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Arlene Lois Garnett

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**PORTFOLIO ASSESSMENT:  
AN AUTHENTIC METHOD OF STUDENT EVALUATION**

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**A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino**

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**In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Education: Reading Option**

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**by  
Arlene Lois Garnett**

**June 1993**

**PORTFOLIO ASSESSMENT:  
AN AUTHENTIC METHOD OF STUDENT EVALUATION**

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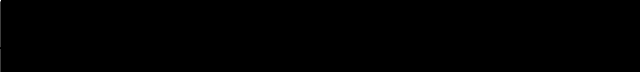
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**by  
Arlene Lois Garnett  
June 1993**

**Approved by:**

  
**Dr. Patricia Tefft Cousin, Advisor**

  
**Dr. Katharine Busch, Second Reader**

6-8-93  
**Date**

## ABSTRACT

This project was developed as a response to the problem of standardized testing—a form of evaluation that does not offer the teacher a full picture of a student’s abilities, nor does it meet the needs of today’s holistic methods of teaching and learning.

This project provides a discussion of the theory and research on portfolio assessment, as well as a handbook on how teachers in grades 1-5 can implement portfolio assessment in their classrooms. Portfolio assessment is an authentic method of student evaluation that enables teachers to acquire an ongoing picture of their students as readers and writers. This type of assessment meets the philosophical needs of today’s holistic methods of teaching and learning as well as involving students into the process of self-evaluation.

The teacher’s handbook is divided into two sections. Section one describes what portfolio assessment entails, and section two provides teachers with an explanation of various forms/assessments which may be used to document student growth as well as student reflections.

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## INTRODUCTION & STATEMENT OF THE PROBLEM

There is a growing movement toward changing how we view educational assessment. Yesterday's standardized methods of evaluation do not appear to meet today's holistic methods of teaching. As educators continue to move toward the whole language model of reading and writing, many are finding that the old methods of evaluation no longer are applicable.

This new shift in student evaluation is not merely a passing trend; in fact, the English-Language Arts Framework (1987), addresses the problems associated with standardized testing: "Classroom teachers have long understood the inadequacy of test scores for identifying all the dimensions of students' success in school" (p. 33).

One issue troubling educators is that test scores do not reflect objective learning, an aspect which may focus undue attention on the students' weaknesses instead of the students' strengths. According to Routman (1988), standardized testing often focuses on what students can't do, as opposed to what they can do.

Due to the limitations of standardized testing, a need has surfaced for alternative forms of student evaluation, one such form is portfolio assessment. Although the use of portfolios in education is a fairly recent development, portfolios have been used for many years in business as a way to both display and evaluate a person's skills and accomplishments. Professionals, like artists and writers,

commonly use portfolios to showcase their "best" work, and now an increasing number of teachers, administrators, and school districts are turning to portfolios as an effort to better assess their students (Vavrus, 1990).

Portfolio assessment is a systematic and organized collection of student selected work which serves as a basis for ongoing evaluation (Vavrus, 1990). Portfolios reflect actual day-to-day learning activities of students and their reflections based on their work. A portfolio also documents student development (strengths and weaknesses) and focuses on growth (Hamm & Adams, 1991).

Portfolios may take many forms, but they commonly consist of a file folder which includes samples of a student's work (selected by the teacher or the student), observational notes taken by the teacher, a student's self-evaluation of progress over a certain period of time, and collaborative progress notes made by the student and teacher. The items placed in a portfolio may include written responses to reading, reading logs, selected daily work, pieces of writing at different stages of completion, classroom tests, checklists, unit projects, and audio or video tapes (Valencia, 1990). According to Valencia (1990), a portfolio must include a wide range of the student's work, "The key is to ensure a variety of types of indicators of learning so that teachers, parents, students, and administrators can build a complete picture of student development" (p. 339).

The use of portfolios also offer teachers an opportunity to



examine their teaching practices. Through the use of portfolios, teachers can reflect on classroom instruction, determine their alliance with the curriculum, and monitor the progress of their classroom. In addition, teachers can use the information gained from portfolios to manipulate classroom instruction for their students (Far West Laboratory for Educational Research and Development, 1991a).

The whole premise of portfolio assessment is addressed in the English-Language Arts Framework (1987) in which it states, "Good assessment practices will include informal daily activities . . . assessment will be structured to assess students' strengths and accomplishments, not simply weaknesses or failures" (p. 33). These key components in evaluation make portfolio assessment consistent with the state's guidelines on evaluation as discussed in the framework.

According to Grant Wiggins, director of research for Consultants on Learning, Assessment and School Structure (CLASS), a leading authority on portfolio-based assessment, there are several reasons why portfolio assessment has gained growing interest and popularity. First of all, the work being done in whole language and process writing has caused the state to move away from standardized tests for writing. Second, there is a general move toward assessment reform as more attention is focused on school reform, restructuring, and teacher accountability. And finally, with the restructuring of

schools becoming more common, educators are looking at what other countries, organizations, and institutions are doing as a way to establish a better form of student evaluation. Their findings show that schools in other countries have moved toward performance evaluation (Vavrus, 1990), a category that includes portfolio assessment.

The use of portfolio assessment meets the needs of today's holistic methods of teaching. It provides teachers with a clearer view of their students' development and growth not commonly seen in the traditional methods of evaluation. In addition, portfolio assessment promotes an authentic form of evaluation—an element found in the whole language model. Because of the advantages of portfolio assessment for both teacher and student, this form of evaluation will become more prevalent in the coming years; however, teachers may find themselves in unfamiliar territory when confronted with mandates to use portfolios from their administrators and district office. For this reason, a handbook on portfolio assessment would be beneficial for teachers who do not know where to begin. The goal of this project is to develop such a handbook which will enable teachers to make the transition into this style of student evaluation. By providing examples of various instruments of assessment such as observation checklists, reading miscue inventories, and spelling analysis, teachers new to portfolio assessment can more readily grasp the principles needed to successfully implement this type of

evaluation, and begin to explore ways to customize the use of portfolios in their classrooms to best meet their needs and the needs of their students.

## LITERATURE REVIEW

The review of literature on portfolio assessment indicates that this type of authentic assessment is one of the current directions student evaluation is taking. Since today's methods of holistic teaching do not fit yesterday's standardized methods of evaluation, a transition process—i.e., the use of portfolio assessment—is taking place in order to make student evaluation consistent with the current philosophy of teaching.

This review of literature is organized into the following areas that will examine the various components and issues pertaining to portfolios: (a) what is a portfolio? (b) how is portfolio assessment different from standardized testing? (c) how do portfolios fit in with the whole language philosophy of teaching and learning? (d) what goes into a portfolio? (e) what are the roles of the teacher and the student? and (f) how are portfolios evaluated?

### What is a Portfolio?

A portfolio is a collection of student work that shows what a student can do. Portfolios focus on growth and document the development of students. According to Hamm and Adams (1991), "A portfolio is more than a 'folder' of student work; it is a deliberate, specific collection of accomplishments" (p. 20).

