

Record any specific titles and/or authors your student mentions here:

SAMPLE ANECDOTAL RECORD

From Glazer & Brown, 1993

Date:

Setting: Kevin, by himself, writing a story. Took unlined paper. Began to write. Crumpled paper. Took lined paper. Began to write. Erased. Wrote and erased again. Crumpled paper, took it to waste basket. Took unlined paper. Knelt on knees, bit lip. Began writing. Wrote for seven minutes. Looked up. Looked back to paper, and appeared to read it. Put paper in front of Peter, "See my story!" Pulls away immediately.

STUDENT SUMMARY

Student's Name: _____ Teacher's Name _____

Your Name: _____

Area	Strengths	Needs	Instructional Strategies
Fluency: Rate, Prosody			
Word Study	(Uses)	(Uses but confuses)	
Comprehension			
Writing			

WORKSHEET FOR EXAMINING STUDENTS' WRITING

Writing Analysis Worksheet	
Child's Name: Title or Topic of Writing: Date: Situation for Writing:	
Ideas/Meaning	Language
Organization	Mechanics

CONSIDERING ASPECTS OF STUDENTS' WRITTEN PRODUCTS

Concepts, Attitudes, Aspects, Strategies, Range

GUIDELINES FOR USING THE WRITING ANALYSIS SHEET
TO ASSESS STUDENTS' WRITING

(Adapted by Laura Smolkin, University of Virginia)

Adapted from the Education Department of South Australia's (1991)
Literacy Assessment in Practice: R-7, Language Arts
Adelaide, Australia: Education Department

IDEAS AND INFORMATION: MAKING MEANING

Writing is an act of thinking and every finished piece of writing is a record of thinking achievements that have been made. When students are able to engage seriously with ideas and issues which concern them, the following kinds of achievements can be observed:

- *topic knowledge*
- *knowledge of the world*
- *presentation of ideas*

Topic Knowledge

Teachers can look for evidence of what students know about particular topics. Teachers can analyze students' writing to discover:

- the amount of information provided about the topic
- the depth of information
- the accuracy of the information
- the different kinds of information provided
- how the student relates ideas from different sources such as their experiences, readings, or television

Knowledge of the World

Through their experiences, students develop their knowledge about the world and how it works. Teachers can look for evidence of students' understandings of:

- themselves
- others (for instance of parents as people with their own needs rather than as simply servants to children's needs)
- the relationships between people
- the complex community beyond the home
- the complex natural environment
- sensitivity to issues of stereotyping of characters or ideas

Presentation of Ideas

Writing provides students with the opportunity to extend and elaborate ideas - to find gaps and contradictions. They are confronted with the problem of working through ideas until they can support and justify them. Teachers can look for evidence of:

- commitment to rationality: being prepared to support rather than simply assert generalizations
- explanation and elaboration: providing specifics, giving examples, providing evidence
- presentation and evaluation of different perspectives
- presenting own opinion or point of view
- dealing with difficult questions

ORGANIZATION

When students write for readers, they face a number of sometimes competing organizational demands. They may have to:

- *organize their ideas and information in ways that make sense to themselves, that is, they have to structure their own complex experience*
- *recognize the expectations generated by the particular form or genre they choose*
- *present what they have to say in ways that help their readers to understand/appreciate/respond/agree.*

For writing to succeed, six things need to be clear:

- *what kind of writing it is*
- *what the focus is*
- *what the parts are*
- *how the parts are sequenced*
- *what the links between the parts are*
- *what has been done to meet readers' needs.*

Kinds of Writing

Students gradually learn to use the organizational structures typically used (in Western European cultures) for stories and other entertainments, events, descriptions or entities, accounts of processes, arguments, etc. Teachers may comment to students on the way they use:

- typical story features, such as
 - setting (when, who, where)
 - problem or initiating event
 - episodes or developing events
 - resolution or outcome
 - conclusion
- typical patterns for describing entities and processes and reporting events
 - statement of focus, scope, and significance
 - sections which explain or amplify
 - concluding summary
- patterns for simple arguments
 - what I think
 - why I think this
 - what other who disagree think
 - why I think they are wrong
 - concluding statement

Focus

Readers respond to writing in which they can find a clear focus. Therefore, teachers may comment on the way students use:

- titles which clearly indicate what the piece is about or which who the tone or mood
- subheadings which clearly show that each section is part of the whole and is all about one particular subtopic
- introductions that give direction to the whole piece
- topic sentences that give direction to subsections or paragraphs
- endings that summarize or clinch
- sentences that keep the focus on the topic of the previous sentence

