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More Than Spelling: Widening the Lens on Emergent Writing

Marilyn L. Chapman

Reading can sometimes be a transforming experience. This was the case for me when I first read Glenda Bissex's (1980) book, *Gnys at Wrk* many years ago. Although Bissex was not the originator of the notion that young children invent spellings through a process of active problem solving (the first being Read, 1975), it was my introduction to the concept of emergent writing. Bissex's case study of her son's writing development was so richly descriptive that it changed forever the way I and many others will look at young children's writing. Now it seems commonplace to talk about the process of writing development as emergent writing. The traditional view was that learning to write was a matter of learning specific skills such as spelling high frequency words from memory, forming letters correctly, and so on. We had thought that children could not write until we had taught them the prerequisite skills. Now we understand learning to write as part of emergent literacy, which considers learning to read and write as interrelated developmental processes that begin long before formal instruction (Teale and Sulzby, 1986).

Research has shown us that children's writing evolves from scribble-like shapes through a series of developmental changes to forms which are adult-like. We now speak of

conventional forms and standard spellings rather than correctness; we refer to children's ways of writing as developmental approximations rather than as errors. More importantly, this research has encouraged teachers to allow children to write in the kindergarten and first grade before they are able to spell in conventional ways. However, even though we have come a long way in our understanding, much of the discussion of children's writing development still focuses on mechanics. This is partly because spelling development is so obvious, it is hard to look beyond it to consider other dimensions of children's writing (Calkins, 1986).

But writing is more than spelling. It is a language process, a process of making meaning. We need to move beyond spelling to look at children's writing more as a form of language. In recent studies of first grade writing, I tried to find out if children's writing seems emergent in other ways as well as spelling. The focus of my work was on the ways that children shape their ideas as they write. In other words, the study explored the children's genres, or typical ways of organizing their ideas for particular purposes in specific and recurring contexts. I wanted to know if there are invented genres just as there are invented spellings. I was curious about whether or not there appears to be any consistent developmental sequence. I also wondered about the impact of the genres, or forms of writing, found in the classroom on the children's writing.

The research project described

Like many others interested in writing, I prefer the idea of Writers' Workshop, an approach in which children are encouraged to write for personal and functional reasons, to the traditional use of worksheets and frame sentences. I had used this approach myself for a number of years, but at the time that I was doing my research, I did not have my own

classroom. Fortunately, I met Margaret, a first grade teacher who used Writers' Workshop as part of her daily program. Margaret viewed the children in her class as meaning makers and authors. She engaged them in collaborative teacher-led activities and encouraged them to represent their ideas independently through drawing and writing without concern for adult standards of correctness. She taught printing, spelling, punctuation and other mechanics through demonstrations, contextualized explanations, and mini-lessons, forms of instruction consistent with a transactional model of teaching and learning (Weaver, 1990, p. 13). Luckily, Margaret was interested and willing to have a regular classroom visitor and to share in the process of collecting and examining children's writing done in Writers' Workshop over the course of a whole school year.

Margaret and I wanted to include children of varying developmental levels or abilities, with a balance of boys and girls. We selected six focal children for the study, a boy and a girl each whom Margaret considered advanced, average, and delayed at the beginning of the year. As well as visiting the class on a regular basis, I collected and photocopied all of the writing done by the six focal children in Writers' Workshop. To help us look beyond spelling, we transcribed all of them. Margaret had done much of this soon after the writing was done, especially in the early part of the year. We were able to include 724 pieces of writing in total, ranging from 113 to 135 pieces per child. To help examine differences across the school year, I divided each child's writing into three time segments, or terms: Beginning (September — November), Middle (December — February), and End of Year (March — June).

To analyze the writing, I used an integrated approach which took into account the following:

- Topics — what the children wrote about, for example, their home experiences, friends, imaginative creatures;
- Functions — the purposes for which the children wrote, for example, to express feelings, to talk about their experiences, to create imaginative situations;
- Structures — how children organized their ideas; this included syntax (whether they used single words, phrases and/or sentences) and also the relationships between the various written elements; because children integrate drawing and writing, I also looked at the relationships between the children's writing and their pictures.