In a recent interview, Grant Wiggins, director of research for

Consultants on Learning, Assessment and School Structure (CLASS), cites portfolios as a sample of work that represents two perspectives. First, it contains samples which students consider to be their best work. Second, portfolios incorporate examples of student work in various types of genres (Vavrus, 1990).

De Fina (1992) reinforces Vavrus' definition of portfolios by stating, "Portfolios are systematic, purposeful, and meaningful collections of students' work in one or more subject area" (p. 13). Therefore, student work is not thrown together in a haphazard fashion but rather in a way which best reflects a student's accomplishments (De Fina, 1992).

In addition, De Fina (1992) states that portfolios should contain the actual day-to-day work of students which reflects what they have learned. He also believes that portfolios should project the student's ongoing efforts, progress, and accomplishments over a period of time so that growth can be observed.

### How is Portfolio Assessment Different from Standardized Testing?

In examining the validity of standardized testing, Tierney, Carter, & Desai, (1991) presented four main problems: (a) tests reflect an outdated view of classrooms and restrict goals for learning, (b) formal tests reflect a limited view of reading and writing, (c) tests disenfranchise teachers and constrain instructional possibilities, and (d) students are not engaged in self-assessment.

According to Tierney, Carter, & Desai (1991), "Standardized and formal classroom testing are removed from the teaching and learning that naturally occurs in the classroom" (p. 26). Thus, the items on standardized test do not reflect what is being taught in our classrooms nor do they represent the day-to-day work of students. Most important, standardized tests do not show what students can really do.

Standardized tests reflect an outdated view of reading and writing which makes the results less valid. These tests do not take into consideration such aspects as the background experience of the reader or writer. Instead, emphasis is placed on verbatim recall and reading comprehension is judged on predetermined responses, both of which offer a limited view of reading and writing (Tierney, Carter, & Desai, 1991).

The use of standardized tests do not allow students and teachers to become empowered in learning; teachers are not recognized as being capable of making decisions based on the individual instructional needs of their students and students cannot express a view of their strengths and weaknesses, goals, and achievements. Tierney, Carter, & Desai (1991) discussed the discrepancy between standardized testing and the role of the teacher and student: "Testing is not a partnership between student and teacher, self-assessment is not a goal, and as a result, assessment seems to remain detached from learning" (p. 34).

Standardized tests provide an evaluation of a student's abilities at one particular point in time. They do not fully reveal what a student can do, nor do they require in-depth thinking. In *Becoming a Nation of Readers: The Report of the Commission on Reading* (1985), the Commission states that standardized tests do not provide a thorough assessment of a student's reading comprehension and should be given in conjunction with additional forms of assessment such as observations of reading, critical analysis of a selected reading, and writing done independently by students. In addition, tests need to stress the goals of reading instructions as closely as possible and their results should not be over-emphasized (Anderson, Hiebert, Scott, & Wilkinson, 1985). For these reasons, it is important to evaluate a student's accomplishments by using a number of alternative procedures at different points in time (Far West Laboratory for Educational Research and Development, 1991b).

The portfolio approach of assessment offers students and teachers an alternative to standardized testing. De Fina (1992) compares portfolio assessment and standardized testing by listing attributes of both forms of assessment. Standardized testing is an unnatural event, it summarizes a student's failures, it provides ranking information, and it is a one-time evaluation of a student's abilities on a particular task. Conversely, portfolio assessment occurs in a student's natural environment, it provides a student with an opportunity to demonstrate his/her strengths and weaknesses, it

allows students, teachers, and parents to evaluate the student's accomplishments and attempts, and it is an ongoing process that provides many opportunities for observation and assessment.

Portfolios are beneficial because they reflect the type of evaluation which would be found in a whole language classroom—a classroom structured on the principles of the whole language philosophy:

Ideally, we envision a classroom where students are involved in judging themselves with the support of teachers, peers, and parents. Self-assessment helps students to take steps toward becoming lifelong learners and assists students with taking responsibility for their learning process and the work they produce. This kind of assessment requires a new kind of partnership between teachers and students—a partnership where teachers help students assess themselves. It requires viewing assessment as a goal for learning rather than an outcome. (Tierney, Carter, & Desai, 1991, p. 34)

#### How do Portfolios fit in with the Whole Language Philosophy of Teaching and Learning?

The philosophy of the whole language models entails viewing reading as a process that combines the cueing systems of graphic, syntactic, semantic, and content—which are used to predict, confirm, and integrate meaning. In this model, meaning is the basis of reading;



in other words, meaning is constructed through the combination of the reader's background knowledge and the written text. This is not saying that meaning is in the text itself, but that it arises during the transaction between the reader and the text in a particular situational and social context. Thus, meaning is derived from the constant interplay between the reader's mind (schema) and the language of the text. Therefore, readers must bring meaning to the text in order to get meaning from it (Weaver, 1988).

According to Weaver (1988), we bring different life experiences and different schema with us when reading a text. Our schema depend on a number of social factors: ethnic and socioeconomic background, age, and educational attainment. In addition, schema is influenced by our interpretation of the social and situational context. Thus, because the reader-text transaction occurs within a social and situational context, reading is a socio-psycholinguistic process.

In the whole language model, language is learned as a process necessary for communication. According to Goodman (1986), language starts as a means of communication between members of a group. Because of this interaction, life views—as well as culture and its value—are learned through language. Language makes it possible for people to link minds together. In addition, Goodman (1986) states that language enables people to reflect on their experiences and express themselves orally (speech) and symbolically (print). Therefore, language is important to one's survival in society and

also enables learning to take place.

By processing the symbolic representation of language, through reading and writing, an individual can delve beyond their background knowledge and gain new insights and meaning regarding the world around them. According to Harste, Short, and Burke (1988), "Reading and writing are transactions whereby language users begin with concepts and beliefs, but in the process free themselves from what they presently think, feel, and perceive" (p. 9). Hence, the authors believe that reading and writing, i.e., literacy, is a process of outgrowing oneself in order to solve communicative problems.

Smith (1985) believes that reading and writing are so interrelated in ascertaining meaning through language that the two processes should not even be considered separate, especially in the learning of a child. He states,

Children learn about both reading and writing in learning the uses of written language. . . . Everything a child learns about reading helps in becoming a writer. Everything learned about writing contributes to reading ability. To keep the two activities separate does more than deprive them of their basic sense, it impoverishes any learning that might take place. (pp. 126-27)

To successfully implement the whole language model into the classroom, both the teacher and the student must adopt different roles than those previously expected of them. The role of the whole

language teacher is to facilitate learning, to involve students in planning what will be learned (student voice), and to enable students to experience the process and form of language through reading, writing, speaking, and listening. Whole language teachers are “kid-watchers” (Goodman, 1986). According to Goodman (1986), through kid-watching, teachers are able to evaluate and revise their teaching strategies. In addition, using this approach allows teachers to help their students learn to evaluate themselves; “They [teachers] also help pupils develop ways of evaluating their own development, of knowing when they are and when they are not successful in using language and learning through it” (p. 41). Whole language teachers evaluate students through observation, logs, checklists, portfolios with writing samples, records of reading experiences and other learning activities, and Reading Miscue Inventory (RMI). Materials used by the teacher contain natural and familiar vocabulary (predictable books and literature), and thematic units. The whole language teacher involves the students in group learning, journal writing, Silent Sustained Reading (SSR), and composing.

