Type of Action	Language Heard	Does This Action Promote Self-Regulation and Independence?[*]
Global praise	Good. Great. Good job. Super.	
Correction	[Teacher corrects a miscue immediately after student makes it.]	
Check-in move	Um-hmm. Yes, yes, good. [Providing frequent approving feedback.]	
Hint	[Example:] It's what birds do [the word was *fly*].	
Prompt (a call to action)	Sound it out.	
	What's that word?	
	What letter is that?	
	What sound does that letter make?	
	Does that make sense?	
	Were you right?	
	Read that again.	
	Check the picture.	
	Did it match?	
	Get your mouth ready and think about the story.	
	What can you do to help yourself?	
	Does that sound right?	
	Does that look right?	
	Do you see a part that you know?	

[*]Will being on the receiving end of this action enable the student to do it for him- or herself the next time?

FIGURE 2.5. Reading with beginners: Move–effect thinking guide.

What You Might Do or Say	When to Use	How Often to Use
Good job. Great. Good for you. [Etc.]	Do not use. Avoid these "check-in" moves that are monitoring *for* the reader.	Almost never. If you feel the need for positive reinforcement, ask "Were you right?" when a child is correct. When a child answers "Yes," say, "Yes, you were right. It made sense, looked right, and sounded right. That's how you know you were right."
Good.	Do not use. Avoid these "check-in" moves that are monitoring *for* the reader.	Almost never.
Mm-mm; unh-hunh.	Do not use. Avoid these "check-in" moves that are monitoring *for* the reader.	Avoid.
I liked the way you . . . [specific action praised].	When the child does something new that you want repeated.	Every opportunity, *but* don't interrupt reading often. Wait for a natural pause or sneak it in quickly during a page turn.
What letter is that?	Only when a child uses an incorrect letter sound, and it is an appropriate opportunity to work on more careful visual analysis.	Rarely, but if at all, *after* a child has finished the section of text. *Never* immediately after the error.
What word is that?	When going back into the text *after* the first reading. *Never* immediately after the error.	Rarely.
Sound it out.	Avoid if possible. What this *should* signal is "Figure it out," but it can signal an inefficient means of getting to an unfamiliar word.	Avoid if possible. Other options: "Get your mouth ready." "What can you do to help yourself?" "Do you see any parts you know?" "Get your mouth ready and think about the story."

(continued)

Note. Children should always be given the chance to notice their own errors to enable them to self-correct. Wait for a child to finish a page, sentence, or an entire (little) book before intervening.

FIGURE 2.6. Key for what to say when: Teacher coaching moves and prompts for beginning readers.

What You Might Do or Say	When to Use	How Often to Use
[Tell or correct a word without an appeal immediately following a miscue.]	*Never.*	*Never.*
[Ask a question or give a hint to help a child come up with the word.]	*Never, never, never.*	*Never.*
Check the picture.	When the picture could help a child figure out a word.	Early levels until a child learns to do this for him- or herself.
What sound does that letter make?	When a child uses an incorrect letter sound, and it is an appropriate opportunity to work on more careful visual analysis, or when a child needs help getting started using a visual-to-sound analysis.	Not often. *After* a child has finished the section of text, although sometimes this will help a child get going with solving a word.
[Repeat the word for the child.]	When a child seems tentative; provide support and affirmation.	Not often; try to get beyond that.
Did it match? Did you have enough/ too many words?	Early levels when a child's words don't match the number of words in the text.	When you see a child off (i.e., when the number of the child's spoken words do not match the number of words on the page) and he or she didn't notice; *often*. Get one-to-one matching under control as quickly as possible.
Did/does that make sense?	Whenever a child says something that doesn't make sense.	*Often*.
Did/does that look right?	When the word said by the child does not correspond to the sounds represented by the letters on the page. For example, the child says "fish," but the word is actually "tadpole." The printed word "fish" doesn't look like the printed word "tadpole."	*Often*.
Did/does that sound right? Can we talk like that?	When the miscue is obviously grammatically wrong—for example, "I *lucky* ice cream" (for *like*). Do *not* use just because there is a miscue.	When a child is reading and does not notice such an error. *Note* that when a child reproduces his or her own speech pattern—for example, "He *fixed*"—this prompt will not help.