Parts

Readers should be able to skim and see how the parts of a piece relate the overall focus or theme. Teachers may attend, therefore, to the way students identify parts by using:

- subheadings
- topic sentences and key words
- paragraph indentations and spacing

Sequences

Readers expect parts that flow one from the other in a manner appropriate to the genre and to the language in which it is

written. (Example, what is typical sequence in one society for a story is not necessarily so for another society). When commenting, therefore, on how appropriately parts are sequenced, teachers can consider:

- conformity to typical story sequence according to the culture of the child who is doing the writing
- whole sequence of non-narrative writing
- discourse conventions that signal direction such as first, then, next, however, nevertheless, finally

Links

Readers expect coherence (the whole piece being about one main topic or theme) and cohesion (all the parts clearly linking). Teachers can, therefore, analyze students' writing in terms of the following:

- topic sentences that structure a paragraph so firmly that the sentences that follow do not require explicit linking devices
- repetition of key words that show the focus is being maintained, e.g., "traditional," "parents," "children," in the preceding piece
- use of pronouns (he, she, it, we, they, him, her, them, us)
- possessive adjectives (my, your, his, her, them, us); words to show focus without repeating
- elaboration of a metaphor, simile or other figure of speech over sentences or paragraphs

Readers' Needs

Writers gradually learn to shape their writing to meet readers' needs for clarity, focus, voice, vitality and interest, and form. Teachers can watch for use of:

- effective "leads" that gain and hold the readers' attention
- clear indications of what the piece is about and where it is going
- recognition of what the reader might already know and believe
- strong links that make the overall structure clear
- use of layout and graphic devices to make for easy reading
- direct address to the reader
- a conclusion or summary that brings the piece to an effective close

LANGUAGE

At times, close attention needs to be given to the expression that students use in their writing. For this purpose, teachers need a set of subcategories that outlines the feature of language to be focused on. A three-fold scheme of vocabulary, sentences, and style is suggested.

Vocabulary

Students' use of words changes as they experience different varieties of oral discourse and as they immerse themselves in the rich and varied language of different kinds of writing. At various stages, teachers may comment on such things as the use of:

- new words (as students use an increasing range of words)
- precise words
- effective adjectives, adverbs, and verbs
- words that surprise and delight because of their freshness and unexpectedness
- words that make comparisons (metaphors, similes)
- words such as abstract nouns that convey the message economically, e.g, "His boss was delighted with his punctuality and promptness" instead of "His boss was delighted that he was always on time and that he got things done quickly".
- words from reading that seem particularly because they have an exactness, and appropriateness often lacking in speech

- words from speech that give writing vitality and vigor
- non-sexist language

Sentences

It is important to note that all students, even those who have enjoyed the experience of being read to at home, encounter new forms of language in their school years. With rich experiences in reading and writing, students' use of sentences develops in a number of directions. Teachers can respond to students' achievements by commenting on such things as their use of:

- complete grammatical sentences
- compound sentences (two simple sentences linked by "and," "but," or "or")
- complex sentences (combining a simple main clause such as "He stopped" with a subordinate such as "when he was tired.")
- an appropriate balance of simple and complex sentences
- adventurous sentences which relate ideas and information in complex ways (first attempts may involve incomplete grammatical structures)
- varied sentence beginnings such as:
a phrase before the subject:
"At dawn, they scrambled out of their sleeping bags"
"At the first blush of light in the east, they
a clause before the subject:
"While the sky was just beginning to grow pink, they..."
- sentences that use lists of words, phrases and clauses, such as:
words: "He was dirty, dishevelled, and dead-tired." (Lists can be comprised of nouns, adjectives, verbs, adverbs)
phrases: "She crept across the garden, through the little wood and over the wall."
clauses: "They clambered over the steep hill, slithered down the grassy slope and trudged through the swampy valley."
- sentences with surprises, such as:
"The peace of the evening was rent into a thousand fragments."
"He can't even make toast. Feel that. It's like coconut matting."
- sentences that pick up and develop the language and ideas of previous sentences
- sentences that make use of sound combinations such as the earlier example of alliteration in "dirty, dishevelled, and dead-tired"
- sentences that build up atmosphere or particular effects

Style

Effective pieces of writing are more than a collection of appropriate words and good sentences. They are wholes that have a consistency of tone or voice. The tones or styles that students might adopt are endless and part of the fun and challenge for students is taking on different styles and attempting different kinds of writing. Teachers can respond to these attempts by commenting on such achievements as:

- appropriateness of tone or style
- consistency of tone or style
- the building up of atmosphere
- attempts at new kinds of writing (e.g., dialogue)
- attempts at new styles or voices (e.g., writing tentatively or authoritatively)
- cohesion (through words that link with words and ideas in previous sentences)

MECHANICS

Because teachers are concerned with students' growing mastery of the graphic conventions of writing, they naturally

look to find evidence of students' achievements in such things as handwriting, spelling, punctuation, and layout. If computers or word processor are used, mastery of these tools can also be noted. So teachers look for evidence of students taking on new challenges, showing progress, and achieving mastery in the following subcategories of mechanics.