The role of the student, in the whole language model, is to use reading, writing, speaking, and listening to obtain meaning. They are also involved in decision-making concerning their learning:

Students in whole-language classrooms are aware of their own progress and set their own goals and directions. . . . Students monitor their own learning because they are part of the

curricular partnership. By presenting what they know and don't know, and what they want to find out, they are taking ownership of their learning. (Weaver, 1988, p. 271)

In keeping with the whole language philosophy of evaluation, the portfolio approach of assessment, captures and displays the best each student has to offer (Valencia, 1990). Valencia also believes that the portfolio approach encourages us to use different ways of examining learning and has the validity that no other form of assessment offers. In addition, she presents four guiding principles of the portfolio approach of assessment: (a) sound assessment is anchored in authenticity of tasks, texts, and contexts, (b) assessment must be a continuous, on-going process that shows student development, (c) assessment must be multidimensional—committed to sampling a wide range of cognitive processes, affective responses and literacy activities, and (d) assessment must provide for active, collaborative reflection by both student and teacher. These four principles provide a powerful form of assessment which no single standardized test can reveal.

### What Goes into a Portfolio?

What goes into a portfolio depends on the intended audience and the purpose of the portfolio. The audience might consist of teachers, principals, parents, and peers. Teachers, as the audience, would use portfolios to determine the effectiveness of classroom instruction,

evaluate student growth, monitor classroom progress, and examine if components of the curriculum are being met. Principals, as the audience, would use portfolios to determine student progress. Parents, as the audience, would look through student portfolios to learn of student progress and growth. Peers, as the audience, would view other students' portfolios as a means for encouraging cooperative learning, collaboration, sharing of ideas and feelings, as well as peer tutoring (Far West Laboratory for Educational Research and Development, 1991a).

Once the audience is determined, the purpose of the portfolio can be established. Purposes for portfolios may include: communication, reflection, and choice. Portfolios may be used as a vehicle of communication by the teacher to discuss student growth with parents. Portfolios may also be used as a non-threatening place where students can reflect on personal growth and document their learning. Finally, portfolios may provide students with a choice—a choice which enables students to choose what they consider to be important about their learning and growth (Far West Laboratory for Educational Research and Development, 1991a).

Additional purposes for portfolios listed by De Fina (1992) include: developing a sense of process, creating a means for student evaluation, empowering students, setting individual goals, providing real-life learning opportunities, and determining the effectiveness of teaching practices. Developing a sense of process refers to the student's ability

to recognize that a finished piece of work is the end product of a process that entails a series of steps which will include changes and modifications. Creating a means for student self-evaluation allows students to develop a criteria for examining their own work based on guidelines presented to them. By using portfolios, students become empowered in their learning because they develop a sense of ownership in their work and ideas. Through the use of portfolios, a student's strengths and weaknesses are easily recognized. This allows the teacher and student to set goals together—thus individualized instruction can be arranged for each student. Portfolios provide real-life learning opportunities requiring students to reflect on actual day-to-day thinking, reading, and writing tasks. Last, by reviewing a student's portfolio, teachers can determine if the approaches they are using are working for the student and/or class.

After determining the audience and purpose of a portfolio, samples are selected which include assignments that students engage in on a daily and weekly basis. Samples which might be included are audiotapes of oral reading, entries from student-kept journals and literature logs, selections from a student's writing folder, and projects of various subject areas which required reading and writing (Vavrus, 1990).

Seidel and Walters (1992) elaborated on the various items that may be included in a portfolio. A portfolio may contain various kinds of student work such as: (a) written materials—drafts, notes, logs;

(b) videotapes of presentations, performances, and conversations; (c) photographs of a final piece of work; (d) audio tapes of performances or readings; and (e) art work—drawings, sketches, paintings, models, and maps.

### What are the Roles of the Teacher and the Student?

Because portfolio assessment is a form of evaluation in the whole language model, the role of the teacher who implements the use of portfolios encompasses the same theoretical goals as that of any whole language teacher. As stated by Glazer & Brown (1993), teachers need to create a classroom environment that includes: (a) encouraging students to take risks while producing language, (b) sharing decision-making and control in language learning, and (c) merging instruction and assessment.

To accomplish these goals, certain specific tasks and roles need to be established for both the teacher and the students to ensure that the use of portfolios yield the maximum educational benefits. Tierney, Carter, & Desai (1991) discussed various roles to be assumed for both teachers and students who use portfolios. According to the authors, the teacher needs to plan for student involvement, interaction, and participation in classroom activities; provide time for activities that encourage decision-making, reflecting, reading, and responding; provide instruction and modeling of expectations; assess student process and product effort, progress, and achievement; and use

information collected from conferencing with the student about his or her portfolio to guide instructional direction. As for the role of the student, the authors feel students should be involved in choosing their own writing topics and reading material; organize, maintain, and accept responsibility for their portfolios; collect and select writing and reading samples to analyze and compare; collaborate with others, or the teacher, to identify personal strengths and weaknesses; perform self and peer assessment; and set goals.

In examining the literature on portfolio assessment, the findings indicated that there is no longer a clear distinction between the roles of the teacher and the student.

Traditionally, teachers have assigned work to students with little or no explanation about the purpose of the assignment. Explanations about how the assignment was to be completed were usually abundant, but students rarely understood the purpose behind the practice. Also, they were seldom allowed to be part of the evaluation process.

In contrast, the portfolio classroom is a child-centered one. Teachers in these classrooms trust children to learn—not only from their mistakes but from their strengths as well. (De Fina, 1992, pp. 41-42)

Portfolio assessment allows for an interactive relationship between the teacher and the student; hence, what begins as a teacher role often develops into a student role. As discussed by Routman



(1991), when selecting samples for the student's portfolio, the selection process may begin with the teacher choosing, or the teacher and student choosing together, until the student is confident to make the selections. This selection process will continue until the teacher and student are ready for the student to do most of the selecting: "In any case, students and teachers need to know and be able to articulate why they are choosing a particular piece for the portfolio" (p. 331).

Routman (1991) explains that in the beginning the teacher guides the students through the process by having the students describe what is significant about the pieces they have chosen. In addition, the teacher questions the students in order to make them think about and evaluate their work. Some questions might include: "Do you notice anything about this piece of writing that is significant for you?" "What are your strengths?" "What do you think you have improved on?" "How might you have made this piece better?" The author believes that as this process continues, the students begin to emulate the desired steps: "Eventually, students should be able to identify their own progress, strengths, needs, and future goals" (p. 331).

De Fina (1992) also addresses the changing roles between the teacher and student, in this case, regarding the area of student self-assessment. The author states that once teachers have modeled self-evaluation techniques and the use of checklists and criteria guides they would like their students to use, the students, over time,

internalize and apply these learned standards to their work.

