THE NEW Art and Science OF TEACHING

Writing

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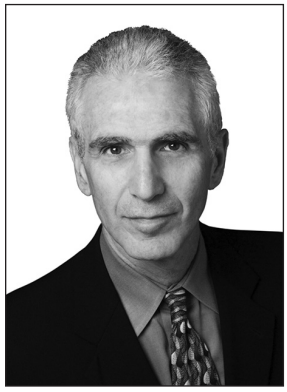

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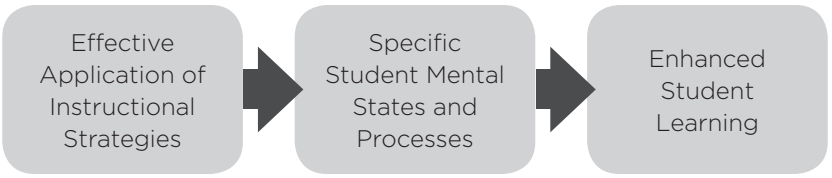
Introduction

The New Art and Science of Teaching (Marzano, 2017) is a comprehensive model of instruction with a rather long developmental lineage. Specifically, four books spanning two decades precede and inform *The New Art and Science of Teaching* and its use in the field.

1. *Classroom Instruction That Works: Research-Based Strategies for Increasing Student Achievement* (Marzano, Pickering, & Pollock, 2001)
2. *Classroom Management That Works: Research-Based Strategies for Every Teacher* (Marzano, Marzano, & Pickering, 2003)
3. *Classroom Assessment and Grading That Work* (Marzano, 2006)
4. *The Art and Science of Teaching: A Comprehensive Framework for Effective Instruction* (Marzano, 2007)

The first three books address specific components of the teaching process, namely instruction, management, and assessment. The final book puts all three components together into a comprehensive model of teaching. It also makes a strong case for the fact that research (in other words, science) must certainly guide good teaching, but teachers must also develop good teaching as art. Even if they use precisely the same instructional strategies, two highly effective teachers will have shaped and adapted those strategies to adhere to their specific personalities, the subject matter they teach, and their students' unique needs. Stated differently, we can never accurately articulate effective teaching as a set of strategies that all teachers must execute in precisely the same way.

The comprehensive model in the 2017 book *The New Art and Science of Teaching* (Marzano, 2017) reflects a greatly expanded and updated version of *The Art and Science of Teaching* (Marzano, 2007). One of the unique aspects of *The New Art and Science of Teaching* is that it focuses on what happens in the minds of students by taking a student-outcome perspective as the primary influence. Specifically, when teachers employ instructional strategies, it generates certain mental states and processes in the learner's mind that facilitate student learning. This dynamic that represents the major feature of this new model is depicted in figure I.1 (page 2):



Source: Marzano, 2017, p. 5.

Figure I.1: The teaching and learning progression.

According to figure I.1, the intervening variable between the effective application of an instructional strategy and enhanced student learning is specific mental states and processes in the minds of learners. If teachers do not produce these mental states and processes as a result of employing a given strategy, then that strategy will have little or no effect on students. This implies that teachers should heighten their level of awareness as they use instructional strategies for maximum efficacy.

The Overall Model

The model in *The New Art and Science of Teaching* (Marzano, 2017) is a framework that educators can use to organize the majority (if not all) of the instructional strategies that research and theory identify. It has several parts: three overarching categories, ten design areas, and forty-three specific elements that each serve as an umbrella for a host of instructional strategies.

Three Categories

At the highest level of organization, the model has three overarching categories: feedback, content, and context.

1. ***Feedback*** refers to the all-important information loop teachers must establish with students so that students know what they should be learning about specific topics and their current level of performance on these topics.
2. ***Content*** refers to the sequencing and pacing of lessons such that students move smoothly from initial understanding to applying knowledge in new and creative ways.
3. ***Context*** refers to those strategies that ensure all students meet these psychological needs: engagement, order, a sense of belonging, and high expectations.

Embedded in these three overarching categories are more specific categories (teacher actions).

Ten Design Areas

In *The New Art and Science of Teaching* model, each of the ten design areas is associated with a specific teacher action, as follows:

1. Providing and communicating clear learning goals
2. Using assessments
3. Conducting direct instruction lessons
4. Conducting practicing and deepening lessons
5. Conducting knowledge application lessons
6. Using strategies that appear in all types of lessons
7. Using engagement strategies
8. Implementing rules and procedures
9. Building relationships
10. Communicating high expectations

Table I.1 shows the ten teacher actions within the three categories along with a description of the desirable student mental states and processes for each. For example, the teacher action of conducting direct instruction lessons within the *content* category has the desired effect that when the teacher presents new content to students, they understand which parts are important and how the parts all fit together.

Table I.1: Teacher Actions and Student Mental States and Processes

	Teacher Actions	Student Mental States and Processes
Feedback	Providing and Communicating Clear Learning Goals	1. Students understand the progression of knowledge they are expected to master and where they are along that progression.
	Using Assessments	2. Students understand how test scores and grades relate to their status on the progression of knowledge they are expected to master.
Content	Conducting Direct Instruction Lessons	3. When content is new, students understand which parts are important and how the parts fit together.
	Conducting Practicing and Deepening Lessons	4. After teachers present new content, students deepen their understanding and develop fluency in skills and processes.
	Conducting Knowledge Application Lessons	5. After teachers present new content, students generate and defend claims through knowledge application tasks.
	Using Strategies That Appear in All Types of Lessons	6. Students continually integrate new knowledge with old knowledge and revise their understanding accordingly.
Context	Using Engagement Strategies	7. Students are paying attention, energized, intrigued, and inspired.
	Implementing Rules and Procedures	8. Students understand and follow rules and procedures.
	Building Relationships	9. Students feel welcome, accepted, and valued.
	Communicating High Expectations	10. Typically reluctant students feel valued and do not hesitate to interact with the teacher or their peers.

Each of the ten design areas corresponds with a design question. These are a set of questions that help teachers plan units and lessons within those units. Table I.2 shows the design questions that correspond with each design area.

Table I.2: Design Questions

	Design Areas	Design Questions
Feedback	1. Providing and Communicating Clear Learning Goals	How will I communicate clear learning goals that help students understand the progression of knowledge they are expected to master and where they are along that progression?
	2. Using Assessment	How will I design and administer assessments that help students understand how their test scores and grades are related to their status on the progression of knowledge they are expected to master?
Content	3. Constructing Direct Instruction Lessons	When content is new, how will I design and deliver direct instruction lessons that help students understand which parts of the content are important and how the parts fit together?
	4. Conducting Practicing and Deepening Lessons	After presenting content, how will I design and deliver lessons that help students deepen their understanding and develop fluency in skills and processes?

continued →

	Design Areas	Design Questions
	5. Conducting Knowledge Application Lessons	After presenting content, how will I design and deliver lessons that help students generate and defend claims through knowledge application?
	6. Using Strategies That Appear in All Types of Lessons	Throughout all types of lessons, what strategies will I use to help students continually integrate new knowledge with old knowledge and revise their understanding accordingly?
Context	7. Using Engagement	What engagement strategies will I use to help students pay attention, be energized, be intrigued, and be inspired?
	8. Implementing Rules and Procedures	What strategies will I use to help students understand and follow rules and procedures?
	9. Building Relationships	What strategies will I use to help students feel welcome, accepted, and valued?
	10. Communicating High Expectations	What strategies will I use to help typically reluctant students feel valued and comfortable interacting with me or their peers?