Handwriting

Depending on the age and experience of the writer, there are many aspects of achievement to be observed. For Example, one focus might be on the students' development in :

- forming letters:
"Mary is good at forming "y's" that have hooks below the line."
"Bruno is writing most of his letters on the line."
- using spaces between the words

Handwriting can be influenced by physical difficulty, by what has been learned in previous school settings, and by what may have been taught in the home. If handwriting is an important part of the writing curriculum - as it is with young writers - teachers can include any of the aspects in which they may have given instruction.

Spelling

As with handwriting, there are many aspects of spelling that can be taken into account. The focus again will depend on the age and experience of the student. It may also depend on the ease with which certain students remember visual patterns. It will certainly depend on students' experiences with literacy. There are many things teachers can focus on:

- developmental spelling level (see Abouzed, Invernizzi, Henderson)
- the words the student always spells correctly
- the range of words the student is attempting
"Pia is trying difficult words such as 'enormous' and getting everything right except the 'ou' in the final syllable."
- specific parts of words such as difficult endings (ent/ant), doubling consonants, etc.
- success in representing each of the syllables in multisyllabic words
- success in remembering the correct spelling of words previously used incorrectly in writing
- proof reading
- use of various sources to check temporary spellings

Punctuation

Punctuation appropriate to various kinds of writing develops with students' experience in reading and writing. What aspects to focus on will depend on the students' stage of development. At various stages, teachers may be concerned with:

- use of periods and capitals to signal sentences
- use of quotation marks
- use of commas, apostrophes, and exclamation marks

Layout

Teachers, and students too, often respond to written material in terms of its physical appearance. Therefore, responses can be made to issues such as:

- balance of text and illustration
- setting out in sections, pages, etc.
- use of particular graphic forms, such as **BAM!** to create interest

Using word processors

Computer or word processing skills which can be organized under the mechanics category include:

- setting up the machine
- loading the program
- finding the appropriate letters, spaces, capitals, etc.
- using the editing sources - deletions, corrections, insertions, etc.
- printing, saving, re-loading

Children's Literature Log - Matrix Form

Name: _____

	BOOK TITLES	Info Book	Folk Lit	Poe	Pict. book	Easy Book	Novel
1							
2							
3							
4							
5							
6							
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32							
33							
34							
35							

I pledge that I have completed the on-line course evaluation.

Signed,

**CLASSROOM PLANNING PROJECT:
WRITTEN PRESENTATION RUBRIC**

Name(s):

Date:

	5	4	3	2	1
Narrative explanation for Teacher's Plan Book entries does not exceed 2-4 page limit	-	-			
Narrative explanation contains 1 page of references written in APA 4th ed. Format	-	-			
Narrative explanation clearly presents decisions made for instructional, as to organization and content of student work, backed by references					
Narrative explanation demonstrates insight and thought					
Narrative explanation is well-written					
Submission contains Teacher's Plan Book style entries	-	-			
Submission includes class roster	-	-			
Submission includes four 1-2 page papers for focal children					
Focal Child papers justify the week's instruction from the particular child's needs					
Focal Child papers demonstrate insight and thought					
Focal Child papers are well-written					
Submission includes copy of handout created for classmates	-	-			
Prepared handout is formatted in a visually appealing fashion					
Prepared handout demonstrates insight and thought					

GRADE: _____ out of 58 points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion

**CLASSROOM PLANNING PROJECT:
FORMAL PRESENTATION RUBRIC**

Name(s): _____

Date: _____

	5	4	3	2	1
Display includes classroom diagram	-	-			
Diagram includes all components listed in syllabus description	-	-			
Diagram is visually appealing and easy to interpret					
Display includes an enlargement of the classroom library	-	-			
Enlargement includes all components listed in syllabus description	-	-			
Enlargement is visually appealing and easy to interpret					
Display includes the classroom roster	-	-			
Classroom roster clearly indicates the location of each of the 20 students at all times of the Language Arts Block					
Classroom roster clearly indicates the type of instruction each of the 20 students is receiving at all times of the Language Arts Block					
Classroom roster clearly indicates the type of grouping for each of the 20 students at all times of the Language Arts Block					
Display includes the "Teacher's Plan Book"	-	-			
Display includes lesson plans	-	-			
Lesson plans follow format described in syllabus	-	-			
Display includes handout that suggests helpful resources					
Oral presentation of project displays depth of understanding					
Oral presentation of project is presented in a professional manner					