According to Tierney, Carter, & Desai (1991), teachers who encourage students to engage in self and peer evaluation, empower their students to take control of their learning. Therefore, students who are involved in self-assessment learn that they play a major role in their own learning. This is what makes the use of portfolios so powerful.

### How are Portfolios Evaluated?

Portfolios can be evaluated according to standards generated by teachers, students and other concerned parties, or on the growth demonstrated within an individual portfolio. As stated by Vavrus (1990), "The key to scoring portfolios is in setting standards relative to your goals for student learning . . ." (p. 53).

The teacher, students, and others concerned must come together to create the criteria on which their assessment will be based in order to establish what they will look for in the portfolios. Those involved must come to a mutual consensus regarding what their goals, standards, and criteria will be (Seidel & Walters, 1992).

According to Vavrus (1990), an evaluation scale, which lists a progression of standards to be met, should be created and samples, which represent each level, should be established. This gives the evaluators of portfolios something concrete to go by when reviewing portfolios.

As for the evaluation process itself, Tierney, Carter, & Desai (1990) offer six evaluative guidelines: (a) the teacher and student discuss the goals of the portfolio, the process and guidelines for selecting samples, and points out strengths which may be included in the self-evaluation report; (b) reading and writing samples are collected by the student; (c) the student selects pieces to include in the portfolio and consults with peers, parents, and the teacher to help develop self-evaluation notes for the pieces selected; (d) the student reviews the entire portfolio in order to develop a self-evaluative summary; (e) portfolio, self-evaluation notes, and self-evaluative summary are shared with teacher and parents; and (f) the teacher conferences with each student to discuss the student's self-evaluation report and to help guide the student's instructional needs.

Are such evaluative steps effective? Does self-evaluation truly enhance a student's learning? The personal reflections of Linda Rief (1990) offer an insight to how teachers—by empowering the students through self-evaluation—can enhance learning in the classroom:

Over time, I began to see more diversity and depth to their writing, their reading, and their responses to literature. I discovered that the students knew themselves as learners better than anyone else. They set goals for themselves and judged how well they had reached those goals. They thoughtfully and honestly evaluated their own learning with far more detail and introspection than I thought possible. Ultimately, they showed

me who they were as readers, writers, thinkers, and human beings. (pp. 25-26)

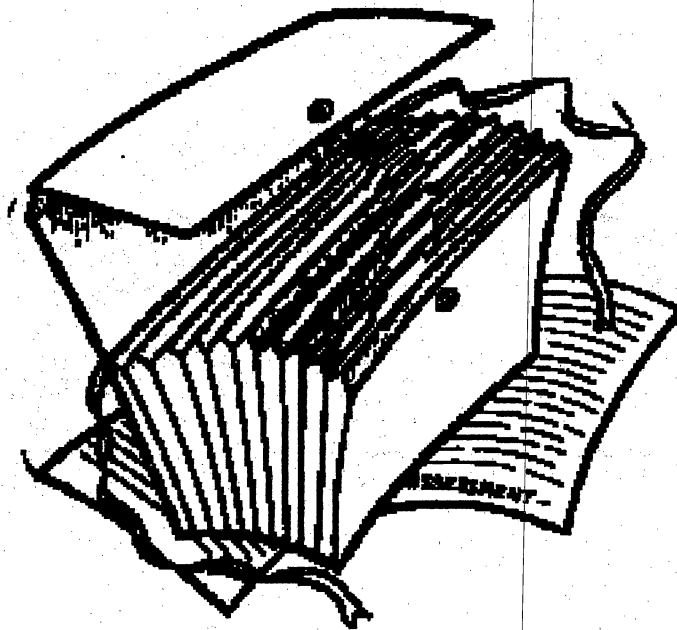
As noted in Rief's reflections, as well as the other literature reviewed in this section, portfolio assessment provides a viable alternative to traditional methods of student evaluation such as standardized testing. Portfolios expand the roles of both the teacher and student, and also allow a wider audience, including parents and the administrators, to gain a greater understanding of the learning process.

By having students take greater responsibility in their own learning and decision making—a key aspect of the whole language philosophy of teaching and learning—learning becomes part of an ongoing process, rather than simply product-oriented outcomes. The students can better recognize and demonstrate their abilities; hence, the students truly can show that they are “. . . readers, writers, thinkers, and human beings” (Rief, 1990).

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## APPENDIX:

### A HANDBOOK FOR IMPLEMENTING PORTFOLIO ASSESSMENT INTO THE CLASSROOM (GRADES 1-5)

by

Arlene L. Garnett

## INTRODUCTION

This handbook is designed to help teachers (grades 1 - 5) implement the use of portfolio assessment into their classrooms. Portfolio assessment is an authentic method of student evaluation that enables teachers to acquire an ongoing picture of their students as readers, writers, and thinkers. This type of assessment meets the philosophical needs of today's holistic methods of teaching and learning as well as involving students into the process of self-evaluation.

Through the use of this handbook, teachers will learn: (a) what portfolio assessment entails, and (b) how to use samples of student work and various forms/assessments aimed at documenting student growth.



## **SECTION ONE:**

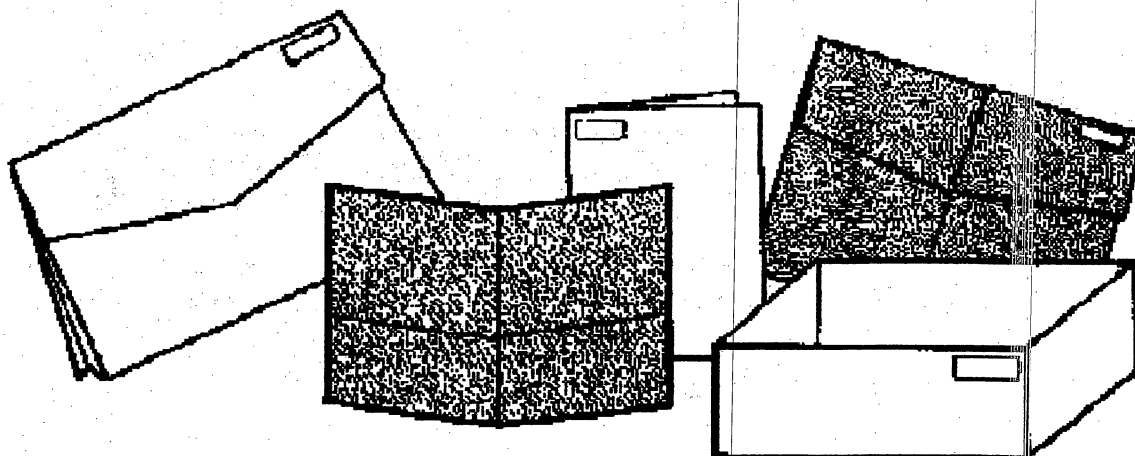
### **WHAT PORTFOLIO ASSESSMENT ENTAILS**

#### **What is a Portfolio?**

A portfolio is a systematic and organized collection of student work which serves as a basis for ongoing evaluation. Portfolios reflect actual day-to-day learning activities of students and their reflections based on their work. A portfolio documents student development (strengths and weaknesses) and focuses on growth. Portfolios should also project a student's ongoing efforts, progress, and accomplishments over a period of time so that growth can be observed (De Fina, 1992).

