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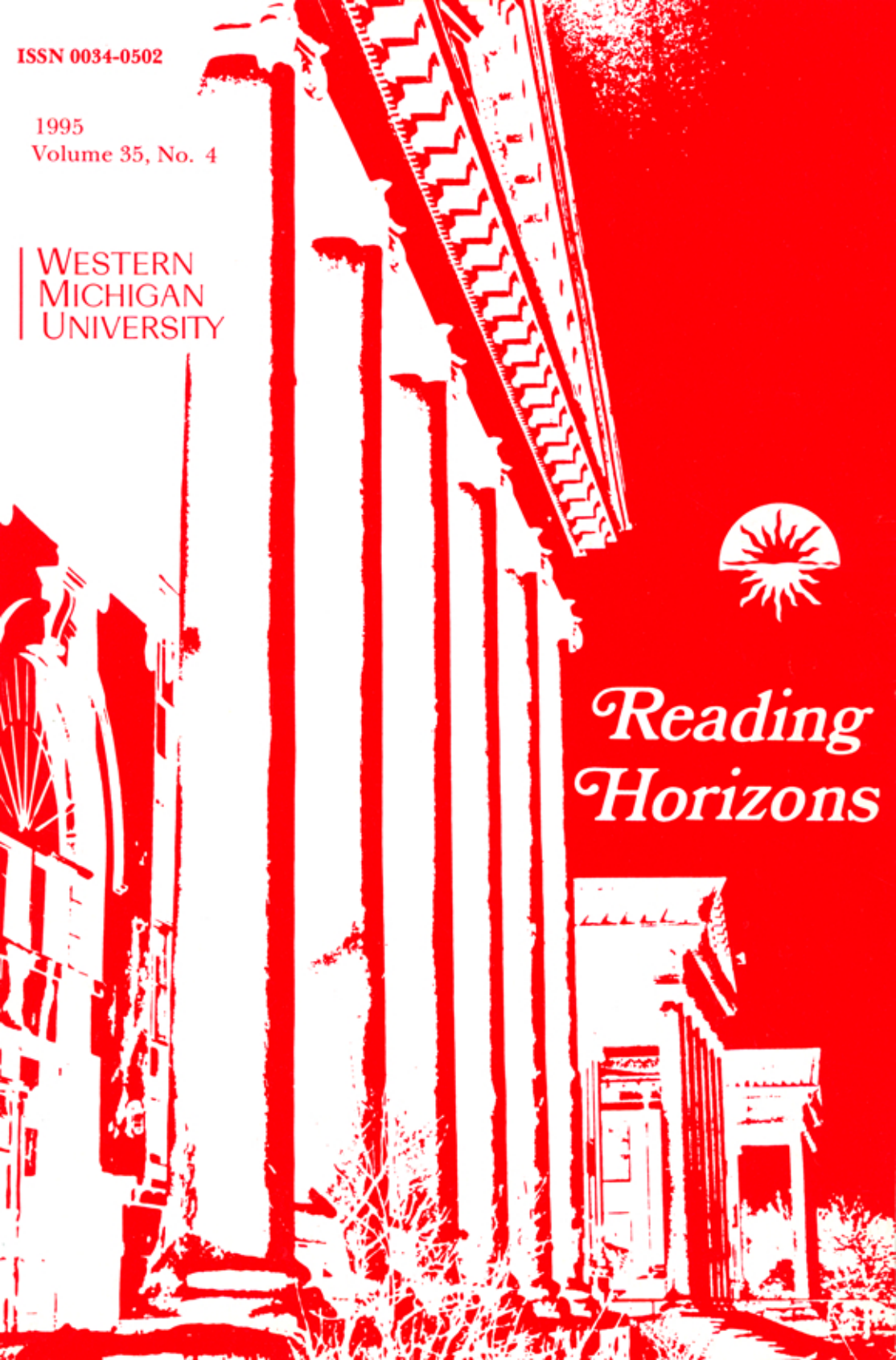
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Reading Horizons





READING HORIZONS

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Pictorial/Oral and Written Responses of First Grade Students: Can Aesthetic Growth Be Measured?

Jennifer L. Altieri

Reader-response research (Galda, 1983; Many, 1992; Wiseman, Many, and Altieri, 1992) continues to provide insight into the complex responses of children. From this perspective, each reading event is viewed as a transaction between the reader and text (Rosenblatt, 1978). Meaning is not inherent within the text or reader but rather created by the reader who uses the cues provided by the text.

Rosenblatt believes that readers can read aesthetically and efferently. When reading aesthetically the reader focuses on the lived-through experience of the story. On the other hand, efferent reading requires the reader to focus on information to be acquired. Aesthetic and efferent are terms that are now beginning to be applied to the responses students create (Many and Wiseman, 1991; Wiseman and Many, 1992). Yet this research on aesthetic quality is limited to written responses by students.