Grade: _____ out of 61 points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion

AUTHOR STUDY PRESENTATION RUBRIC

Name(s):

Date:

Criteria for Assessment	5	4	3	2	1
Presentation did not exceed the 15 minute limit	-	-			
Displayed books represented a comprehensive sampling of the author's work					
Displayed books were arranged in an "inviting" fashion					
Displayed books had indications of reading level (ex., Fry)					
Web presentation gave useful information about the author					
Web presentation supplied suggestions for work with children					
Web presentation shared websites that feature the studied author					
Presentation included a rehearsed read aloud aspect					
Presentations was well-prepared and organized					
Presentation demonstrated insight and thought					
Prepared handout included with some annotations, particularly applicable for books read for book reviews					
Prepared handout included web addresses and publisher support (where applicable)	-	-			
Prepared handout was formatted in a visually appealing fashion					
Prepared handout demonstrated insight and thought					

Grade: ___ out of 68 points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion

FOCAL CHILD PROJECT RUBRIC

Criteria for Assessment	5	4	3	2	1
Folder contains interest inventory	-	-			
Folder contains anecdotal records	-	-			
Folder contains a page with child's QRI data	-	-			
Folder contains a spelling assessment	-	-			
Folder contains 2 writing samples	-	-			
Folder contains a Writing Analysis worksheet for each writing sample	-	-			
Folder contains a Student Summary	-	-			
Progress Report is completed in a thoughtful fashion, demonstrating an understanding of child's literacy levels					
Progress Report is complete in a thoughtful fashion, demonstrating an understanding of the child's instructional needs					
Folder contains a one-page letter to child's parents	-	-			
One page letter is written in a register appropriate for parents					
One page letter is well-written					

Grade: ___ out of 41 points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion

Field Teaching Write-Up Rubric

Name(s):

Date:

Assessment Criteria	5	4	3	2	1
Submission included critique and actual lesson plan	-	-			
Critique was no longer than two double-spaced pages	-	-			
Critique addressed "What Worked" in the lesson, with supporting examples					
Critique addressed "What Didn't Work" in the lesson, with supporting examples					
Critique addressed "If I Could Re-teach This Lesson, I Would..."					
Critique addressed "Myself as an Emerging Teacher of Reading and Language Arts"					
Critique addressed "Children's Responses to Lesson"					
Critique was well-written					
Critique demonstrated insight and thought					

Grade: ___ out of **41** points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion

Book Review Rubric

Name:
 Date:
 Genre:
 Book Title:

Criteria for Assessment	5	4	3	2	1
Review met 150 - 250 word limit	-	-			
Review began with appropriate bibliographic citations	-	-			
Review opened with a descriptive paragraph	-	-			
The descriptive paragraph provided a carefully crafted summary of the book					
The review contained a classroom application section	-	-			
Review demonstrated insight and thought					
Review was well-written					

Grade: ___ out of **27** points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion

Qualitative Reading Inventory Project Rubric

Name(s):

Date:

Individual Assessment

Assessment Criteria	5	4	3	2	1
Submission included student profile sheet (p. 70, QRI)	-	-			
Submission included Miscue Analysis Worksheet (p. 57, QRI), completed with data from two passages					
Submission included "Comparisons Describing Specific Reading Behaviors" (p. 72, QRI)					
Data reveals correct administration of QRI					
Submission includes a one-page reflection on the administration of the QRI; highs/lows/what you would do differently/how you feel about this assessment tool					

Compare and Contrast Paper

Assessment Criteria	5	4	3	2	1
The paper is no longer than 2 pages	-	-			
The paper begins with two paragraphs that describe the two assessed students					
The paper discusses specific similarities between the two readers, and supplies supporting examples					
The paper discusses specific similarities between the two readers, and supplies supporting examples					
The paper demonstrates appropriate interpretation of collected data					
The paper is well-written					
The paper demonstrates insight and thought					

Individual Grade: ___ out of **23** points

Compare/Contrast Paper: ___ out of **33** points

GRADING KEY:

- 5 = signifies exceptional quality work
- 4 = signifies high quality work
- 3 = signifies competent completion of criterion
- 2 = signifies partial completion of criterion
- 1 = failure to complete criterion