(continued)

FIGURE 2.6. *(continued)*

What You Might Do or Say	When to Use	How Often to Use
Are/were you right?	*Often; both when right and wrong.*	*As often as possible.*
Get your mouth ready.	When a child comes to an unknown word and pauses, knows how to do this, and hasn't tried this. When getting started with the word will likely lead a child to figuring out the word.	Often at the early stages when a child is just learning to use letter–sound information and doesn't automatically make the initial sound. It is important to balance "Get your mouth ready" with other prompts.
Do you see a part in that word that you know?	When a child pauses or exhibits difficulty with a word and there is a "chunk" that he or she recognizes.	Often when this technique will help a child figure out the word.
What can you do to help yourself?	When a child has paused and doesn't seem to be doing anything, but already knows ways of solving words.	*Often* once a child knows multiple problem-solving techniques.
Go back and read it again.	After a child has had to do a lot of work and may have lost the thread of the story. When you feel a child will benefit from putting the sentence(s) together before going on. *Not* to be used just because a child made an error.	Not too often. If needed often, then the texts may be too difficult. More likely to be needed at Levels A–E.
[Tell a word after an appeal.]	When a child is truly stuck. After three attempts.	Occasionally. Telling a word may be the only move available in the earliest stages because the child does not have the tools to figure the words out independently. However, if more than three are required in a book with 75 words or less, either the book was too hard or the book introduction failed to provide sufficient support.
[Make a comment about the text.]	At natural pauses and placed within a story. After reading.	*Always* comment about the text in a natural fashion when a child has completed the text. Intersperse brief remarks sparingly during the reading, perhaps during a page turn. These comments focus on the meaning and serve to build comprehension, motivation, and engagement.

FIGURE 2.6. *(continued)*

Reading strategy to be modeled: _____

Title of text: _____

Page(s): _____

Cue you will use to show when you are thinking aloud:

Opening sentences in which you succinctly explain what you will be demonstrating, why you are bothering to show this, and what the students stand to gain when they can to do it themselves:

Places where you will stop and think aloud (indicate paragraph, word, etc., or mark in your own copy of text):

FIGURE 3.2. Planning sheet for a think-aloud assignment.

	Approaches 6.5　　7.0　　7.5	Meets 8.0　　8.5　　9.0	Exceeds 9.5　　10.0
Strategy Selection **Counts double**	Too advanced or already mastered and unnecessary or no evidence presented of need.	Strategy selected worthwhile and appropriate for target audience.	
Written Rationale	Missing or illogical or no evidence of need presented.	Clear explanation; logical support based on student needs for selected strategy.	
Rationale to Students	Missing, confusing, or inaccurate.	Reasonably succinct statement in student-friendly language. Students understand why they are learning the strategy—how it will help them.	Crystal-clear statement in student-friendly language; fosters student desire to master the strategy.
Example(s)	Weak selection; difficult-to-understand strategy.	Good selection; clear example of strategy.	Excellent selection; very easy-to-understand strategy from the example.
Language Choices and Modeling **Counts double**	Language used was too complex much of the time or candidate talked "down" to target audience or too vague. Or candidate used a question–answer or IRE pattern. Incorrect use or pronunciation of words and/or multiple errors of standard usage. Delivery moribund or tentative; would not motivate students.	Language used was mostly appropriate for intended age group and words accurately conveyed principle intended. Could contain an occasional lapse in word use, pronunciation, or standard usage. Candidate stayed in first person, *modeling* his or her own thought process. Clear when teacher is "thinking" versus talking or reading. Delivery audible and clear throughout; sufficiently animated to hold students' attention.	Language was crystal clear and appropriate for target audience throughout. Precise word use. Correct pronunciation and standard usage throughout. Exceptionally enthusiastic and positive delivery that would be motivating to students.
Overall Demonstration	Somewhat to very confusing.	Overall, the demonstration would help students understand what they ought to be doing in their minds when interacting with text.	In addition to "Meets," exciting and inviting.

FIGURE 3.3. Think-aloud strategy lesson presentation or video rubric.

For this assignment, you will keep a portfolio/folder of the different forms/genres of writing that we explore this semester and personal samples of each. The purpose of the portfolio is to enhance awareness of the different forms and functions of writing in the classroom and encourage reflection on individual processes and needs in writing.