Source: Marzano, 2017, pp. 6–7.

Within the ten categories of teacher actions, we have organized sets of strategies in even more fine-grained categories, called *elements*.

Forty-Three Elements

The forty-three elements provide detailed guidance about the nature and purpose of a category of strategies. Table I.3 depicts the full complement of elements. For example, we operationally define the category *building relationships* as:

- Using verbal and nonverbal behaviors that indicate affection for students (element 38)
- Understanding students' backgrounds and interests (element 39)
- Displaying objectivity and control (element 40)

Finally, these forty-three elements encompass hundreds of specific instructional strategies. Selected strategies related to writing instruction are the focus of this book.

Over 330 Specific Strategies

At the finest level of detail are over 330 specific instructional strategies embedded in the forty-three elements. For example, element 24—increasing response rates—includes the following nine strategies.

1. Random names
2. Hand signals
3. Response cards
4. Response chaining
5. Paired response
6. Choral response
7. Wait time
8. Elaborative interrogation
9. Multiple types of questions

In effect, there are nine distinctive, specific instructional strategies teachers can use to increase students' response rates, supporting the fact that two different teachers could both effectively improve their students' learning by boosting response rates but with very different techniques. The reader will note that throughout

Table I.3: Elements Within the Ten Design Areas

Feedback	Content	Context
Providing and Communicating Clear Learning Goals 1. Providing scales and rubrics 2. Tracking student progress 3. Celebrating success **Using Assessments** 4. Using informal assessments of the whole class 5. Using formal assessments of individual students	**Conducting Direct Instruction Lessons** 6. Chunking content 7. Processing content 8. Recording and representing content **Conducting Practicing and Deepening Lessons** 9. Using structured practice sessions 10. Examining similarities and differences 11. Examining errors in reasoning **Conducting Knowledge Application Lessons** 12. Engaging students in cognitively complex tasks 13. Providing resources and guidance 14. Generating and defending claims **Using Strategies That Appear in All Types of Lessons** 15. Previewing strategies 16. Highlighting critical information 17. Reviewing content 18. Revising knowledge 19. Reflecting on learning 20. Assigning purposeful homework 21. Elaborating on information 22. Organizing students to interact	**Using Engagement Strategies** 23. Noticing and reacting when students are not engaged 24. Increasing response rates 25. Using physical movement 26. Maintaining a lively pace 27. Demonstrating intensity and enthusiasm 28. Presenting unusual information 29. Using friendly controversy 30. Using academic games 31. Providing opportunities for students to talk about themselves 32. Motivating and inspiring students **Implementing Rules and Procedures** 33. Establishing rules and procedures 34. Organizing the physical layout of the classroom 35. Demonstrating withitness 36. Acknowledging adherence to rules and procedures 37. Acknowledging lack of adherence to rules and procedures **Building Relationships** 38. Using verbal and nonverbal behaviors that indicate affection for students 39. Understanding students' backgrounds and interests 40. Displaying objectivity and control **Communicating High Expectations** 41. Demonstrating value and respect for reluctant learners 42. Asking in-depth questions of reluctant learners 43. Probing incorrect answers with reluctant learners

the text we have addressed only those elements—and strategies within elements—that relate directly to writing instruction. Therefore, the breadth of this book will not extend to explanations and examples related to writing instruction for each of the more than three hundred strategies.

Some strategies use the same or similar terms; for example, the strategy of *summary* appears in element 8 (strategy 40, *summaries*), element 10 (strategy 59, *summaries)*, and element 17 (strategy 133, *summary*). This is because teachers will use strategies differently depending on their particular purpose as we show in the following example.

- **Element 8:** In chapter 3 (page 46), "Conducting Direct Instruction Lessons," element 8—recording and representing content—asks that students summarize content briefly and quickly to identify critical information and describe how the pieces fit together.

- **Element 10:** In chapter 4 (page 61), "Conducting Practicing and Deepening Lessons," element 10 focuses on students examining similarities and differences. Students can succinctly summarize the attributes of two opposing topics through a graphic organizer or other method.
- **Element 17:** In chapter 6 (page 98), "Using Strategies That Appear in All Types of Lessons," element 17 suggests that students use summaries to review content. Teachers can furnish a summary for students or ask students to prepare them as the basis for an ensuing discussion.

Figure A.1 in appendix A (page 156) presents an overview of the entire *New Art and Science of Teaching* framework featuring the three overarching categories (feedback, content, and context), ten teacher actions, forty-three elements, and over 330 accompanying strategies. This figure can serve as an advance organizer while reading this book.

The Need for Subject-Specific Models

General models like *The New Art and Science of Teaching* certainly have their place in a teacher's understanding of effective instruction. However, teachers must adapt those models to specific subject areas to produce the most powerful results. That is what we have attempted to do in this book. Specifically, in the following chapters, we address the three overarching categories—(1) feedback, (2) content, and (3) context—with their corresponding ten teacher actions and the embedded forty-three elements. We do so by providing concrete examples for how to apply a generous representation of the hundreds of instructional strategies expressly for writing, with some reading as well, since these areas of literacy closely align and interconnect.

Although this text predominantly provides suggestions to support lesson planning around writing instruction, we encourage readers to explore the foundational book *The New Art and Science of Teaching* (Marzano, 2017). In doing so, they will likely infuse their content areas and grades with additional strategies. For example, element 16—highlighting critical information—encompasses the following eleven strategies.

1. Repeating the most important content
2. Asking questions that focus on critical information
3. Using visual activities
4. Using narrative activities
5. Using tone of voice, gestures, and body position
6. Using pause time
7. Identifying critical-input experiences
8. Using explicit instruction to convey critical content
9. Using dramatic instruction to convey critical content
10. Providing advance organizers to cue critical content
11. Using what students already know to cue critical content

Teachers could wisely incorporate all these strategies into various lessons throughout a unit, as they represent sound instructional practice. For example, when teachers continually repeat important information during a lesson and unit, it alerts students to critical content and helps them remember the information. As well, when teachers intentionally and strategically use their tone of voice, gestures, and body position to emphasize salient information, it again highlights what students should remember and focuses their attention on key content. Instead of focusing our attention on these more pervasive strategies—and other such strategies throughout the model—we provide ideas specific to writing. For example, for element 16, we choose the strategy of using visual activities as an opportunity to show how teachers can apply this strategy to teach a writing skill, which we detail in chapter 6 (page 89). As readers continue through this text, strategies linked to writing and reading take center stage.

This Book

This book is organized into three parts—(1) feedback, (2) content, and (3) context—mirroring the overarching categories of *The New Art and Science of Teaching* model as described earlier in this introduction. The chapters align with the ten teacher actions and then focus on selected elements (of the forty-three total) within each action and specific strategies for teaching writing.

In part I, chapters 1 and 2 focus on feedback. Chapter 1 pinpoints strategies for providing and communicating clear learning goals, and chapter 2 concentrates on using assessments.