Topics and functions were indicated to a great extent by vocabulary, for instance, types of nouns and verbs. Verb tenses and use of adjectives and adverbial phrases also gave clues to functions and structures. I tried to incorporate these three aspects, topics, function and structure, holistically to develop a framework to encompass all of the children's writing. I also incorporated a coherence analysis, which produced an x-ray diagram of each piece of writing.

Emergent genres

In order to understand the ways children organized their ideas and how these changed over time, I first developed a system for classifying the children's genres. This system, which was developed from the writing in the study, is divided first into two major groups: 1) writing about actions or events, and 2) writing about objects or things, often pictures drawn by the child. Both groups included real and

imaginative content. Because actions occur over time, time itself was an important element in the first grouping, chronologies. Here, the children used action verbs, usually in past tense, and when there was more than one action, the ideas were sequenced chronologically. The second grouping includes various kinds of descriptions, in which a child identifies or comments on an object, and word plays, in which a child treats words themselves as things which can be manipulated. The relationships between ideas in description and word play categories are random or logical rather than chronological, and the verbs (usually to be, to have, or to express an emotion, such as like or love) are usually written in the general present tense.

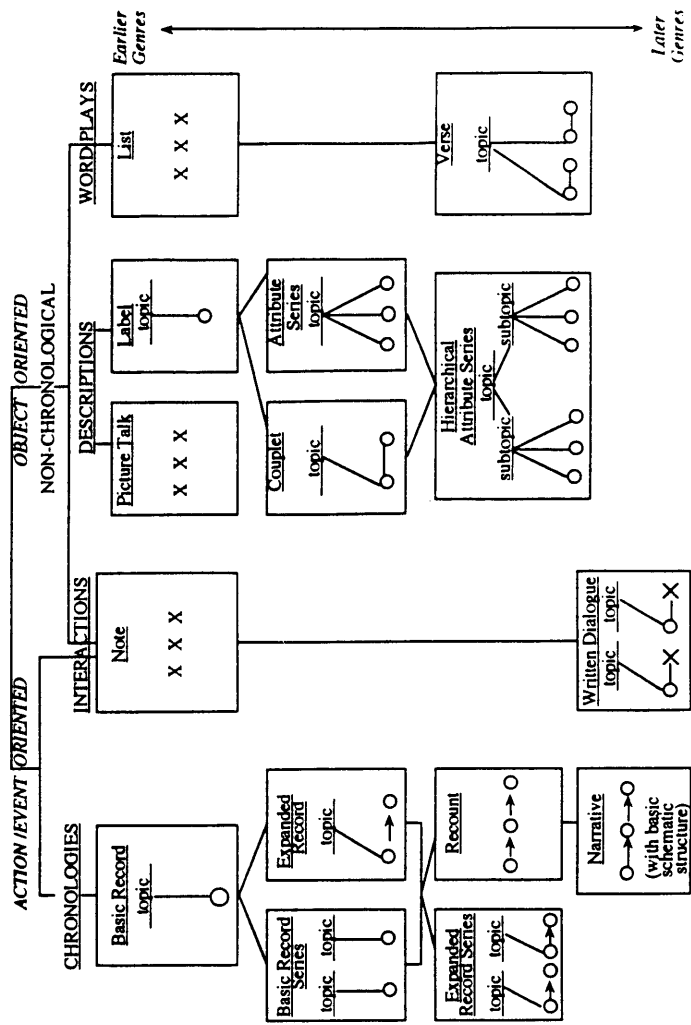
There is a unique category, interactions, that is both action and object oriented — a child creates written language as an object for action, that is, to be given to someone. Thus the children's genres are organized into four major categories of genres: chronologies, descriptions, word plays, and interactions. The chart in Figure 1 provides an overview of the genre classification system, showing the relationships between the children's various genres and the developmental sequence from earlier to later forms. The appendix, provides examples of the 14 different genres identified in the focal children's writing.

Chronologies

The children's most frequent purposes for chronologies were to refer to their past experiences or to anticipate in upcoming events. Their main purpose was often supported or elaborated by providing additional information and expressing feelings or opinions. Somewhat less often, children wrote about imaginary events, usually created first through drawing. In these imaginative pieces, the children also expressed

emotions about what was happening and sometimes made predictions about what might happen next.