Evaluation: 20 points based on completeness of the portfolio. A checklist will be used. Your portfolio should be in a notebook or secured on the left-hand side. Please make a table of contents.

Your portfolio will need to include the following:

Written pieces—Final drafts (also include all of your earlier drafts, prewriting activity when possible)
- Interview.
- Cinquain.
- Another poem in a format of your choice.
- Memoir.
- Writing across the curriculum self-selected genre/collaborative piece.

Writing-to-learn products
- One response to readings.
- One graphic organizer.

Other pieces that you would like to include:

Entry slips: You will also complete **three portfolio entry slips** to be attached to particular pieces of your writing.
- Two of these will be different forms provided in class.
- One will be in graphic/pictorial form.
- **One of these forms needs be attached to a writing-to-learn piece**.

Reflection: Include a one- to two-page reflection on your portfolio contents and writing processes. You might want to address these questions. Use your first-day papers as a starting point.
- What did you learn about yourself as a writer?
- Have you changed as a writer?
- Have your perceptions of yourself as a writer changed?
- What are your thoughts about your pieces? Which do you like the best? Why?
- Which did you enjoy creating? Why?
- What did you learn about writing processes through your own experiences?
- What have you learned that you will apply in your classroom?

FIGURE 4.1. Writing portfolio assignment guidelines for students.

Name of piece: _____

Date written: _____

Genre/form: _____

Purpose: _____

_____

Audience: _____

_____

Processes used/appropriate to the piece: _____

_____

What do you think is the strongest aspect of your piece?: _____

_____

What did you learn from writing this piece (about self/self as writer/writing/implications for writing instruction)?: _____

_____

FIGURE 4.2. Portfolio entry slip.

Writing Process/Task				
Planning	**Drafting**	**Revision**	**Editing**	**Publication/ Presentation**
Key points				
Implications for instruction				

FIGURE 4.3. Writing processes graphic organizer for teachers to fill in while reading.

For this assignment you will work with a partner to explore and write in a self-selected genre in a science content area. You will be responsible for sharing information about the genre and your final product with your classmates. You will need to post your products on a BlackBoard site, so that people can view and download your work.

This assignment has multiple purposes. You will engage in learning about integrating writing in content areas. You will also engage in activities that provide opportunities for you to gain understandings of informational, argument/persuasive, and/or narrative text formats and purposes. Furthermore, this assignment is designed to immerse you in practices central to teachers' work, such as planning for instruction, creating a mentor text, and designing an assessment that matches your learning targets. You will need to draw on and integrate your understandings of writing processes, strategies, genres, traits of writing, and instructional practices to complete this project. In essence, you will be designing curriculum consistent with Common Core State Standards for writing and language arts. At the end of our class sharing, you will have specific tools for your toolbox.

We will work on this assignment over a 4-week period. Some of it will be done in class and some will be done for homework.

Preparation for Instruction
1. Learn about the chosen genre.
2. Find mentor texts/models for the genre.
3. Design/select a graphic organizer that would help with finding and organizing information for this particular genre.

Creating a Model for Students
1. Decide on a graphic organizer(s) to use.
2. Gather information about the subject matter using your graphic organizer(s).
3. Collaboratively write about the topic in the chosen genre to create a product/mentor text.

Linking to Learning Targets—***What do you want your students to learn?***

Generate a list of five learning targets for your students. Two of the learning targets need to be specific to the CCSS anchor standards for writing. Learning targets need to include at least one associated with the traits of writing (not conventions) and one associated with conventions/language arts. Additionally, you will need to have one content goal.

(continued)

FIGURE 4.6. Guidelines for writing across the curriculum: Integrated, multigenre project.

Planning Instruction across Stages of Writing—*How will you provide learning opportunities so your students reach the learning targets? How will you guide and support them?*

1. Think through what you will want students to be doing at each stage of the writing process. Complete the process chart using bullets.
2. Think through about how you will guide/support them. For example, teach a focus lesson, conference/monitor, and provide feedback. Complete the process chart using bullets.

Assessing for Your Learning Target—*How will you know that your students have achieved the learning targets that you established for this unit?*

1. You will need to create a rubric assessment linked to your learning targets using the form provided.
2. Numbers will be used.
3. Points will be "weighted" so that important features of the assignment have more value than others.