#### **How is a Portfolio Different From a Student Work Folder?**

A work folder holds everything a student produces in class. A portfolio contains student selected, teacher selected, and student and teacher selected work which represents what a student has learned and accomplished over a period of time (Seidel & Walters, 1992).



### What Does a Portfolio Look Like?

Portfolios may take many forms—from a piece of folded construction paper to a strong cardboard box for each student. Whatever a teacher decides to use for their students portfolios depends on the amount of room available. In any case, what you choose should hold what you want to put in it and should be easily accessible to the both the teacher and student. Items held in a portfolio may include samples of the student's work, anecdotal notes, the student's self-evaluations, collaborative notes made by the student and the teacher, and other various forms of authentic assessments.

## What Goes into a Portfolio?

What goes into a portfolio depends on the audience for which the portfolio was intended and the purpose it will serve. The audience might consist of teachers, principals, and parents. Teachers, as the audience, would use portfolios to determine the effectiveness of classroom instruction, evaluate student growth, monitor classroom progress, and examine if goals of the curriculum were being met. Principals and parents, as the audience, would review portfolios to learn of student progress and growth (Far West Laboratory for Educational Research and Development, 1991a).

Once the audience is determined, the purpose of the portfolio can be established. Purposes for portfolios may include: communication, reflection, and choice. Portfolios may be used to communicate with parents about student growth. Portfolios provide a non-threatening place where students can reflect on personal growth and document learning. In addition, portfolios provide students with a choice—a choice that enables students to choose what they consider to be important about their learning and growth (Far West Laboratory for Educational Research and Development, 1991a).

After determining the audience and purpose of a portfolio, samples are selected from assignments that students engage in on a daily and weekly basis. Samples which might be included are audiotapes of oral reading, entries from student-kept journals and

literature logs, selections from a student's writing folder, and projects of various subject areas that required reading and writing (Vavrus, 1990).

### How are Portfolios Evaluated?

Portfolios can be evaluated according to standards generated by teachers, students and other concerned parties, or on the growth demonstrated within an individual portfolio (Vavrus, 1990). The teacher, students, and others concerned must come together to create the criteria on which their assessment will be based in order to establish what they will look for in the portfolios. Those involved must come to a mutual consensus on what will be their goals, standards, and criteria (Seidel & Walters, 1992).

## **SECTION TWO:**

### **DISCUSSION OF FORMS/ASSESSMENTS**

This section of the handbook is designed to explain various forms/assessments that the teacher and student can place in the portfolio to document student growth. Each form/assessment will be discussed in order to demonstrate how to use it and what it is intended to measure. This section is divided into five subsections that will examine the following areas of evaluation:

#### **PART A: TEACHER OBSERVATIONS**

- Anecdotal Record Form
- Anecdotal Recording Form
- Literature Discussion
- Small Group Record Form

#### **PART B: READING AND WRITING ASSESSMENT**

- Audio Taping of Reading
- Functional Spelling Inventory
- In-Process Reading Strategies
- Running Record

#### **PART C: STUDENT REFLECTION**

- Accomplishments and Goals: Reading/Writing
- Looking Back
- Student Reflections
- Writing Checklist: Primary
- Writing Checklist: Intermediate
- Reflecting on Writing: Primary
- Reflecting on Writing: Intermediate
- Reading Response: Primary
- Student Reading Record: Intermediate
- Peer Editing Response

## **PART D: STUDENT/TEACHER CONFERENCING**

- Burke Reading Interview
- Student Conference Record for Reading
- Student Conference Record for Writing
- Retelling a Story

## **PART E: TEACHER/PARENT COMMUNICATION**

- Parent Response Form
- Parent Conference Form: Portfolio Assessment

The forms and various types of assessments presented in this section allow the teacher to pick and choose an assessment according to the desired type of evaluation. Through the use of these forms/assessments, the teacher is also able to assess actual day-to-day activities to document student growth. However, these evaluative methods are merely guides for teachers and may be altered as needed to meet the needs of the teacher and the students.

Unlike standardized testing, which offers a limited view of the students' abilities based on ranking and percentages that emphasize areas of need over areas of growth, the forms/assessments in this handbook allow the teacher to gain a more detailed view of what their students can do. They also allow the students to play a more active role in their own learning—elements that coincide with the whole language philosophy of teaching and learning.

## **PART A:**

### **TEACHER OBSERVATIONS**

This section is designed to focus on various observations the teacher can make to document a student's strengths and weaknesses. Teacher observations are one of the most important forms of student evaluation.

#### **Anecdotal Record Form & Anecdotal Recording Form**

These types of records document a teacher's observation on one incident involving a student(s). The Anecdotal Record Form specifies the date, subject observed, and describes the instructional situation and task along with the behavior observed and its importance. The Anecdotal Recording Form is designed so that the teacher can make quick anecdotal notes on mailing labels and then place these records in the student's portfolio.

#### **Literature Discussion**

This form is used by the teacher to document a group's use of discussion strategies. The strategies may include such items as participation, staying on the topic, encouraging others, use of active listening skills, asking for clarification, and speaking clearly and loudly. The information gained enables the teacher to plan instructional activities that focus on the needs of the groups, as well as provide individual guidance for students.

## Small Group Record Form

This form is used by the teacher to document observations of small groups or partner activities. During this type of observation, the teacher makes notes on the interaction amongst the group members. From this observation, the teacher learns what kinds of social skills the students have as well as other group-oriented skills such as participation, cooperation, encouragement and praise to other group members, and problem-solving. The insights gained from this observation informs the teacher on what types of skills the students need to improve on in order to enhance small group and partner activities.

## Video Taping

The video taping of student presentations and performances enables the teacher to observe the student in a different setting as well as document the student's ability to participate, cooperate, and communicate. From this observation, the teacher gains insights into the areas highlighted for further instruction or practice.



## Anecdotal Record Form

Date: \_\_\_\_\_

Student's Name: \_\_\_\_\_

Subject: \_\_\_\_\_

Instructional Situation: \_\_\_\_\_

Instructional Task: \_\_\_\_\_

Behavior Observed: \_\_\_\_\_


This behavior was important because: \_\_\_\_\_


## Anecdotal Recording Form

Place Mailing Label Here		Place Mailing Label Here	
Place Mailing Label Here		Place Mailing Label Here	
Place Mailing Label Here		Place Mailing Label Here	
Place Mailing Label Here		Place Mailing Label Here	
Place Mailing Label Here		Place Mailing Label Here	
Place Mailing Label Here		Place Mailing Label Here	

Arlene Garnett, 1993

# Literature Discussion

Group: \_\_\_\_\_ Date: \_\_\_\_\_

1. What group discussion strategies are being used well? (When possible, note student using strategy.)

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2. What discussion strategies does the group need to have brought to its attention?