Figure 1
*The Development of
Children's Genres in a Writing Workshop*



As Figure 1 shows, there is a developmental dimension within chronologies, but the sequence is not strictly linear. The first genre to appear was the basic record, a one-clause statement about an action or event. Next, the children's writing became more complex in one of two ways, both of which occurred at about the same time. One type of developmental process was listing, e.g., adding more action statements (basic record series); the second was through elaborating, adding details to the original topic (expanded record). Two more genres appeared at the next stage in a similar way, through listing or elaborating: expanding record series and recount. Finally, simple narratives appeared, with basic story elements: orientation (setting the scene and introducing the characters), complication (a problem occurs), and resolution (the problem is resolved).

Descriptions

For the most part, the focal children's descriptions were about one of their pictorial creations or various parts of them. Here too, the children expressed feelings and opinions and made predictions about what might happen. Children's drawings and accompanying written descriptions were both experiential (realistic) and imaginative right from the beginning of the year. A particularly interesting feature was the way in which children wove representations of talk, sound effects and signs into their pictures and later on, into the body of a piece of writing (Figure 2). Sometimes, especially in the early part of the school year, the children's writing was integrated entirely into picture like cartoons. As Figure 1 indicates, picture talk/sound effects and labels appeared at about the same time, early in the school year. At the next stage, we see the two types of development, listing and elaborating, occurring simultaneously in the forms, attribute series and couplet. The attribute series is a list of ideas related to a topic

(usually a picture); the order of the ideas can be changed without really affecting the meaning. Couplets are similar to expanded records, in that the second idea elaborates the first and the ideas are sequenced logically. In the second half of the year, another descriptive genre appeared, the hierarchical attribute series. Here we see the beginnings of paragraph development as the children produced a series of clusters of ideas (Newkirk, 1987).

Figure 2
Caitlin's Talking Flower (June)



Transcription: This is Weirdland. The flower is saying, "I am a baby." I like it.

In picture: I am a baby.

Word plays

The major purpose of word plays is to create a piece of writing for its own sake and for enjoyment. In word plays the children played with language-as-objects. Early in the year, they would list letters or words they knew, a process Clay (1975) refers to as taking inventory. Later on, they manipulated elements of language such as rhythm, rhyme, and alliteration. Sometimes word plays seemed simply for the purposes of showing off or sharing what they knew with others. These focal children did not create any original songs or rhymes, but instead, reworked ones from their oral repertoires. In all cases, a real sense of playfulness was exhibited in their writing.

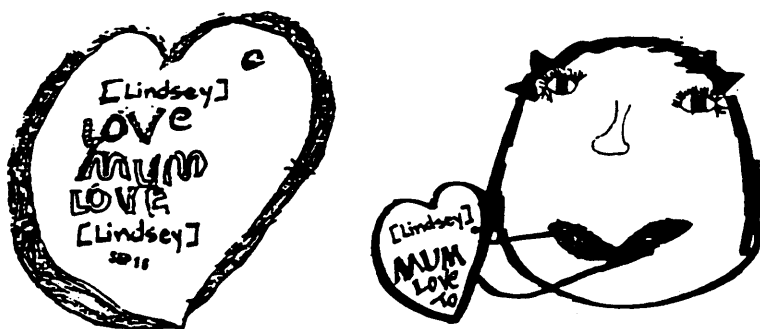
Interactions

The major purpose of the focal children's interactions was to use words as objects to communicate with others — the written word is an object for inter-action. Sometimes the piece was written by one child (a monologue, a note form). At other times it was a dialogue, like talk written down. Like the other categories, in interactions the children often expressed their emotions as well (see Figure 3).

Developmental dances

When we look beyond spelling to the ways in which children shape their ideas to convey meaning, we see both quantitative and qualitative changes. In this study, the focal children's repertoires of genres increased from four genres in the first term to fourteen at the end of the year. The most frequent genres in September were the label (49% of the children's writing) and the basic record (18%). At the end of the year, the children wrote mostly expanded records (31%), attribute series (24%), and recounts (13%).

Figure 3
Lindsey's Notes to Mom (October)



More importantly, the children's writing changed qualitatively. As Figure 1 shows, within each of the four major categories, there was a simpler form — either single clauses (basic records and labels) or words and phrases (picture talk, lists, notes). Basic records, notes, picture talk, labels, and lists all appeared during the first month or so of school. As the year progressed, the children's writing became complex, through two processes that occurred at about the same time, listing and elaborating. While there was a general developmental path, the children's progress was more of a developmental dance than a foot race.