In part II, chapters 3, 4, 5, and 6 focus on content. Chapter 3 looks at conducting direct instruction lessons, chapter 4 on conducting practicing and deepening lessons, and chapter 5 on conducting knowledge application lessons. Chapter 6 focuses on using strategies that appear in all types of lessons.

In part III, chapters 7 and 8 focus on context. Chapter 7 emphasizes using engagement. In chapter 8, readers find a discussion of strategies for implementing rules and procedures and building relationships.

In chapter 9, readers will learn about a four-step process for developing teachers' expertise in an effort to increase students' learning.

Each chapter includes self-rating scales that teachers can use to assess their performance on each element addressed in this book. By doing this, they can determine their areas of strength and the areas in which they might want to improve relative to *The New Art and Science of Teaching*. All scales in this book have the same format for progression of development. To introduce these scales and help readers understand them, we present the general format of a self-rating scale in figure I.2.

Score	Description
4: Innovating	I adapt strategies and behaviors associated with this element for unique student needs and situations.
3: Applying	I use strategies and behaviors associated with this element without significant errors and monitor their effect on students.
2: Developing	I use strategies and behaviors associated with this element without significant errors but do not monitor their effect on students.
1: Beginning	I use some strategies and behaviors associated with this element but do so with significant errors or omissions.
0: Not Using	I am unaware of the strategies and behaviors associated with this element or know them but don't employ them.

Figure I.2: General format of the self-rating scale.

To understand this scale, it is best to start at the bottom with the Not Using row. Here the teacher is unaware of the strategies that relate to the element or knows them but doesn't employ them. At the Beginning level, the teacher uses strategies that relate to the element, but leaves out important parts or makes significant mistakes. At the Developing level, the teacher executes strategies important to the element without significant errors or omissions but does not monitor their effect on students. At the Applying level, the teacher not only executes strategies without significant errors or omissions but also monitors students to ensure that they are experiencing the desired effects. We consider the Applying level the level at which one can legitimately expect tangible results in students. Finally, at the Innovating level, the teacher is aware of and makes any adaptations to the strategies for students who require such an arrangement.

Each chapter ends with a Guiding Questions for Curriculum Design section to help with planning. For easy reference, the strategies we have chosen to feature from the more than 330 appear in bold typeface in figure A.1 (page 156), *The New Art and Science of Teaching* framework overview.

Next, chapter 1 begins part I on feedback by examining how teachers can provide and communicate clear learning goals to students.

PART I

Feedback

CHAPTER 1

Providing and Communicating Clear Learning Goals

When teachers design and communicate learning goals well, students benefit. They not only know what they are supposed to be learning but also know where they stand relative to that targeted content. Additionally, within *The New Art and Science of Teaching*, teachers should communicate clear learning goals so that students understand the progression of knowledge teachers expect them to master and where they are along that progression.

The elements within this first teacher action of providing and communicating clear learning goals include the following.

- **Element 1:** Providing scales and rubrics
- **Element 2:** Tracking student progress
- **Element 3:** Celebrating success

Think of these three elements as a linked set: scales and rubrics are essential for students to track their progress, and tracking progress is necessary for celebrating success.

Element 1: Providing Scales and Rubrics

Scales and rubrics provide the tools for students to understand the progression of knowledge and expectations as the focus for learning.

For element 1 of the model, we selected the following specific strategies to address in this chapter. We list additional strategies for element 1 in figure A.1 in appendix A, on page 156.

- Clearly articulating and creating scales and rubrics for learning goals
- Using teacher-created targets and scales and implementing routines for using them

It is important to note that simply employing a strategy does not ensure the desired effect on students. We recommend that teachers use the scale in figure 1.1 (page 12) to rate their current level of effectiveness with the specific strategies for providing scales and rubrics.

Score	Description
4: Innovating	I engage in all behaviors at the Applying level. In addition, I identify those students who do not have an understanding of the proficiency scales or cannot accurately describe their current level of performance and design alternate activities and strategies to meet their specific needs.
3: Applying	I engage in activities to provide students with rubrics and scales without significant errors or omissions and monitor the extent to which students have an understanding of the proficiency scales, and I can accurately describe their current level of performance on the scales.
2: Developing	I engage in activities that provide students with clear rubrics and scales without significant errors or omissions.
1: Beginning	I engage in activities that provide students with clear rubrics and scales but do so with errors or omissions, such as not systematically referring back to the progression of knowledge in the rubric or scale or explaining how daily assignments relate to the learning goal.
0: Not Using	I do not engage in activities that provide students with clear rubrics and scales.

Figure 1.1: Self-rating scale for element 1—Providing scales and rubrics.

Clearly Articulating and Creating Scales or Rubrics for Learning Goals

A proficiency scale articulates a progression of knowledge or skills and reflects a continuum of learning goals (also referred to as *learning targets*). It includes five levels of proficiency ranging from 0.0 to 4.0 as indicated in the samples for generating narratives for grades 8 and 2 in figures 1.2 and 1.3. Level 3.0 represents at-grade-level work. A score of 2.0 shows foundational skills, and a score of 4.0 reflects the achievement of more complex learning goals. Teachers clarify learning goals using a proficiency scale to identify what students will come to know or be able to do within a unit of study. They explicitly teach items on a scale. However, not all students need instruction for every item on all levels, so teachers preassess and formatively assess students to determine instructional moves they might take that meet the needs of individuals and groups of students.

In order for students to compose any piece of writing, they need to learn general writing skills aside from the characteristics of a specific genre, such as determining task, purpose, and audience; revision (figure 1.4, page 14); editing; and even generating sentences (figure 1.5, page 15) along with spelling skills for primary and elementary students. Therefore, combining several proficiency scales forms the overall focus for any comprehensive writing assignment. Visit marzanoresearch.com/the-critical-concepts to request a free download for examples of other proficiency scales in the document titled *The Critical Concepts* (Simms, 2017). Teachers can compare the provided proficiency scales in this chapter (and others they access on their own) to their standards document. When doing so, they can delete or add line items—particularly from the 2.0 level—to pertain to their teaching situation.

Generating Narratives (GN), Grade 8	
4.0	The student selects events in a plot that hold a reader's interest.
3.5	In addition to score 3.0 performance, the student has partial success at score 4.0 content.
3.0	The student: **GN1—Introduces the conflict, setting, and characters of a narrative** **GN2—Uses description (including sensory details), dialogue, and reflection to develop a narrative**

Generating Narratives (GN), Grade 8	
2.5	The student has no major errors or omissions regarding score 2.0 content and partial success at score 3.0 content.
2.0	**GN1—The student recognizes or recalls specific vocabulary** (for example, *character*, *conflict*, *context*, *description*, *dialogue*, *exposition*, *introduction*, *problem*, and *setting*) and performs basic processes such as: • Explain the purpose of an exposition • Describe how a problem or conflict is developed throughout a narrative • Generate possible characters and settings for a narrative • Generate possible problems characters could encounter in a narrative • Create an outline that lists the characters, settings, and problems to be solved in a narrative • Describe how dialogue and description can introduce a character or communicate a setting or problem • Describe possible events that might lead up to the exposition or main problem of a narrative **GN2—The student recognizes or recalls specific vocabulary** (for example, *description*, *dialogue*, *plot*, *reflection*, *sensory detail*, and *sequence*) and performs basic processes such as: • Generate a list of words that could be used to describe a character • Generate a list of words that could describe an event or location • Describe how dialogue can be used to further the plot or reveal aspects of character • Correctly punctuate dialogue • Properly introduce dialogue • Generate a list of verbs that could be used to describe how a character says something • Create a timeline of events that will occur in a narrative • Describe how a character might feel about the events that will occur in a narrative • Describe what a main character or reader might learn from the events in a narrative
1.5	The student has partial success at score 2.0 content and major errors or omissions regarding score 3.0 content.
1.0	With help, the student has partial success at score 2.0 content and score 3.0 content.
0.5	With help, the student has partial success at score 2.0 content but not at score 3.0 content.
0.0	Even with help, the student has no success.