Presenting in a Professional Learning Community

1. Presentations will be Week 15.
2. You will display your mentor texts and genre anchor chart in class.
3. You will share your piece with your classmates orally.
4. You will turn in the completed Writing Across the Curriculum Report Form.
5. A copy of your genre product will be entered into your writing portfolio.
6. Send an e-copy of your written products to _____ for posting on BlackBoard.

Reflection/Self-Assessment

Complete the reflection and self-assessment checklist individually.

What Else?

You may add anything else to your project that you feel would be relevant to you for future teaching.

Assessment

- Checklist self-assessment.
- Rubric assessment by the instructor.

FIGURE 4.6. *(continued)*

Names _____

Genre/Format _____

Mentor/Model Texts _____

Genre Chart

Purposes/Audiences/Key Features

Graphic Organizer

(continued)

FIGURE 4.7. Writing across the curriculum report form.

Learning Targets

1. Writing (CCSS)
2. Writing (CCSS)
3. Six traits
4. Conventions
5. Content

Instruction across the Stages of Writing

	Prewriting	Drafting	Revision	Editing	Publication/ Presentation
Students					
Teacher					

(continued)

FIGURE 4.7. *(continued)*

Assessment Rubric

FIGURE 4.7. *(continued)*

Name _____

	3	2	1
Written piece/ model for students	• Clearly demonstrates key features/ format/organization of the genre. • Thorough ideas—uses five to eight content facts or concepts. • One or no convention errors. • Written collaboratively.	• Mostly demonstrates key features/ format/organization of the genre. • Mostly thorough ideas—uses four ideas or concepts. • Two to three convention errors. • Written mostly collaboratively.	• Somewhat demonstrates key features/format/organization of the genre. • Thorough ideas—uses three ideas or concepts. • Four to five convention errors. • Written somewhat collaboratively.
Mentor texts	XXXXX	XXXXX	Title/author of model or name of the model.
Genre chart	XXXXX	Thorough listing of key features, purposes, and audiences of this genre.	Somewhat thorough listing of key features, purposes, and audiences of this genre.
Planning organizer	• Very specific to genre. • Supports collection and organization of ideas.	• Somewhat specific to genre. • Some support for collection and organization of ideas.	• Minimally specific to genre. • Minimal support for collection and organization of ideas.

(continued)

FIGURE 4.8. Rubric for the writing across the curriculum assignment (20 points total).

	3	2	1
Learning targets	- Five targets. - Two writing targets are connected to the CCSS. - One appropriate trait target. - One appropriate conventions target. - One appropriate content target is listed.	- Not all five learning targets of the required targets are listed. - The learning targets may be only somewhat appropriate to the genre.	- Not all five learning targets of the required targets are listed. - The learning targets may be only minimally appropriate to the genre.
Instruction across writing stages	- Thorough/clear understandings of what students will do. - Clear noting of teacher-directed focus lessons, conferences, or providing feedback, etc.	- Somewhat thorough/clear understandings of what students will do. - Some noting of teacher-directed focus lessons, conferences, providing feedback, etc.	- Minimal understandings of what students will do. - Little or no noting of teacher-directed focus lesson, conferences, providing feedback, etc.
Assessment rubric	- Appropriate breakdown, clearly linked to learning targets. - Numbers are used. - Points are weighted.	- Appropriate breakdown, somewhat linked to learning targets. - Numbers are used. - Points are weighted.	- Appropriate breakdown, minimally linked to learning targets. - Numbers are used. - Points are not weighted.
Checklist and reflection	XXXXX	- Checklist is completed. - Reflection is thoughtful and thorough.	- Checklist is completed. - Reflection is somewhat thoughtful and thorough.