Although research supports allowing young children to respond through modalities other than writing (Ferreiro, 1986; Hickman, 1983; Kiefer, 1983; Lehr, 1988; Olson, 1992), research analyzing the aesthetic quality of such responses is

virtually nonexistent. The question remains whether children can demonstrate aesthetic involvement when responding with a pictorial/oral response.

This study sought to extend the existing research in several ways. An aesthetic instrument was applied to first-grade students' pictorial/oral and written responses to determine if significant aesthetic growth was demonstrated in responses collected over a three-month time period. Furthermore the study compared the students' written growth to the growth demonstrated in the pictorial/oral responses.

Method

The classroom. The self-contained classroom used in this study contained 22 first-grade children. In this suburban school, the majority of students were caucasian and from a middle-class socioeconomic level. Six of the students were not present for all books and thus their responses were not analyzed.

The teacher used trade books to teach reading on a daily basis. Although she used a basal during her first year of teaching, she gradually began to incorporate literature. During her third year of teaching she eliminated the basal from her instruction. This was her seventh year to teach first grade.

Texts. Literature chosen for this study consisted of six age-appropriate picture books selected by the teacher. Books to which the students responded in a pictorial/oral modality included *Dr. Desoto* (Steig, 1982), *Imogene's Antlers* (Small, 1985), and *Greedy Pig* (Dawson, 1986). Written responses were completed in response to *Abiyoyo* (Seeger, 1986), *The Tub People* (Conrad, 1989), and *Willy the Wimp* (Browne, 1984).

Collecting the responses. As a researcher, I visited the classroom to collect data for oral/pictorial responses on three separate occasions during a three-month period of time. On each occasion, the teacher orally read a story to the children but did not discuss the book. After the students heard the story, they were instructed to "Draw anything you want to about the book." When they finished their pictures, I talked to the children on a one to one basis about their pictures. I asked each of the children, "Tell me about your picture." If any of the children gave a minimal response, I asked, "Is there anything else you would like to tell me about the picture?" All interviews were tape recorded and transcribed and all pictures were retained.

Approximately two weeks after each pictorial/oral response was recorded, the teacher read another book to the students. Students were then instructed to "Write anything you want to about the book." All responses were collected. Classroom discussion did not take place during any responses because the purpose of the study was to look at individual constructions of meaning. Each response was assessed using an instrument devised to examine the degree to which the response reflected a personal aesthetic experience of the literary work (Wiseman, Many, and Altieri, 1992). Table 1 provides a brief description of each level of aesthetic involvement. The lowest level of aesthetic involvement is a *one*, and the highest level is a *six*. Examples from the first-grade children follow to illustrate each level of the instrument.

Level 1

The book was good. I had fun.

When children wrote responses coded at level one, no specific aspects of the text or illustrations were mentioned. The responses written at this level were vague.

Table 1
Levels of Aesthetic Involvement

Level	Description
1	Little or no presence of story experience.
2	Slight evidence of story experience.
3	Evidence of story experience with little presence of aesthetic elements.
4	Some presence of aesthetic elements which directly relate to the story experience.
5	Detailed presence of aesthetic elements which give evidence of the personal involvement in the story experience.
6	Highly inventive and mature presence of aesthetic elements which enhance the personal significance of the story experience.

Note. Aesthetic Elements: Visualizing scenes or characters, making associations between the story and literary or life experiences, relating emotions evoked, putting self in character's shoes, passing judgements on character's behavior, discussing preferences, citing metacognitive awareness of living through the story, hypothesizing alternative outcomes, discussing personal relevance of story experience (Corcoran, 1987; Cox and Many, 1992; Many, 1990, 1991; Many and Wiseman, 1992; Rosenblatt, 1978, 1985).

Level 2

That is a fox. I drew it cause I wanted to.

At this level children would mention some specific element of the text. In this example, the fox was mentioned. Although elements were mentioned, there was no attempt to show a relationship between them. Included at this level were responses where children simply listed characters or words in the story.

Level 3

This is the wolf and they are pulling out the tooth and here is the dentist and the dentist's wife and they are pulling out the rotten tooth of the fox.

At this level, children clearly revealed the story experience. Not only were specific references made to aspects of the text, but connections were made between them. These responses often consisted of retellings of a story.

Level 4

She's on the bed and she just noticed she has antlers. I liked the part when she woke up and she had antlers, and she's real surprised.

This level of response moved beyond level three in level of aesthetic involvement. At this level, children selected and shared what was personally significant for them. The most common type of response was to share a favorite part.

Level 5

I like the part when Ponzo kept eating and he was getting fatter and then his friends helped him. That means his friends cared about him.

Here the response was more detailed. Not only were personally significant parts shared, but also the reason why these parts were relevant.