The focal children's earliest chronological writing was always about their own experiences, while their early imaginative forms were always descriptive. The pathway that these

children took towards writing imaginative narratives was not one that an adult might predict. Rather than a linear progression through the chronological category, from basic records through narrative, the children's imaginative writing emerged from their creations of imaginary worlds which they first labeled and injected with dialogue, sound effects, and representations of written signs (Figure 4). Couplets and attribute series evolved from these earlier forms as children conveyed, through writing, more of the details about these imaginary worlds. All the while, children were writing about experiences in their real lives through chronological forms. Not until the recount appeared as a genre, did imagination and action combine. Then, with the addition of basic story elements of orientation, complication, and resolution their writing transformed into narratives, which in this study were always imaginative. In this way too, their development was dance-like rather than a march.

Weaving, drawing, talking, reading and writing

One of the key concepts about emergent literacy is that learning to write is interrelated with other symbolic processes (Vygotsky, 1978). The focal children's genres did not emerge in isolation, but in an interrelated fashion with their other ways of communicating as they wove together their drawings, talking and writing (Dyson, 1986). In the early stages, children usually drew their ideas before writing, but writing gradually took on a larger role.

At the end of the school year, the children could convey most of their ideas through writing alone, if they wished, although in most cases, the children chose to draw as part of their writing processes. Because of the interrelationships between drawing and writing, many of the children's written genres were picture related. Their earliest genre was the label, usually written after the picture was drawn. Very soon after,

children began integrating writing with their pictures, creating, for example, single word labels (usually accompanied by arrows), sound effects (e.g., POW), dialogue (YAHOO), and written signs (WATCH OUT!). Towards the end of the year, the children represented talk, sound effects and signs within the body of their texts as well as in their pictures.

Figure 4
Brandon's Haunted Rock (April)



Transcription: This is a rock. It is haunted. It has bad words on it.
In picture: Sign: Beware help,
Words on rock: Please do not destroy.
Keep out. Go away.

The genres written dialogue, picture dialogue and sound effects, and note, also reveal the children's weaving of talking, drawing and writing. Less obvious connections are found in the chronological genres, which are similar in nature to children's oral narratives (see Applebee, 1978; and Moningham-Nourrot et al., 1988). Children are able to talk about their experiences in a variety of ways and these provide a storehouse of knowledge which they can draw from in their writing. The children's written labels and attribute series are reminiscent of the ways children talk about their pictures (e.g., "This is a haunted castle. I like it. It's neat."). Just as children's written vocabulary resembles their speech (e.g., overgeneralizations of verbs, such as hurted and brang), so too, do children's written genres reflect their oral patterns.

The children also wove literary language, learned from reading or being read to, into their emerging genres. Janet demonstrated this when she wrote, "Once upon a time there was a girl who lived in the woods" as a label for a picture. She also enjoyed reworking songs and rhymes she had learned. Literary genres also appear to have affected Caitlin (although Margaret and I wondered where the particular influence for the following piece came from):

Another Place, Another Time

*If there was an answer, he'd find it there. He kept
on going and he got to a castle. He knew he'd find
something. And he did.*

Inventors or apprentices?

Research such as that done by Read (1975) and Bissex (1980) has helped us see children's non-standard spellings as inventions. A strong case is made for invention, or cognitive construction, in spelling development because children do not see the spelling SNK for snake (although one could argue

that children might see other children's invented spellings, but this was not likely a factor in either the Read or Bissex studies). But is genre development a comparable process? Are children's emergent genres best thought of as inventions, like invented spellings, which progress through a series of approximations toward conventional forms? Just as children's non-standard spellings provide clues to the invented spelling process, non-standard genres, particularly the basic record series, expanded record series and attribute series genres, could provide us with similar insights into genre development.

A somewhat different perspective, a social constructivist one, could provide an alternative explanation.' In this view, children are seen as actors who act and react to past and future actions within a social context (Bakhtin, 1986; Bloome and Egan-Robertson, 1993; Dyson, 1993). And as younger members of society, they can be thought of as apprentices who learn about writing by interacting with others who are more capable than they are (Rogoff, 1990; Vygotsky, 1978). Rather than inventing understandings, an individual cognitive process, children are thought to appropriate knowledge, an interpersonal or social process. This process is considered to be active and constructive, too; it is not just imitation. Perhaps the children appropriated their genres from their literate environment rather than inventing them for themselves? If this is so, then the children's emergent genres should all be identifiable in their classroom. In order to explore this alternate hypothesis, I used the genre categories developed from the children's writing to analyze the writing found in their classroom, the commercially produced and teacher-made materials and those written as part of the teaching and learning activities in the classroom, such as the morning news.