Source: Simms, 2016.

Figure 1.2: Sample proficiency scale for generating narratives (grade 8).

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Generating Narratives (GN), Grade 2	
4.0	The student describes how a setting or character positively or negatively impacted a personal experience using descriptive details (for example, when writing a narrative about a favorite summer vacation, he or she recalls that most of one day was spent at the beach, and adds descriptions that explain why that setting made the day more memorable).
3.5	In addition to score 3.0 performance, the student has partial success at score 4.0 content.
3.0	The student: **GN1—Writes about a sequence of at least three events using words that show the order of events** (for example, in a narrative about a character who tries to help a dog find its way home, the student uses words such as *first*, *next*, *then*, and *last* to explain what the character decides to do) **GN2—Uses descriptive details to describe the setting and characters in a narrative** (for example, uses descriptive details to help a reader picture the people and places involved in a favorite holiday celebration)
2.5	The student has no major errors or omissions regarding score 2.0 content and partial success at score 3.0 content.

Figure 1.3: Sample proficiency scale for generating narratives (grade 2).

continued →

Generating Narratives (GN), Grade 2	
2.0	The student: **GN1—Recognizes or recalls specific vocabulary** (for example, *beginning*, *character*, *conflict*, *develop*, *draft*, *end*, *event*, *introduce*, *middle*, *narrative*, *purpose*, *setting*, and *transition*) and performs basic processes such as: • Describe what kinds of events will be included in a draft using a prompt • Use a graphic organizer to outline the beginning, middle, and end of a narrative • Sketch images of different events from the beginning, middle, and end of a narrative • Describe why transition words and phrases are important • List transition words that show the order of events (such as *first*, *next*, *then*, *after that*, and *finally*) • Draft a sentence using a transition word or phrase • Identify places in a narrative draft where a new event begins **GN2—Recognizes or recalls specific vocabulary** (for example, *adjective*, *character*, *characteristic*, *descriptive detail*, *event*, *object*, *quality*, *setting*, and *trait*) and performs basic processes such as: • Identify the settings and characters in a narrative • Explain that descriptive details are words and phrases that help a reader picture the setting, characters, objects, and events in a narrative • List qualities or characteristics that adjectives can describe (such as age, size, color, and shape) • Identify examples of descriptive details in a narrative text • List words and phrases that could describe a place in a text • List words and phrases that indicate what time of day or year a narrative takes place (such as *in the summer*, *that night*, *during*, and *while*) • List words and phrases that could describe how a character looks and feels during a particular event • List words and phrases that could describe how a character acts • Describe specific actions that could show how a character feels during a particular event (for example, if a character is angry, she might cross her arms and frown) • Sketch how a character looks and acts during a specific event
1.5	Student has partial success at score 2.0 content and major errors or omissions regarding score 3.0 content.
1.0	With help, student has partial success at score 2.0 content and score 3.0 content.
0.5	With help, student has partial success at score 2.0 content but not at score 3.0 content.
0.0	Even with help, the student has no success.

Source: Simms, 2016.

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Revision (R), Grade 8	
4.0	The student selects revisions that will make a previously written piece stronger (for example, revises a text by rewriting sections that lack clarity or detail, replaces common words with more precise synonyms and combines or rephrases sentences; and explains the reasoning behind the changes).
3.5	In addition to score 3.0 performance, the student has partial success at score 4.0 content.
3.0	The student: **R1—Rewrites sentences so that syntax and sentence forms are varied** (for example, revises sentences that begin with the same phrase or word by adding an adverbial clause or by rephrasing the sentence) **R2—Revises writing to maintain a formal style** (for example, replaces common, overused adjectives, such as *good* or *fun*, and verbs, such as *to be* verbs, with more complex, specific words)
2.5	The student has no major errors or omissions regarding score 2.0 content and partial success at score 3.0 content.

Revision (R), Grade 8	
2.0	The student: **R1—Recognizes or recalls specific vocabulary** (for example, *adverbial clause*, *clause*, *complex sentence*, *compound sentence*, *phrase*, *repetition*, *revise*, *simple sentence*, and *syntax*) and performs basic processes such as: • Describe simple, complex, and compound sentences • Annotate simple, complex, and compound sentences in a rough draft in different ways • Annotate a word or phrase that begins multiple sentences within a paragraph or text • Generate strategies for varying and adding interest to sentences with similar lengths and word choices • Add transitions to texts to clarify the relationships between sentences and add interest • Combine two short, simple sentences to create a longer, more complex sentence **R2—Recognizes or recalls specific vocabulary** (for example, *abbreviation*, *casual*, *contraction*, *formal*, *informal*, *quote*, *reference*, *slang*, *summary*, and *synonym*) and performs basic processes such as: • Explain the differences between a formal and informal writing style • Explain when a formal style should be used • Annotate slang or words that sound informal • Annotate contractions • Annotate abbreviations that may be too informal for academic writing • Annotate quotes or summarized texts that should be cited • Generate a list of synonyms that could replace simple or over-used vocabulary (for example, the word *great* could be replaced with *impressive*, *excellent*, or *important*)
1.5	The student has partial success at score 2.0 content and major errors or omissions regarding score 3.0 content.
1.0	With help, the student has partial success at score 2.0 content and score 3.0 content.
0.5	With help, the student has partial success at score 2.0 content but not at score 3.0 content.
0.0	Even with help, the student has no success.

Source: Simms, 2016.

Figure 1.4: Sample proficiency scale for revision (grade 8).

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Generating Sentences (GS), Grade 2	
4.0	The student decides how to make a paragraph more cohesive by adding coordinating conjunctions, details, and linking words (for example, in a paragraph that compares a girl and her brother, the student uses coordinating conjunctions such as *and* or *but* to combine sentences and to show what each does or does not like).
3.5	In addition to score 3.0 performance, the student has partial success at score 4.0 content.
3.0	The student: **GS1—Generates simple and compound sentences** (for example, writes four or more sentences in response to the poem "The Song of the Jellicles" by T. S. Eliot [1939] that describe what the poem says about the cats and what traits the cats have, and uses both simple and compound sentences) **GS2—Expands and rephrases complete sentences** (for example, adds details to change the sentence *The seed grew into a flower* into the sentence *The tiny seed was planted in the ground and soon grew into a marvelous flower*)
2.5	The student has no major errors or omissions regarding score 2.0 content and partial success at score 3.0 content.