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Lynn K. Rhodes, 1993

## Small Group Record Form

Date: \_\_\_\_\_

Kind of Group (cooperative learning, partners, etc.): \_\_\_\_\_

Names of Students:

_____	_____
_____	_____
_____	_____

Subject: \_\_\_\_\_

Instructional Task: \_\_\_\_\_

Behavior Observed: \_\_\_\_\_

_____	_____
_____	_____
_____	_____
_____	_____

This behavior was important because: \_\_\_\_\_

_____	_____
_____	_____
_____	_____
_____	_____

Teacher Created Materials, 1992

## **PART B:**

### **READING AND WRITING ASSESSMENT**

In this section, the teacher learns how to evaluate his/her students in reading and writing by carrying out various forms of assessment. The assessments found in this section enable the teacher to conduct authentic forms of assessment by evaluating a student's everyday work in reading and writing.

#### **Audio Taping Student Reading**

Through the audio taping of a student's reading, a teacher can identify a student's miscues, self-corrections, and reading strategies. The audio taping of a student reading also enables the teacher to record the student's fluency and growth over a period of time. This audio taping should be placed in the student's portfolio for future use and documentation of student growth.

#### **Functional Spelling Analysis**

This assessment allows the teacher to determine the percentage of words spelled conventionally and functionally within a sample of student writing. This type of assessment may be done periodically over the year—once a quarter.

To find the percentage of words spelled conventionally and functionally, one must count the total number of words in a sample of

writing, including the title and the phrase "The End." Next, you count the number of errors, then subtract this number from the total word count. The result is then divided by the total number of words. This result is the percentage of conventional words spelled. The final step is to subtract the percentage of conventional words from 100 to find the percentage of functional words spelled (Busch, 1990).

The Functional Spelling Inventory also gives the teacher an opportunity to identify the strategies their students use when spelling. The strategy categories included in the inventory are: (a) spell by the way it sounds (sound/symbol relationship); (b) spell by articulation (position of tongue when saying words, vowels represented by a single letter, and vowels omitted); (c) spell by visual awareness (visual memory); (d) spell by using rules (silent "e", plurals, etc.); (e) spell by analogy (wrong use of homophones and collapse or extension of semantic units); (f) spell by using known words for unknown words; and (g) spell by using a group of letters as placeholders for meaning (Busch, 1990).

To use this form of assessment, the teacher selects a sample of the student's writing to be analyzed. After identifying all the misspelled words, the teacher writes these words on the form in the functional spelling section and then writes the correct spelling for each in the conventional spelling section so that the functional and conventional spelling of the words are side by side. Next, the teacher checks the strategies used by the student in the appropriate boxes.

## **In-Process Reading Strategies**

**This checklist may be used to record a student's use of various strategies during the reading of a text. The data obtained from this checklist, administered several times over the year, allows the teacher to determine if the student is making progress in his or her use of various strategies. By keeping records of the text read, a teacher can also determine if strategies used by the student change from one text to another.**

## **Running Record**

A running record is a procedure used for documenting a reading observation: the reading strategies used by the student and their comments about the text read.

### **Procedure:**

1. Select a book that is somewhat familiar to the student or he/she has read before.
2. Make a copy of the text or use a blank sheet of paper for markings.
3. Ask the student to read the text aloud, then mark your copy or blank sheet of paper as the student reads.
4. While the student is reading, note any comments, miscues, or self-corrections.
5. After the running record is taken, ask yourself questions about the strategies the student used when reading:
  - What cues does the student depend on?
  - Is what the student read grammatically correct?
  - Does the student use visual cues?
  - Does the student self-correct?
  - Is the student aware when his/her reading does not make sense?
  - Where on the reading scale (grade level) would you place the student by this reading?



## Markings of Running Record

✓	Correct response
$\frac{\text{student response}}{\text{actual text}}$	Substitutions: student substitutes a word for the actual text.
$\frac{\text{—}}{\text{actual text}}$	Omissions: student leaves out a word.
$\frac{\text{big}}{\text{—}}$	Insertion: Student adds a word.
$\frac{\text{student response}}{\text{actual text}} \bigg  \text{sc}$	Student self-corrects
✓ R	Student repeats a word
$\boxed{///} R_2$	Student repeats words enclosed two times.
$\frac{\text{A}}{\text{—}}$	Appeal: student looks to the teacher for assistance.
$\frac{\text{T}}{\text{—}}$	Told: teacher told the student the word.
$\frac{\text{th}}{\text{—}}$	Student tries sounding out the word (write letter(s) in lower case)

B     Student tries to identify the word by saying  
     the letter(s) (write letter(s) in upper case)

To calculate errors and self-corrections made by the student:

RW = Running words (number of words in text read).

E = Errors (mistakes made during reading).

SC = Self-corrections (student fixed his/her error).

ERROR RATE:  $\frac{RW}{E}$  = Ratio 1: \_\_\_\_\_

Example:  $\frac{43}{6}$  = Ratio 1:7 (an error occurs in one out of every seven words)

ACCURACY:  $100 - \frac{RW}{E} \times 100$

Example:  $100 - \frac{6}{43} \times 100 = 85.5\%$

ANALYSIS OF ERRORS (according to accuracy):

\_\_\_\_\_ Easy 95-100%

\_\_\_\_\_ Instructional 90-94%

\_\_\_\_\_ Hard 50-89%

SELF-CORRECTIONS:  $\frac{E + SC}{SC}$

Example:  $\frac{6 + 3}{3}$  = Ratio 1:3 (the student self-corrects one out of every 3 words)

SC RATE:

1:1 — 1:2 excellent

1:3 — 1:5 good

## Running Record (Example)

Name Anthony Date 4-30-93

Book Title: Tommy at the Grocery Store by Grossman & Chess (Trumpet)

Text	Running Record
Tommy's mommy left poor Tommy	✓ <u>mother</u> ✓ ✓ ✓ mommy
Sitting at the grocery store.	✓ <u>at</u> ✓ ✓ ✓
The grocer found poor Tommy sitting.	✓ ✓ ✓ <sub>R</sub> ✓ <u>little</u> ✓ ✓
Playing on the grocery floor.	✓ ✓ ✓ <sub>R</sub> ✓ ✓ <u>door</u> floor
He thought that Tommy was salami	✓ <u>thinks</u>   <u>th-</u>   <u>A</u> ✓ ✓ <u>went</u>   <u>sc</u> ✓ thought - T was
And set him on the deli shelf.	✓ <u>sit</u>   <u>saw</u>   <u>sc</u> ✓ ✓ ✓ ✓ <sub>R</sub> ✓ <sub>R</sub>
And Tommy sat among salamis,	✓ <u>Timmy</u> ✓ <u>along</u>   <u>sc</u> ✓ Tommy among
Softly sobbing to himself.	✓ <sub>R</sub> ✓ ✓ ✓

Teacher's Observation:

Text: (Known) / Unknown

Reading Level: 3

Student Comments:

*Tommy doesn't look like a salami to me. Tommy is sad.*

Reading Strategies Used: *Visual cues, context, & phonics*

Summary of Student's Reading:

*Anthony's reading is still choppy, but he's making progress with self-corrections. Anthony is starting to enjoy reading.*

Adapted from Marie Clay, 1985

# Functional Spelling Inventory

Writer \_\_\_\_\_ Age \_\_\_\_\_ Date \_\_\_\_\_

Text(s) \_\_\_\_\_

# of words										# of conventional spellings										# of functional spellings									
																				Item#									
																				Conventional Spelling									
																				Functional Spelling									
																				Phoneme/Grapheme									
																				1. As it sounds									
																				2. As it articulates									
																				3. By visual awareness/ visual memory									
																				Syntactic									
																				4. By using rules									
																				Semantic									
																				5. By analogy									
																				Pragmatic									
																				6. Using known word for unknown									
																				7. Using placeholders for meaning									

# In-Process Reading Strategies

Student's Name \_\_\_\_\_

E = Uses strategy in a consistently **E**ffective way

S = Strategy is **S**ometimes used effectively and sometimes ineffectively.