Margaret believed that children learn much about written language through immersion, by interacting with written language with an adult who acts as a mentor, and through exploring writing independently and with each other. Every day, Margaret read to and with the children in shared reading experiences of stories, poems and songs with enlarged texts such as charts and big books. She used a variety of stories, especially imaginative fiction and fantasy, and occasionally realistic fiction and biographies. The children were surrounded with a variety of function or classroom workplace literacy as well, such as the daily agenda, attendance records, labels, signs, etc. There was a wide array of trade books and books from the Impressions reading series (Booth, 1985), anthologies containing stories and poetry, available in the classroom for independent and buddy readings. The trade books, big books, and the Impressions books contained illustrations, many of which integrated writing as balloon speech, sound effects and depictions of signs. Several pieces taken from February reveal the children's reactions and responses to this literate immersion through the genres verse and recount.

- *Roses are red, lilacs are blue,
Honey is sweet and so are you.
Roses are red, lilacs are true
And so are you.
Roses are red, lilacs are?? (not decodable)
So I can kiss you. (Janet)*
- *These men are trying to destroy Valentine
because the people are enemies. And there is
a man fighting with swords. (Brandon)*

The children also participated in a variety of writing experiences each day. In the daily morning news activity, the children shared their ideas orally and Margaret recorded these on the chalkboard so that she could model composing and spelling. Some children contributed ideas as one-clause statements (basic record form) while others were more

elaborate (expanded records). When the children's various contributions were recorded, the resulting genre was either a basic record series or an expanded record series. Thus, the two record series genres that the children produced could be thought of as appropriations rather than inventions. Here is an example of an expanded record series from the morning news:

Hollis went to Vancouver yesterday. Brandon got his ear tubes out. It didn't hurt. Kelsey has new shoes on today. They are shiny. Janet's Mom bought her a jean skirt and it didn't fit so they are going to the mall after school today to get a new one.

Margaret made a deliberate attempt to encourage children to expand their ideas and to sequence them logically and chronologically. One of the ways she did this was to use a shared experience as the basis for the morning news. The following example is a recount written on the day that the children went on a walking field trip first thing in the morning. The news that day was actually afternoon news, since it was written collaboratively by the class with Margaret's guidance on their return:

Today we walked to Goldstream. On the way to Goldstream Park we saw a gorgeous rainbow. We walked to the Nature House. We saw the inside of a fish. Then we saw under the gills. Last of all we had hot cocoa.

Another daily shared experience was author's circle, which was an opportunity for children to share their writing with the whole class. The child authors sat on the author's chair and read what they had written and then the audience commented on their pieces. Through author's circle and informal conversations during Writers' Workshop time, the children's own written genres became part of the literate environment. Enthusiasm for particular topics and genres was

contagious. Thus, the writing produced by publishing companies, by the teacher and the children all became part of an ongoing dialogue and children were both actors and reactors to the writing of authors known and unknown. Another influence on the children's written genres was the way Margaret conducted Writers' Workshop. She encouraged the children to represent their ideas as they wanted and were able, in any combination of drawing and writing. She did not believe in forcing children to write, but gave lots of encouragement. As she circulated among the children during Writers' Workshop time, she would say to the children, "tell me about your picture" (which often resulted in labels) and to elaborate their ideas, "tell me more about your picture" (which usually resulted in an attribute series, or in the event that the piece was action/event-oriented, a recount).