FIGURE 4.8. *(continued)*

_____ Written piece (a mentor text for students)

     _____ Key features and format of the genre are evident.

     _____ Content includes five to eight concepts or facts about the chosen topic(s).

     _____ Piece was cowritten with team members.

     _____ We have edited and have no convention errors.

_____ Title/author of mentor text is listed.

_____ Genre chart

     _____ Key points of genre.

     _____ Purposes of this genre.

_____ Planning organizer

     _____ Helps students gather information/develop ideas.

     _____ Helps students organize information.

_____ Learning targets

     _____ One writing target from CCSS anchor standards.

     _____ One traits target.

     _____ One convention learning target.

     _____ Content learning target.

_____ Instruction across the writing stages

     _____ Clear bulleted notation of what students will do at each stage.

     _____ Clear bulleted notation of focus lesson, conferencing, feedback, etc.

_____ Assessment rubric

     _____ Rubric is clearly linked to learning targets.

     _____ I have worked on weighting categories.

     _____ Expectations for students are clear/includes numeric information.

Reflection: Please write a one- to two-page typed self-reflection addressing the following prompts:

1. What did you learn about planning writing integrated with a content area?
2. How did writing in the content area help develop/deepen your content knowledge?
3. What did you learn about writing collaboratively?
4. What did you experience that you will use in your classroom? Why?

FIGURE 4.9. Checklist self-assessment for writing across the curriculum.

	Robust Quality	Adequate Quality	Limited or Weak Quality
Reading Options	Readers can choose options for reading, listening, viewing, or interacting with the text. *Children can adapt the way this digital book is read, depending on their reading needs and interests. If a choice cannot be made, at least several options are available (read, view, listen).*	A limited number of reading options are presented, but the reader has no choice (i.e., audio and text). *Children can read and listen to this digital book but cannot choose between the two.*	Reader has no choice of options beyond reading the text and viewing the illustrations. *Children only have the option of reading this digital book.*
User Friendliness (if special features are available)	Various prompts are provided, such as arrows or sounds, for accessing special features (i.e., turning pages, moving objects). Guides the reader towards interaction with the text. *Children can easily understand how to access all of the bells and whistles available in this digital book.*	A limited number of prompts are provided for accessing special features. *Children can find the special features of this digital book with some exploring.*	No prompts are provided for accessing special features. The reader must dig to discover the features. *Children have to search to find the special features of this digital book and even then an adult may not find them.*

(continued)

FIGURE 5.1. Digital book evaluation rubric. Created by Elizabeth Dobler and Daniel Donahoo.

	Robust Quality	Adequate Quality	Limited or Weak Quality
Appropriateness	The text (vocabulary and ideas) and illustrations are appropriate for the age level of the intended audience. *This is an appropriate digital book that a teacher or parent could share with children.*	One or two questionable elements are present in the words and/or illustrations. *A teacher or parent should provide an explanation prior to sharing this book with children.*	The topic, language, and/or illustrations are not appropriate for the age level of the intended audience. *A teacher or parent should give serious consideration before sharing this book as some content is inappropriate for certain age levels.*
Polished Appearance	The text has been carefully edited for spelling, grammar, and punctuation. No errors are present. The illustrations are placed near the appropriate text. *This digital book can be recommended to children with an assurance of high quality.*	One or two small editing errors are present in the entire digital book, and these do not detract from the text. Illustrations are placed close to the appropriate text. *A miniscule number of editing errors are found in this book, but the value of the digital book provides a balance.*	Numerous spelling, grammar, and punctuation errors are present in the text. Illustrations are repeatedly not placed near the text. *The many editing errors in this digital book provide an inappropriate model for children.*

FIGURE 5.1. *(continued)*

Author: _____

Title: _____

Theme/topic: _____ Target age/grade level: _____

Publisher and copyright date: _____

If part of a series, what is that series? _____

3 = meets all or most criteria   2 = meets some criteria   1 = meets few criteria
(Check off individual criteria that are present in the book.)

Accuracy

____ Information about author expertise/experience given.

____ Information about photo credits given.

____ References cited throughout text or bibliography provided.

____ Information is current and accurate.

Organization and Layout (Circle all that are present in book.)

Table of contents	Summaries	Page numbers	Illustrations
Index	Glossary	Charts/diagrams	Graphs
Timeline	Maps	Chapter and section headings	

What is the predominant pattern (structure) of organization (see next page)? _____

_____

_____

_____

Is the visual layout uncluttered and appealing? _____

_____

_____

Are there captions for the visual elements? _____

_____

_____

(continued)

FIGURE 5.3. Checklist and criteria for evaluating nonfiction trade books. Adapted from Farris, Fuhler, and Walther (2004). Copyright by Pamela J. Farris. Adapted by permission.