Figure 1.5: Sample proficiency scale for generating sentences (grade 2).

continued →

Generating Sentences (GS), Grade 2	
2.0	The student: **GS1—Recognizes or recalls specific vocabulary** (for example, *comma*, *complete*, *conjunction*, *coordinating conjunction*, *fragment*, *noun*, *predicate*, *punctuation*, *sentence*, *subject*, and *verb*) and performs basic processes such as: • Identify the subject and predicate in a sentence • Explain the role of a subject and predicate in a sentence • State that a complete sentence must have a subject and predicate and express a complete thought • Identify sentence fragments that do not state a complete thought • Explain the purpose of conjunctions • List common coordinating conjunctions (such as *for*, *and*, *but*, and *so*) • Demonstrate how to combine two simple sentences using a coordinating conjunction and comma • Include appropriate end punctuation for a sentence **GS2—Recognizes or recalls specific vocabulary** (for example, *adjective*, *adverb*, *complete*, *descriptive*, *detail*, *noun*, *object*, *predicate*, *rephrase*, *rewrite*, *subject*, and *verb*) and performs basic processes such as: • Identify the subject, object, and verb in a sentence • List descriptive details, or adjectives, that could describe a subject in a sentence • List descriptive details, or adjectives, that could describe other nouns or the object in a sentence • Demonstrate where to place adjectives in a sentence • List descriptive details, or adverbs, that could describe the verb in a sentence • Demonstrate where to place adverbs in a sentence • Identify existing descriptive details in a sentence • List additional details that describe why, how, where, or when the main idea in the sentence occurred • Add an additional detail about a topic or main idea using a conjunction or linking word (such as *and*, *so*, or *because*) • Rewrite a sentence so that the verb comes before the subject • Rewrite a sentence so that the subject comes before the verb
1.5	The student has partial success at score 2.0 content and major errors or omissions regarding score 3.0 content.
1.0	With help, the student has partial success at score 2.0 content and score 3.0 content.
0.5	With help, the student has partial success at score 2.0 content but not at score 3.0 content.
0.0	Even with help, the student has no success.

Source: Simms, 2016.

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When creating writing units in which students move through the steps of the writing process to produce a comprehensive product, teachers can design analytic rubrics to score students' work. They can base these rubrics on proficiency scales that align to a particular writing genre, providing teachers and students—when they learn how to use them—with concrete information about students' performance on specific skills. Furthermore, this type of rubric is descriptive rather than evaluative, functioning as an instructional tool to explain students' levels of performance. Analytic rubrics can boost student achievement by describing at what level students perform and where they need improvement. This allows for transparency about how the students are doing so they can be advocates for their own learning. Rubrics share these three components (Glass, 2017a).

1. **Scoring criteria:** These refer to the specific elements to assess—such as thesis, reasoning, and evidence—grouped under overarching categories like *Idea and Development*. Each element includes a brief overview of the skills associated with it. For example, *Thesis* might comprise, "Introduce claim through thesis statement, focus on a debatable topic, and use subordinate clause to set up the argument."
2. **Criteria descriptors:** A description accompanies each scoring criterion along a continuum of quality to indicate levels of performance. Teachers use these descriptors to assess students' writing.

When students self-assess, these descriptors enable them to recognize the desirable standard of work they must present and how they can improve.

3. **Levels of performance:** Levels indicate how well a student has performed either numerically, for example, on a six-, five-, four- or three-point scale or with words, such as *advanced proficient*, *developing*, *basic*, and *below basic*, or *advanced*, *proficient*, *partially proficient*, and *novice*. Sometimes teachers use a combination of both (*5 = advanced*). Teachers should avoid evaluative terms like *outstanding*, *excellent*, *competent*, or *poor*. When scoring, assign whole numbers, or half numbers if a student's proficiency is between two levels.

Figure 1.6 features an analytic rubric for an argumentation essay for secondary-level students; figure 1.7 (page 20) shows an opinion writing rubric for the elementary level.

Argument Writing Rubric

Directions: Score the paper by circling the appropriate rubric scale score for each criteria item. To arrive at a single score, determine the mode or median based on all the scores. For items that are weighted double, input the score twice in your calculations. Then use the conversion scale at the end of this figure to arrive at a percentage score and translate to a grade, if needed.

IDEA AND DEVELOPMENT

Task, Purpose, and Audience Adhere to the task, purpose, and audience.	*Clear focus on the task and purpose that takes into account the needs of the audience*	4.0 3.5	*Clear focus on the task and articulates the purpose*	3.0 2.5	*Generally articulates the topic in task*	2.0 1.5	*Unaware of task, purpose, and audience*	1.0 0.5	0.0
Title Include a distinctive or original title to support the topic.	*Conveys claim in a distinctive and compelling way; sophisticated*	4.0 3.5	*Conveys claim in an original way*	3.0 2.5	*Conveys claim in a straightforward way*	2.0 1.5	*Confusing tie to claim*	1.0 0.5	*No title* 0.0
Introduction: Hook and Context Create a hook to draw in the reader and provide context.	*Attractive opening draws in readers and provides clear context for argument; sophisticated*	4.0 3.5	*Opening draws in readers and provides context*	3.0 2.5	*Opening attempts to engage and provides some context*	2.0 1.5	*Weakly stated hook or insufficient context; clearly incomplete*	1.0 0.5	*No hook or context* 0.0
Introduction: Thesis Introduce a claim through the thesis statement; use a subordinate clause to set up the argument; focus on debatable topic.	*Thoughtful thesis clearly states the claim and includes a subordinate clause to set up the argument; focuses on debatable topic; sophisticated*	4.0 3.5	*Thesis states claim using subordinate clause as setup; focuses on debatable topic*	3.0 2.5	*Thesis focuses on debatable topic*	2.0 1.5	*Weakly stated or unclear thesis; not debatable*	1.0 0.5	*No thesis* 0.0

Figure 1.6: Argumentation writing analytic rubric, secondary level.

continued →

IDEA AND DEVELOPMENT

Body Paragraphs: Reasoning Support the claim with logical reasons.	*Clear, logical, and compelling reasons link tightly to thesis; logically ordered to enhance argument; sophisticated*	4.0 3.5	*Clear and logical reasons support the thesis; logically ordered*	3.0 2.5	*Reasons sometimes provide loose connections to thesis or general topic; order somewhat haphazard in places*	2.0 1.5	*Weak, illogical, or incomplete reasons; lacks connection to thesis*	1.0 0.5 0.0
Body Paragraphs: Evidence Use relevant evidence from multiple accurate, credible sources; integrate evidence smoothly; use no plagiarizing; include proper citations.	*Altogether relevant, accurate, compelling, and developed evidence (facts, data, examples) from multiple credible sources to support claim; seamless integration; proper citations throughout; sophisticated*	4.0 3.5	*Relevant, accurate, and developed evidence (facts, data, examples) from multiple credible sources to support claim; smooth integration; proper citations*	3.0 2.5	*Relevant evidence; limited credible sources used; evidence somewhat developed to support claim; choppy integration; most citations included*	2.0 1.5	*Any of these apply: little, if any, evidence to support position; irrelevant evidence; lacks development; one source used; mostly incorrect or plagiarized; lacks complete citations*	1.0 0.5 0.0
Body Paragraphs: Elaboration and Ending Interpret, explain, or provide commentary of the evidence; provide a paragraph conclusion.	*Elaboration provides clear and astute interpretation of necessary evidence; concluding sentence wraps up paragraph well or segues to next one*	4.0 3.5	*Strong elaboration provided most of the time to interpret evidence; satisfying ending sentence*	3.0 2.5	*Some elaboration provided; ending somewhat satisfying*	2.0 1.5	*Weak, incorrect, or missing elaboration; weak ending sentence*	1.0 0.5 *No elaboration and ending sentence* 0.0