I = Uses strategy in consistently **I**neffective way.

N = **N**ot observed to use strategy.

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

Notes \_\_\_\_\_

Adapted from Lynn K. Rhodes, 1993

# Running Record

Name \_\_\_\_\_ Date \_\_\_\_\_

Book Title: \_\_\_\_\_

Text	Running Record
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Teacher's Observation:

Text: Known / Unknown

Reading Level:

Student Comments:

Reading Strategies Used:

Summary of Student's Reading:

Adapted from Marie Clay, 1985

## **PART C:**

### **STUDENT REFLECTION**

This section is designed to involve the student in the education process by having the student be responsible for evaluating his or her own strengths and weaknesses. In addition, the student is asked to reflect and respond on his or her work, and other students' work, as well as make goals for themselves in reading and writing.

The information gained from student reflection is very valuable for the teacher in instructing and guiding the student in reading and writing.

#### **Accomplishments and Goals: Reading/Writing**

This form is used by the student as a self-reflection on his/her accomplishments and goals in reading or writing. In looking at the student's reflections, the teacher can see growth in the student's ability to self-evaluate as well as gear instruction to help students meet their goals in reading and writing.

#### **Looking Back**

Through the use of this form, a student or a small group of students are able to reflect on an activity they did on a particular day or week. From this student self-reflection, the teacher is able to gain insights to what the student considers an important learning

experience as well as areas in which the student needs additional help to clear up any confusion that may exist.

### **Student Reflections**

Photographs can be used to capture the students' final pieces of work. Students may reflect on their learning by writing and placing their reflections with the photograph in their portfolio.

### **Writing Checklist**

**For Primary Students:** This checklist is designed to be used by students to keep record of their own writing. It allows the student to document when a piece of writing was edited or revised. In addition, students are able to reflect on their writing within this form. For students in grades 1 and 2, the teacher may need to assist or write in the necessary notations.

**For Intermediate Students:** This checklist is more involved in that it notes a student's first draft, peer editing, and last draft, as well as editing, revision, and student reflection.

### **Reflecting on Writing by the Student**

After a student has selected a piece of writing to be placed in his or her portfolio, the student fills out a reflection form, answering the questions given, and attaches the form to his/her writing. An



alternative to this form would be to have the student write their reflections on a 3 x 5 card which could easily be attached to their writing.

### **Reading Response: Primary & Student Reading Record: Intermediate**

These forms enable the student to respond to his or her reading by carrying out a task which would demonstrate the understanding of what was read. The information gained from this response gives the teacher an idea of the student's level of comprehension.

### **Peer Editing Response**

This type of response helps both the student who is peer editing and the student whose writing is being reviewed. It helps the student who is peer editing by making the student proofread another student's writing critically in order to offer suggestions and praise. As for the student whose writing is being reviewed, this response offers the student a different point-of-view as well as ideas to enhance their writing.

## Accomplishments and Goals: Reading/Writing

Student's Name: \_\_\_\_\_

### What I do well in Reading / Writing

Date		

### What I'm Working on in Reading / Writing

Date		

Adapted from Lynn K. Rhodes, 1993

## Looking Back

Name / Group: \_\_\_\_\_

Date / Week of: \_\_\_\_\_

Some things I / we did: \_\_\_\_\_

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Something I / we learned well enough to teach a friend: \_\_\_\_\_

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The part I / we liked best about the activity was: \_\_\_\_\_

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Something I / we don't understand: \_\_\_\_\_

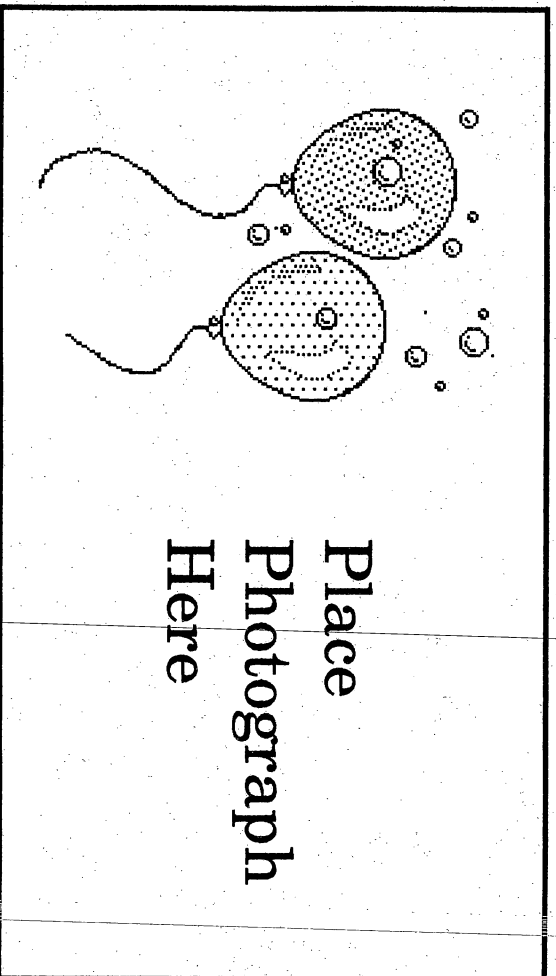
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Adapted from Fontana Unified School District, 1992

# Student Reflections



Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Type of activity: \_\_\_\_\_

What I learned from this activity: \_\_\_\_\_


# Writing Checklist:

## Primary

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

<i>Date</i>	<i>Writing Assignment</i>	<i>Edit</i>	<i>Revise</i>	<i>Comments</i>

Teacher Created Materials, 1992

# Writing Checklist: Intermediate

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

<i>Date Begun</i>	<i>Writing Assignment</i>	<i>1st Draft</i>	<i>Peer Edit</i>	<i>Revise</i>	<i>Self Edit</i>	<i>Revise</i>	<i>Peer Edit</i>	<i>Comments</i>

Teacher Created Materials, 1992

## Reflecting on Writing: Primary

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

Title of Piece: \_\_\_\_\_

I want this piece in my portfolio because \_\_\_\_\_

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My favorite part(s) is \_\_\_\_\_

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Adapted from Teacher Created Materials, 1992

## Reflecting on Writing: Intermediate

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

Title of Piece: \_\_\_\_\_

I chose this piece because \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Its special strengths are \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If I were going to redo this piece now, I would \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Teacher Created Materials, 1992