Occasionally, Margaret would introduce particular types of writing as a way of broadening the children's repertoires. She would then extend invitations for them to try these new ideas if they liked. Some interesting pieces were written by the children in response to such an activity, "Memorable Prose" by Michael Rosen (1989). For example, Matthew and Alan acted upon Margaret's invitation and wrote the following:

I Have the Flu

I am sick. I have the flu. I see the top of my bunk bed. I feel that I am going to throw up. I can't go to school. "Mommy I am sick." "I'll read you a book." (Matthew)

I am sick today. And my tummy is sore. I am going to throw up. I have a back ache. I called my Mom and she wasn't home. I have an ear ache. I feel my cat sit on my hand. I hear my cat purr rrr. Both of my legs are broken. Both of my arms are broken. I have a broken neck. I have a broken nose. I have a broken ear. I call my Dad and so I went to the doctor. I am very sick. I am history. (Alan)

In a similar way, after Margaret demonstrated how two people could have a conversation in writing, some of the girls had a try at written dialogue:

JANET: *Did you have fun at your birthday party?*

KELSEY: *Yes I did.*

JANET: *Are you playing against me?*

KELSEY: *I don't know.*

JANET: *Can you play outside with me?*

KELSEY: *Yes I can.*

On the other hand, the children also developed notions about which genres were not appropriate for Writers' Workshop. Every Wednesday was Project Day, and the children built three dimensional creations and then wrote about them. Yet the children did not do any scientific writing, as Margaret referred to it, during Writers' Workshop time. It seems that the focal children's understandings of what genres were appropriate in the context of Writers' Workshop were influenced by the literacy activities immediately before and after Writers' Workshop — morning news, story time, shared reading, independent reading and author's circle — and the ways in which Margaret encouraged them to write.

All of the emergent genres used by the children were discovered in their classroom. Of particular interest were the non-standard genres, those I had not expected to find and that I originally thought to be inventions. The basic record series and expanded record series forms were constructed by the children and the teacher together as they participated in morning news. The attribute series grew out of Margaret's interactions with the children whereby she encouraged them to write more about their pictures. Likewise, the hierarchical attribute series and written dialogues were very much influenced by the models she exposed them to, wrote with them, and encouraged them to try on their own. That all of the

children's emergent genres were found within their literate environment provides strong support for the notion that emergent genres are likely socially constructed, learned through apprenticeship, rather than invented.

Discussion

The focal children in this study have shown that when we look beyond spelling, there are other aspects of children's writing that are emergent as well. I have described the emergent genres found in the writing of a group of six children and the ways that their genres developed. I have also provided some evidence that their emergent genres were not inventions, but rather appropriations from their classroom literacy environment. While I have emphasized the social nature of writing development, it may appear that I have dismissed cognitive development. Rather than seeing the two views as opposing theories, however, I prefer to see them as complementary. A cognitive perspective does not necessarily ignore the role of the social context; nor does a social view negate the significance of the individual child. Instead, we can consider social and cognitive processes as transactive, and that children's written genres are sociocognitive constructions.

Even though the children's classroom context was shared, the children were individual actors within it. Their appropriation of genres was an active process of transaction between self and classroom genres, rather than passive imitation or mere copying. The children were also co-creators with their teacher of some of the genres that became part of their literate environment. As Bakhtin (1986) believed, genres are not invariant, fill-in-the-blank models, instead, they allow for individual creative processes as well as social ones. Though these focal children used their classroom genres as cultural resources, they made choices about what they wrote about and

how they wrote, and expressed the uniqueness of their own personalities in their writing.

When young writers invent spellings, they do so by using the alphabet letters supplied by their culture, the names given to these letters and the sounds they associate with particular letters because of these letter names. Children are surrounded by environmental print and written artifacts. When we take these things into account, we can see that there is indeed a social influence on cognitive development in the spelling process. Likewise, genres can be seen as both personal and social, as children express their individuality through the choices they make, as well as in response to literacy immersion and interactions with their teacher. Cognitive developmental and social constructivist approaches may both have something to offer in understanding writing development. While invented spelling may be better interpreted from an individual cognitive perspective, genre development may be better interpreted from a social perspective. However, since writing is a way of communicating with others it provides motivation for children to learn many aspects of written language, including conventional spellings and genres. A child's desire to express ideas and to be read to by others provide good reasons for emphasizing the social nature of written language.

This study also reveals the importance of the active roles of both children and teachers in writing development. It demonstrates how much more than spelling children can learn about writing in the early years of schooling. It also shows that teachers have important roles to play in enhancing and mediating children's literacy learning. As in other areas of literacy development, we want to immerse children in a multitude of written language experiences, to interact with them so that we can demonstrate how written language works, and to provide opportunities so that children can

explore writing independently and collaboratively. A Writers' Workshop approach is clearly a good start in this regard.