IDEA AND DEVELOPMENT	**Counterclaims** Acknowledge alternate or opposing claims and distinguish the claim or claims from the asserted position by providing counterevidence and elaboration.	*Clearly and thoughtfully acknowledges and refutes the opposing claim or claims; well structured in either its own paragraph or woven throughout paper; sophisticated*	4.0 3.5	*Acknowledges and addresses opposing claim or claims; clear structure within paper*	3.0 2.5	*Somewhat acknowledges and addresses opposing claim or claims; structure somewhat intact*	2.0 1.5	*Weakly acknowledges opposing claim or claims; haphazard structure*	1.0 0.5	*No acknowl-edgment of opposing claim* 0.0
	Conclusion Provide a concluding statement or section that follows from and supports the argument presented.	*Clearly sums up thesis and important points without repeating verbatim; call to action (if needed) or reflective ending clearly strong; sophisticated*	4.0 3.5	*Sums up thesis and important points fairly well; no repetition of thesis; call to action (if needed) or reflective ending strong*	3.0 2.5	*Adequately sums up thesis and important points; little or no repetition of thesis; call to action (if needed) or reflective ending somewhat strong*	2.0 1.5	*Weakly sums up thesis or important points or repeats thesis almost or entirely verbatim; incomplete; weak or no call to action (if needed) or reflective ending*	1.0 0.5	*No conclusion* 0.0
ORGANIZATION	**Structure** Organize body paragraphs and evidence within them logically to facilitate a convincing argument.	*Logically organized as a whole paper and within paragraphs to facilitate comprehension in support of a position; sophisticated*	4.0 3.5	*Mostly logically organized*	3.0 2.5	*Somewhat logically organized*	2.0 1.5	*Weak or haphazard organization; difficult to follow*	1.0 0.5	0.0
	Paragraphing Know when to begin a new paragraph and how to indent paragraphs.	*Paragraphing and indenting completely intact*	4.0 3.5	*Mostly all correct usage of paragraphing and indenting*	3.0 2.5	*Some paragraphing errors*	2.0 1.5	*Mostly all one paragraph*	1.0 0.5	*Multiple-paragraph paper reduced to one paragraph* 0.0

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Opinion Writing Rubric, Elementary			
Scoring Criteria		**Descriptors and Levels of Performance**	
Ideas, Content, and Organization	**Title** Include title.	**4—**Original, sophisticated title **3—**Accurate title	**2—**Unrelated or weak title **1—**No title
	Topic Introduce the topic or name of the book as the basis for writing.	**4—**Clear introduction of topic or name of book as the basis for writing **3—**Adequate introduction of topic or name of book as the basis for writing	**2—**Weakly stated introduction of topic or name of book as basis for writing **1—**No introduction to alert reader to the topic or name of book as the basis for writing
	Opinion State an opinion.	**4—**Clearly stated opinion **3—**Somewhat clearly stated opinion	**2—**Weakly stated opinion **1—**Unclear about opinion or not stated
	Reasons Provide reasons that support the opinion.	**4—**Thoroughly developed reasons that clearly support opinion **3—**Somewhat developed reasons that generally support opinion	**2—**Unclear or limited reasons that weakly support opinion **1—**No reasons stated
	Conclusion Provide a concluding statement or section.	**4—**Developed conclusion **3—**Has sense of closure	**2—**Weak conclusion **1—**No conclusion
Word Choice	**Word Choice** Use adjectives and adverbs to modify nouns or verbs.	**4—**Entirely strong, descriptive adjectives and adverbs **3—**Adequate use of adjectives and adverbs	**2—**Weak or minimal use of adjectives or adverbs **1—**No adjectives or adverbs
Voice	**Point of View** Write in consistent first-person point of view throughout paper.	**4—**Consistent use of first-person point of view **3—**May get off track once	**2—**Weak sense of point of view **1—**Whole paper in third person or a combination of first, second (you), and third
	Audience and Purpose Show awareness of audience and purpose.	**4—**Clearly aware of both audience and purpose of writing **3—**Aware of audience or purpose	**2—**Unclear about audience and purpose **1—**Unaware of audience and purpose; off topic

continued →

Opinion Writing Rubric, Elementary (continued)			
Scoring Criteria		**Descriptors and Levels of Performance**	
Sentence Fluency	**Complete Sentences** Avoid run-ons and fragments.	**4—**All complete sentences **3—**Some run-ons or fragments	**2—**Many run-ons and fragments **1—**Unclear about sentence structure altogether
	Sentence Variety Write sentences with various beginnings, lengths, and structures.	**4—**Thoughtful and consistent use of sentence variety; sophisticated **3—**Sometimes uses sentence variety	**2—**Most sentences with the same sentence structure so there is little cadence **1—**All sentences with the same structure; halted reading
	Linking Words Use linking words (such as *because*, *and*, and *also*) to connect opinion and reasons.	**4—**Thoughtful use of transitions; sophisticated **3—**Some use of transitions	**2—**Weak use of transitions; repetition **1—**No transitions
Conventions	**Spelling** Apply spelling patterns when writing words; consult reference materials, including beginning dictionaries, to check and correct spelling.	**4—**Consistent use of correct spelling **3—**Mostly spells correctly	**2—**Weak command of spelling **1—**No sense of spelling or phonemic rules
	Grammar Writing using standard English grammar and usage	**4—**Consistent use of proper grammar **3—**Mostly uses grammar correctly	**2—**Weak grasp of grammar **1—**No sense of grammar rules
	Capitalization Capitalize names of book titles and people's names, and *I*.	**4—**Consistently capitalizes correctly **3—**Mostly capitalizes correctly	**2—**Weak capitalization **1—**No sense of what to capitalize
	Punctuation Use proper punctuation marks at end of sentences.	**4—**Consistently uses punctuation marks correctly **3—**Mostly uses punctuation marks correctly	**2—**Unclear about how to use punctuation marks **1—**No use of punctuation marks

Source: Adapted from Glass, 2012, pp. 114–115.

Figure 1.7: Opinion writing analytic rubric, elementary level.