Cohesion of Ideas

____ Major ideas are logically connected throughout the text.

____ Sentence-level ideas are logically connected to each other (i.e., does not require reader to make a lot of inferences).

____ Accounts for reader's probable background knowledge.

____ Appropriate conceptual load for target age.

____ Avoids irrelevant details.

____ Provides good model of expository writing.

Specialized Vocabulary

____ Defined as it is introduced.

____ Defined in pictures, captions, labels, or clarified visually.

____ Defined in glossary.

____ In bold lettering.

Reader Interest

____ Has aesthetic appeal.

____ Has colorful illustrations or photos.

____ Uses appropriate format (i.e., page and print size).

____ Has positive role models with respect to gender and ethnicity.

____ Activities and/or experiments within text are motivating and age appropriate, if present.

Overall

Is there something unique, riveting, inspiring, or engaging about this particular text? If so, describe that feature here: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

FIGURE 5.3. *(continued)*

Name of Evaluator: _____

Topic: _____

Presenter: _____

	Absolutely	Somewhat	Really???
The theme or topic of the set of books is obvious.			
The display is attractively arranged.			
The display has something other than the books to draw the reader in.			
The activity(s) is directly related to the topic or theme.			
The presenter could talk about the books in the collection.			

Comments/Suggestions: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

FIGURE 5.7. Presenter feedback form.

To support one another's learning and writing, we agree to these social norms in our class:

We all belong: inclusive classroom community.
- Show respect to others.
- Get to know people in your group and class—including on a personal level.
- Let others know about you.

We all have relevant perspectives: respecting diversity within the community.
- Encourage others to participate and share their ideas. Be open-minded and curious about others' ideas, opinions, and perspectives—ask questions.
- Be willing to take risks. Share your ideas and perspectives with others.
- Give others the benefit of the doubt—ask for clarification.
- We will not always agree, but keep discussions positive and issues focused.
- Be respectful of others' feelings.

We all want to learn and grow: discussion and activity are purposeful, collaborative, and social.
- Be an active and attentive listener to others—be in the moment.
- Be aware of nonverbal communication that can shut people down or hurt their feelings.
- Have a high level of expectation for yourself and others.
- Contribute your share to discussions and collaborative activities.
- Be proactive in your own learning—be willing to contribute, take risks, and move out of your comfort zone.
- Be prepared for class discussion and activity by doing the readings and assignments.

Engagement in writing/learning-to-write activity: creating safe environments for writing.
- Respect the work and learning of others.
- Provide constructive feedback positively and gently.
- Be open to feedback/suggestions on your writing—invite feedback from others.
- What is written or shared in class stays personal.

FIGURE 5.8. Sample class norms and standards.

Name: _____

Activity Name and Number	Phonological Concept Practiced
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

FIGURE 5.9. Recording sheet for phonological awareness centers.

Argument 3 = Clear, effective 1 = Confusing, weak 2 = Understandable, believable 0 = Not done				
Criteria	**3**	**2**	**1**	**0**
The position is stated.				
Multiple arguments are given to support the position.				
Evidence is given to support each argument.				
The relationship between the evidence and the argument is described.				
Counterarguments are given.				
Evidence and examples are given to refute counterarguments.				

Group Presentation Skills 3 = Balanced 1 = Very imbalanced 2 = Minor imbalance 0 = Not done				
Criteria	**3**	**2**	**1**	**0**
Each group member presented and supported one argument.				
Presenters took turns presenting ideas.				
Presenters' summary included all voices.				

Individual Presentation Skills 3 = Effective, clear, consistent 1 = Difficult to understand 2 = Understandable; somewhat uneven 0 = Not done				
Criteria	**3**	**2**	**1**	**0**
Individual projected his or her voice.				
Individual made eye contact with the audience.				
Individual paced ideas.				

Visual Aid 3 = Effective, clear, connected 1 = Difficult to understand 2 = Understandable and connected 0 = Not done				
Criteria	**3**	**2**	**1**	**0**
Visual aid conveys arguments and evidence.				
Visual aid uses words and pictures.				

FIGURE 8.8. Scoring rules for a persuasive argument.