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APPENDIX

Examples of Children's Developmental Genres

CHRONOLOGIES

1. Basic Record — single clause
* I'm going to a hockey game. [E]
2. Expanded Record — two or more related clauses, such as one action/event + information or two related events:
* Yesterday after school Alex came to my house and we played soccer. [E]
3. Basic Record Series — two or more unrelated actions/events:
* In fourteen days it is my birthday. I went to the Fox and the Hound. For a week it has rained. Two days ago it was Easter. [E]
4. Expanded Record Series — two or more unrelated actions/events, each of which consists of two or more related clauses:
* Garry came to our house. He left today. My tooth is wiggly. It will fall out. My Dad is going. He is going to Vancouver. [E]
5. Recount — three or more related actions, sequenced chronologically
* When I was at the beach I caught my pointer finger. It started to bleed. But I didn't cry. [E]
6. Narrative — three or more related actions, sequenced chronologically, with basic story structure: orientation, complication, and resolution:
* Far, far away in another galaxy a rocket has been lost. No one has ever found it. The rocket crashed in Blood Land. Everything is blood. The people are blood. The astronauts were running out of the fire. They went out of the rocket. They got chased by the blood people. They got blood on their feet. [I]

DESCRIPTIONS

7. Picture Talk/Sound Effects — embedded within a picture; represents talk and/or sounds in a picture:
* I love you [E — depicted as words coming out of a person's mouth.]
* POW! BANG! [I — depicted as sound effects associated with fighting.]
8. Label — may be a word, phrase or single clause; may be a series of labels:
* This is my soccer game. [E]
* This is King Kong. [I]
9. Attribute Series — a series of one-clause statements that comment on a topic; random rather than logical order:
* I like school. And I like playing soccer. And I like playing on the rocks. [E]
* This is Wolfman. He destroys anybody who comes. His friend is Frankenstein. He lives on the rocks. His name is the mummy. [I]

10. Couplet — two related clause units in a logical order, e.g., identification + information, question + answer, statement + reason, statement + example, statement + comment:

* Brandon is my best friend I have. And I like him. [E]

* This is Slimer. Slimer has a sandwich. [I]

11. Hierarchical Attribute Series — series of units with more than one related clause, e.g., clusters of ideas:

* I like Tramp. He is my best friend. I really like him. I always play with him. I love him. I love him so much. I have never loved a dog so much. I love my Mom and Dad too. I love my J-P too. I like you. I like Jackie too. [E]

* I am sick today. And my tummy is sore. I am going to throw up. I have a back ache. I called my Mom and she wasn't home. I have an ear ache. I feel my cat sit on my hand. I hear my cat purr. Both of my legs are broken. I have a broken neck. I have a broken nose. I have a broken ear. I call my Dad and so I went to the doctor. I am very sick. I am history. [I]

WORD PLAYS

12. List — a series of words or phrases; in this study lists took the form of an inventory of words the child is learning to write or can write independently (Clay, 1975) as opposed to an aid to memory, which is usually an adult's major purpose for making lists; this apparently random list written by Matthew appeared in September. These are some words he knew how to spell:

* team I an [E]

13. Verse — can be spoken, as in poems, or sung. The following example occurs in both modes:

* Fuzzy Wuzzy was a bear,
Fuzzy Wuzzy had no hair.
Fuzzy Wuzzy was a wuzzy, a bear wuzzy. [E]

INTERACTIONS

14. Note — monologue; may be in phrase form (e.g., "To Mom, From Lindsey") or sentence (e.g., "I love you.") and include salutation and/or closing; may accompany another object, for example, a picture drawn by the child:

* To Mom Love from Lindsey [E]

15. Written Dialogue — dialogue, a conversation written down; may be in word, phrase or sentence form:

* LINDSEY:	Do you want to play with me today?
CAITLIN:	Yes
LINDSEY:	Do you really want to play with me?
CAITLIN:	Yes
LINDSEY:	Do you really want to play with me?
CAITLIN:	No
LINDSEY:	Do you like me?
CAITLIN:	Yes
LINDSEY:	Did you go to the tea party?
CAITLIN:	No [E]

Note: [E] indicates an experiential (realistic) example. [I] indicates an imaginative example.