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As stated earlier, rubrics include a descriptor about how students perform against each scoring criteria item. Since a comprehensive written piece comprises myriad items—such as dialogue, logical sequence of plot, setting, characters, and so forth for a narrative—students can use the rubric to ascertain to what degree they have met expectations for each one. Teachers, however, might need to communicate a single score based on the rubric. If this is the case, they can calculate the mode or median (see figure 1.8, page 22). As Susan M. Brookhart (2013) advises in such a situation, "If you do need one overall grade . . . and must summarize an assessment with one overall score, use the median *or* mode, *not* the mean, of the scores for each criterion" (p. 114).

continued →

Determine Median and Mode		
For illustrative purposes, a student earns these scores on eleven criteria items on a four-point scale: 2, 2, 4, 3, 4, 2, 3, 4, 3, 3, 1. Here is how to calculate the median and mode.		
Definition	**How to Do It**	**Example**
Median The middle value of a set of numbers	• Rewrite the list of numbers in order from smallest to largest. • Select the middle one. • If there is an odd number of items, the median is the middle entry after sorting the numbers in order. • If the list of numbers is even, calculate the median by adding the two middle numbers and dividing by two.	1, 2, 2, 2, 3, 3, (3,) 3, 4, 4, 4
Mode The number in the list that is repeated more often than any other	• Rewrite the numbers in order. • Determine the number that is repeated most frequently. • There can be more than one mode.	1, 2, 2, 2, (3, 3, 3, 3,) 4, 4, 4

Source: Glass, 2018, p. 45.

Figure 1.8: Process to determine median and mode.

Using Teacher-Created Targets and Scales and Implementing Routines for Using Them

Once teachers create the scales or rubric, they can generate a checklist to articulate the characteristics that students should include in their writing pieces (see figure 1.9 and figure 1.10, page 24, for a secondary and primary example). Although they lack a rubric's descriptions or a scale's learning targets for each level of performance, checklists can serve as a useful guide to students as they write because they detail the requirements of an assignment.

It is incumbent upon teachers to be transparent in their expectations. Preparing and presenting the criteria against which teachers will score students at the outset of writing readies them for achievement. For this purpose, teachers can conduct the activity we outline in What do you think you know? (element 15 in chapter 6, page 89) to introduce students to a proficiency scale, rubric, or checklist that articulates the writing goals. Doing so creates a sense of ownership as students move forward fully aware of what their teachers expect them to eventually produce. Plus, it paves the way for using these mechanisms as instructional tools formatively during each lesson in the unit. To this point, teachers routinely refer to specific items on the scale, checklist, or rubric to set the purpose for learning, constantly reminding students of a lesson's targeted goals. Because clearly defined learning goals are essential for designing any unit, lesson ideas within this book all emanate from these pieces. For example, students measure worked examples (element 9 in chapter 4, page 55)—student and published writing samples—against the criteria, and complete a revision sheet aligned to the criteria to self-assess and review a peer's writing against the expectations (element 18 in chapter 6, page 100).

Argument Student Writing Checklist	
Directions: Use this checklist to guide you while responding to the following writing task.	
Idea Development	
☐ I show I'm aware of the **task, purpose,** and **audience**.	
☐ I include a distinctive or original **title** to support my topic.	
Introduction:	
☐ My introduction **engages** readers and provides a **context** for my argument. ☐ I stake a **claim** for my argument by a clear **thesis statement** that begins with a subordinate clause.	☐ My argument is based on a **debatable topic** or issue.
Body paragraphs:	
☐ Each topic sentence is a logical and valid **reason** that supports my argument and connects to the thesis. ☐ I support each reason with **relevant, accurate,** and **sufficient evidence** (such as facts, data, and examples) that is smoothly integrated into my paper. ☐ I use **multiple, credible sources** to collect evidence.	☐ I give proper attribution to my sources through **in-text citations**. ☐ I **interpret**, **analyze**, or **comment** about evidence to explain what it means in favor of my argument. ☐ I briefly **summarize** the main points of each paragraph.
Conclusion:	
☐ I write a strong ending that is **not abrupt**. ☐ My conclusion **sums up** my most important points without exactly repeating the thesis.	☐ If appropriate, I suggest **solutions** or ways readers can **take action**. ☐ I include a **reflective ending**.
Counterargument:	
☐ I **acknowledge** alternate or **opposing viewpoints**. ☐ I provide **a reason or reasons, evidence,** and **elaboration** for the weakness in the opposing view to further my argument.	☐ I devote a **body paragraph** to the counterargument or **weave** this text into other body paragraphs.
Organization	
☐ I **organize** each paragraph in an order that promotes a convincing argument. ☐ The **evidence** within each paragraph is logically structured.	☐ I know when to begin a new **paragraph** and **indent** properly.
Language and Style	
☐ I write in a **consistent point of view**. ☐ I establish and maintain a **formal style** appropriate for my task, purpose, and audience. ☐ I use a **reasonable tone** that shows I'm fair-minded and objective.	☐ I do not include **emotionally charged** words. ☐ I use **precise and accurate vocabulary**. ☐ If I use **repetition**, I do it for effect.

Figure 1.9: Argumentation writing checklist (secondary).

continued →

Argument Student Writing Checklist	
Transitions and Sentence Structure	
☐ I use appropriate and varied **transitional strategies** to link sections of my paper and create cohesion. ☐ I use appropriate **transitions between sentences** so my writing flows.	☐ I have **no run-ons or fragments**. ☐ My **sentences begin in different ways**. ☐ I use a **variety of sentence structures**.
Format, Grammar, and Conventions	
☐ I properly **format** my paper with a centered title, left and right margins, and a proper heading. ☐ If **typed**, I use Times New Roman or Arial twelve-point font, black type, and double spacing. If **handwritten**, I neatly write all words. ☐ I compile a **Works Cited page** and **format** it using MLA or APA style.	☐ I use correct **grammar** (such as active voice and consistent verb tense). ☐ I use correct **capitalization**. ☐ My **punctuation** is accurate including for quoted text and in-text citations. ☐ I **spell** all words correctly.

Source: Glass, 2017b, pp. 34–35.

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Opinion Writing Checklist, Primary
Why?
☐ I tell my **opinion**. ☐ My **pictures match** my **words**. ☐ I use the word ***because***. ☐ I retell **why** at the end.
Spelling
☐ I spell **sight words** correctly. ☐ I **sound out words to help me spell**.
Punctuation
☐ I use **end marks.** . ? ! ☐ My **sentences begin** with an uppercase letter. ☐ All **names begin** with an uppercase letter. ☐ The **word *I*** is capitalized.
Penmanship/Neatness
☐ My handwriting is **neat.** ☐ I use two-finger **spacing.**

Figure 1.10: Opinion writing checklist (primary).

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When teachers use scales or rubrics to identify what they want students to know and be able to do, it enables them to squarely focus learning. Utilizing them as instructional tools sets students up for success as expectations are well-defined and students can track their progress against clearly defined goals.

Element 2: Tracking Student Progress

With proficiency scales or rubrics in place, the teacher can help provide each student with a clear sense of where he or she started relative to a topic and where he or she is currently. Figure 1.11 presents the self-rating scale for element 2, tracking student progress.

Score	Description
4: Innovating	I engage in all behaviors at the Applying level. In addition, I identify those students who are not aware of what they must do to improve and design alternate activities and strategies to meet their specific needs.
3: Applying	I engage in activities to track student progress without significant errors or omissions and monitor the extent to which students are aware of what they must do to improve their current status.
2: Developing	I engage in activities to track student progress without significant errors or omissions.
1: Beginning	I engage in activities to track student progress but do so with errors or omissions, such as not keeping track of the progress of individual students and not making students aware of their individual progress.
0: Not Using	I do not engage in activities to track student progress.

Figure 1.11: Self-rating scale for element 2—Tracking student progress.