## Reading Response: Primary

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

Date: \_\_\_\_\_

I read \_\_\_\_\_

by \_\_\_\_\_

It had \_\_\_\_\_ pages

It was                      *easy*                      *just right*                      *hard*

As a response to my reading, I want to

do an oral report \_\_\_\_\_

write a report \_\_\_\_\_

draw a picture of what the story meant to me \_\_\_\_\_

do something different (puppet show, poster, skit, etc.) \_\_\_\_\_

Explain \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Adapted from Teacher Created Materials, 1992

## Student Reading Record: Intermediate

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

Date	Title of Book	# of pages	Response to Book (Written or oral report, other)

## Peer Editing Response

The piece I read was \_\_\_\_\_

by \_\_\_\_\_

The best thing about this piece is \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

It would be even better if \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
*Peer Editor*

\_\_\_\_\_  
*Date*

Teacher Created Materials, 1992

## PART D:

### STUDENT/TEACHER CONFERENCING

In this section, the teacher learns that conferencing with the student can be beneficial and also informative. Conferencing between the student and teacher offers many insights and establishes a partnership between the two in learning.

#### Burke Reading Interview

This interview is designed to assist the teacher in gaining insights into a reader's beliefs about the reading process. Through this interview, the teacher learns how a student copes with difficult text, what the student considers a good reader to be like, the reading strategies the student employs and would recommend to others, and the student's self-evaluation on his or her own strengths and weaknesses in reading. From these insights, the teacher can make instructional decisions on how best to help the student in developing better reading strategies which enable the student to focus on meaning when reading.

Note: This interview should be audio taped and the questions should be asked verbatim. However, some questions may need to be restated or rephrased if the student does not appear to understand the original question. Also, try not to get involved in a conversation or stray from the questions. This causes the focus of the interview to be lost.

## Student Conference Record for Reading

This form may be used by teachers to document conferences with students on their reading. This form prompts students into discussing their reading(s) and offers students a choice of reader response activities like writing a report, drawing a picture/poster, presenting an oral report, writing a letter to the author, and any other response that shows the reader's understanding of the text read.

## Student Conference Record for Writing

This form may be used by teachers to document conferences with students on their writing. The questions on this form prompt the students into discussing their writing by having them reflect on where they are in the writing process and what they like or want to change about their chosen piece.

## Retelling a Story

Through the use of this form, the teacher gains insights of a student's ability to retell a story read. After a student has read a story, the teacher conferences with the student. The teacher asks the student to retell the story he or she has read in order to evaluate the student's ability to summarize the story, include information from the text as well as inferred, make connections with his or her own life, give an opinion of the text read, and ask additional questions related to

the story.

The information gained from the retelling of a story enables the teacher to guide students instructionally in order to help the students make sense of their reading as well as comprehend what they have read.

## Burke Reading Interview

Name \_\_\_\_\_ Age \_\_\_\_\_ Date \_\_\_\_\_

Educational Level \_\_\_\_\_ Sex \_\_\_\_\_ Interview setting \_\_\_\_\_

Interviewer \_\_\_\_\_

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

Do you ever do anything else?

2. Who is the best reader you know?

3. What makes her/him a good reader?

4. Do you think that (s)he ever comes to something (s)he doesn't know when she's/he's reading?

5. YES — When (s)he does come to something (s)he doesn't know, what do you think (s)he does about it?

NO — SUPPOSE that (s)he does come to something that (s)he doesn't know, what do you think (s)he does about it? **PRETEND**

(Continued)

6. If you knew that someone was having difficulty reading, how would you help them?

7. What would your teacher do to help that person?

8. How did you learn to read? What did they do to help you learn?

9. What would you like to do better as a reader?

10. Do you think that you are a good reader?  
What makes you think so?

ADDITIONAL NOTES:

Carolyn Burke, Indiana University, 1981

CSUSB, Reading Clinic (July 1992)



# Student Conference Record for Reading

Date: \_\_\_\_\_

Student's Name: \_\_\_\_\_

What is the title of the book you are reading? \_\_\_\_\_

\_\_\_\_\_

Who wrote it? \_\_\_\_\_

Have you read other books by this author? \_\_\_\_\_

Why did you choose this book? \_\_\_\_\_

Tell me something about the story so far.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What would you like to do when you finish this book? (Options: write a report, draw a poster, give an oral report to the class, write a letter to the author, etc.)

\_\_\_\_\_

Would you like to read another book by this same author? Why?

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

Teacher Created Materials, 1992

# Student Conference Record for Writing

Date: \_\_\_\_\_

Student's Name: \_\_\_\_\_

What is the title of the piece you are working on now?

\_\_\_\_\_

What kind of piece is it? (story, poem, essay report, etc.)

\_\_\_\_\_

How far have you gotten in the writing process? (rough draft, self-editing, peer editing, polishing)

\_\_\_\_\_

What do you plan to do next with this piece?

\_\_\_\_\_

\_\_\_\_\_

What do you like best about this piece?

\_\_\_\_\_

\_\_\_\_\_

Is there anything you would like to change on this piece?

\_\_\_\_\_

\_\_\_\_\_

Teacher Comments:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Retelling a Story

Student's Name \_\_\_\_\_ Date \_\_\_\_\_ Grade \_\_\_\_\_

Title and Author of Book \_\_\_\_\_

	Hardly	Some	Always
1. Includes information directly in the text.			
2. Includes inferred information in the text.			
3. Includes what is most important.			
4. Includes a summary or a generalization.			
5. Includes connections to the reader's life.			
6. Includes an attachment to reading (likes or dislikes).			
7. Recognizes the author's organization and audience.			
8. Asks additional questions.			

Adapted from De Fina, 1992

## **PART E**

### **TEACHER/PARENT COMMUNICATION**

The forms used in this section are designed to communicate to parents the role portfolios play in their child's education. In addition, the teacher can gain insights into how parents view their child's portfolio.

#### **Parent Response Form**

This form is to be filled out by the student's parent after they have reviewed their child's portfolio. The information gathered from this form gives the teacher insights to what the parent learned about their child based on the contents of the student's portfolio. This form also gives the parents an opportunity to offer comments, suggestions, or questions concerning their child's portfolio.

#### **Parent Conference Form: Portfolio Assessment**

This form is to be used as a supplement to the student's regular report card to inform parents on what part the portfolio played in their child's evaluation.

## Parent Response Form

Student Name \_\_\_\_\_ Grade \_\_\_\_\_

Parent Signature \_\_\_\_\_ Date \_\_\_\_\_

Please answer the following questions:

What did you learn from looking at your child's portfolio?

What did you like best about your child's portfolio?

What else would you like to see in the portfolio?

Do you have any questions about anything in the portfolio?

Adapted from Fontana Unified School District, 1992

## Parent Conference Form: Portfolio Assessment

Date: \_\_\_\_\_

Student's Name \_\_\_\_\_

Contents of Portfolio:

<i>Assignment</i>	<i>Completed</i>	<i>Degree of Success</i>

\_\_\_\_\_  
*Parent*

\_\_\_\_\_  
*Teacher*

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