This section illustrates the following concrete examples for writing instruction associated with strategies about tracking progress. (For all the strategies related to this element, see figure A.1, page 156, in appendix A.)

- Designing assessments that generate formative scores
- Using different types of assessments

Designing Assessments That Generate Formative Scores

Using a proficiency scale or analytic rubric line item as a learning focus, teachers design formative assessments to gauge students' level of understanding. As a guide to generate them, teachers can implement a variety of instructional strategies from other elements featured throughout this book. For example, they can conduct a concept attainment activity (element 7, page 39) or ask students to write a summary or complete a graphic organizer (element 8, page 46). The detailed suggestions in chapter 3 (page 37) illustrate these particular strategies and how they can function well as formative assessments. As readers go through the book, they can consider other strategies that serve as effective opportunities to formatively assess students' progress and incorporate those strategies into their lessons.

Using Different Types of Assessments

Teachers can administer different types of formative assessments—unobtrusive, obtrusive, or student-generated—to check for students' understanding of targeted learning goals. Together these assessments formulate a picture and reflect student growth toward learning.

Unobtrusive assessments, as the name implies, do not interrupt the flow of a lesson as students barely, if at all, realize that teachers are assessing them. Informally and unobtrusively, teachers watch and listen for time on task, group work involvement, or students who are stuck and those speedily finishing a task. During whole-class discussion and interaction, teachers also pay attention to the quality of students' responses and their engagement levels. For specific examples, teachers can notice and gauge students at work, making entries on a recordkeeping sheet to inform future planning. For example, teachers might notice what parts of the text a

student annotates, where a student places a prepared, labeled card on a student writing sample that indicates a characteristic of a genre (for example, *thesis*, *reason*, or *evidence*), a student's detailed drawing that reflects an author's sensory details about a character, or the organization of a student's notes while he or she listens to a lecture.

Obtrusive assessments are actions teachers take that interrupt an activity as students stop to participate or complete the task. Some are relatively quick and simple, for example, exit slips or cards (see element 19 in chapter 6, page 109) and active-participation activities such as hand signals or response cards (see element 24 in chapter 7, page 120). Others require more intense attention and investment of time for students to address either in or outside of class. After delivering formal instruction on a skill, process, or subject, teachers collect the work, assess it, provide feedback, input a score or notes, and plan next steps in instruction. Here are examples.

- After leading instruction about how to construct a sentence with parallel structure, the teacher asks students to practice finding examples in a complex text and write their own sentences with parallelism.
- To assess how well students know the characteristic elements of a genre, the teacher distributes sample papers and asks students to circle and label parts of the paper (for example, in a mystery identify *detective, suspect, clue,* and *red herring*). The teacher would also expect students to indicate those elements that are missing.
- The teacher instructs students to annotate a paper for an express purpose, such as highlighting instances of figurative language and interpreting the meaning. Or, students underline examples of evidence and annotate in the margin the degree to which each piece supports each reason.
- To determine understanding of content, the teacher asks students to draw a diagram of the digestive system and write an explanation about how it works.
- When targeting forms of verbs, the teacher provides students with a list of verbs to conjugate. Students then write sentences with proper grammar using the words.
- After instruction on a specific grammar or convention skill, students review a peer's paper and make corrections based on what they have learned. They use standard proofreaders' marks when editing (for further elaboration and a chart of proofreading marks, see chapter 6, page 89).

Using scales and rubrics as instructional tools allows students and teachers to track progress and celebrate student success, the focus of element 3.

Element 3: Celebrating Success

Once a strong system for tracking student progress is in place, the teacher and students have a great deal of rich information with which to celebrate success. Figure 1.12 presents the self-rating scale for this element.

Score	Description
4: Innovating	I engage in all behaviors at the Applying level. In addition, I identify those students who do not exhibit a sense of pride in their accomplishments and design alternate activities and strategies to meet their specific needs.
3: Applying	I engage in activities to celebrate students' success without significant errors or omissions and monitor the extent to which students have a sense of pride in their accomplishments.

Score	Description
2: Developing	I engage in activities to celebrate students' success without significant errors or omissions.
1: Beginning	I engage in activities to celebrate students' success but do so with errors or omissions, such as acknowledging students' status but not growth and not providing continual verbal encouragement.
0: Not Using	I do not engage in activities to celebrate students' success.

Figure 1.12: Self-rating scale for element 3—Celebrating success.

To instill a sense of pride in accomplishing goals, teachers orchestrate situations to celebrate students' success. At any moment when students do well or when they have exhibited growth along the way from one point to another on a proficiency scale or rubric, classmates and teachers can take notice verbally, in writing, or by other means, such as by ringing a bell, standing to snap fingers or applaud, or playing an upbeat current song and dancing to it. Teachers and students can do this for one student, a small group, or the whole class. When celebrating the whole class, teachers—with the help of students—can organize a get-together and invite parents or school administrators to attend. Students can even write about their own accomplishments in their gratitude journals to mark the occasion (see element 32, chapter 7, page 135).

When celebrating, cultivate a growth mindset (Dweck, 2006/2008) by encouraging students to celebrate the persistence, hard work, dedication, and risk taking that earned improved results for them. For example, a teacher might say, "I see you continued to work hard when the assignment got tough. That persistence seemed to pay off for you," "It's clear you got the hang of it by taking risks and learning from your mistakes," or "You showed that you can grow your intelligence through hard work." Comments about the preceding characteristics spur learning and contribute to achievement much more than those that focus on praise, such as "Good job," "Exactly right," "Superior work," or "You are one smart kid." In fact, research has shown that praise can discourage effort and produce a negative effect:

> After seven experiments with hundreds of children, we had some of the clearest findings I've ever seen: Praising children's intelligence harms their motivation and it harms their performance. . . . Yes, children love praise. They especially love to be praised for their intelligence and talent. It really does give them a boost, a special glow—but only for the moment. The minute they hit a snag, their confidence goes out the window and their motivation hits rock bottom. If success means they're smart, then failure means they're dumb. (Dweck, 2006/2008, p. 175)

Hattie and Yates (2014) state that "in teaching contexts, it is more responsible to increase informational feedback while going lean on praise. Students need clear indications that the worthwhile target they are harbouring is becoming real" (p. 68). Therefore, when celebrating success, teachers should judiciously measure their words to emphasize the process of achievement and effort—kudos for engagement, tenacity, and risk-taking—and concretely indicate where students have made growth in their learning goals.

GUIDING QUESTIONS FOR CURRICULUM DESIGN

When teachers engage in curriculum design, they consider this overarching question for communicating clear goals and objectives: *How will I communicate clear learning goals that help students understand the progression of knowledge I expect them to master and where they are along that progression?* Consider the following questions aligned to the elements in this chapter to guide your planning.

- **Element 1:** How will I design scales or rubrics?

- **Element 2:** How will I track student progress?

- **Element 3:** How will I celebrate success?

Conclusion

Effective feedback—the first of three overarching categories in this model—begins with clearly defined and articulated learning goals. When teachers make expectations transparent so that students understand what they are to learn within a lesson or unit, they can determine how well they are performing and what they need to do to improve. Once teachers focus on providing and communicating clear learning goals, they direct their attention to using effective assessments.