Level 6

Willie was walking down and he said I am such a hero and then he just wasn't looking where he was going and he ran into the pole. He was so big when he exercised his clothes popped off so he doesn't wear clothes anymore. He was just thinking he was a hero but he really wasn't.

A high level of aesthetic involvement was readily apparent in this level of response. The children wove from the text to a personal experience and back into the text. This was a very sophisticated response.

Looking at children's response

Only students present for each of the six books were used in data analysis. Quantitative analysis of the responses to the six books consisted of a double repeated measures analysis of variance. Independent variables were the modality of response (written or pictorial/oral) and the time of response (first, second, or third visit). The dependent variable was the aesthetic level achieved by the student on the response.

The analysis enabled me to determine if growth was evident over the three month period of time. It was also used to compare the growth indicated on the pictorial/oral responses to the written responses to see if a significant difference existed between the quality shown on the two types of responses.

Results and discussion

The results indicated that aesthetic growth can be measured over time by analyzing either written or pictorial/oral responses ($p > .0001$). Students demonstrated significant growth during the three month period in the aesthetic quality of their responses. Also a pictorial/oral response was just as valid a measure of growth as a written response. On the overall differences, the mean levels on the aesthetic quality of the oral responses were higher than those found in the written responses. The difference in growth exhibited by the pictorial/oral modality as compared to the written responses reached significance at the $p > .05$ level.

Educational importance

For those who feel that oral responses are not as important as written responses, it is interesting to note that the children actually demonstrated higher aesthetic growth when responding orally. It appears from the data that children often responded with a preconceived structure when writing about the story. This often involved retelling the plot or sequence of events. One example of this was a student named Amber. Amber did not demonstrate any growth in the aesthetic quality of her written responses. On Amber's first written response she wrote:

"Abiyoyo was eating the sheaps and cows. then the boy and his fother got up. and then the boy lookt out side and he saw ABiyoyo out side on a hill. and then they wokt out side. and the peopl sead "Don't go over there he will eat you. and they sead "no" then the boy and his fother the boy startied playing his yklaly. and then ABiyoyo started dasing. and then ABiyoyo fel downne bing wit his fother wond. and then ABiyoyo dsupear. and they wer groid. and thats the end."

Although this was a very detailed account of the story, it was precisely that, a retelling. Her next written response, even more brief, followed a similar format.

"One day the tub man, the wman, the granmother the dokr the pleasman, the cilde and the dog wer all standing on the tub. Al of the people some times the people wing ther iss."

Her last written response was merely a statement of which character she liked in the story, with very little evidence of the story experience. "I like Ponzo and the other characters."

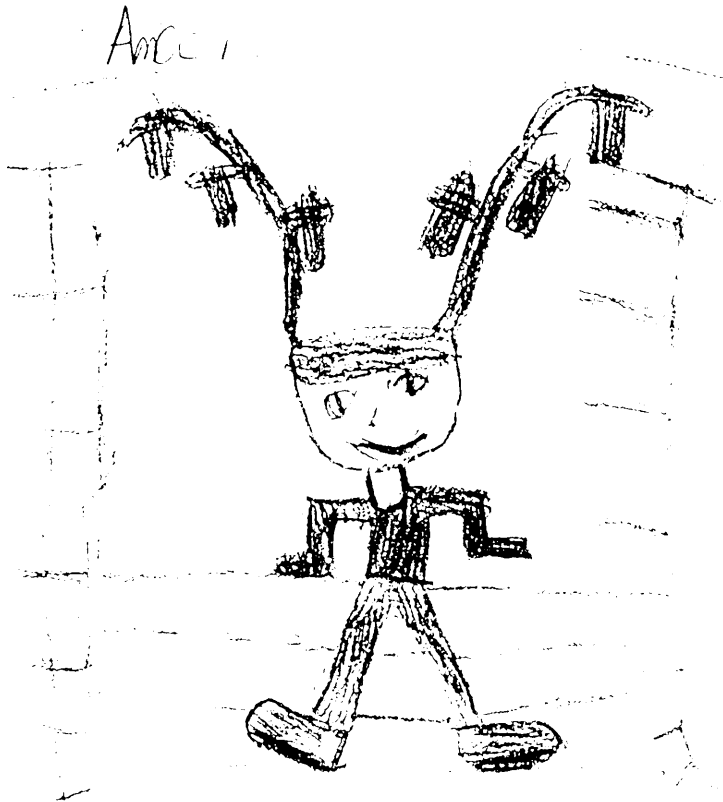
When Amber drew and discussed her pictures, aesthetic growth was evident. On our first meeting in February, Amber discussed her picture in much the same way that she wrote during the entire three month period.

Figure 1
The illustration Amber drew and discussed after listening to Dr. Desoto (Steig, 1982)



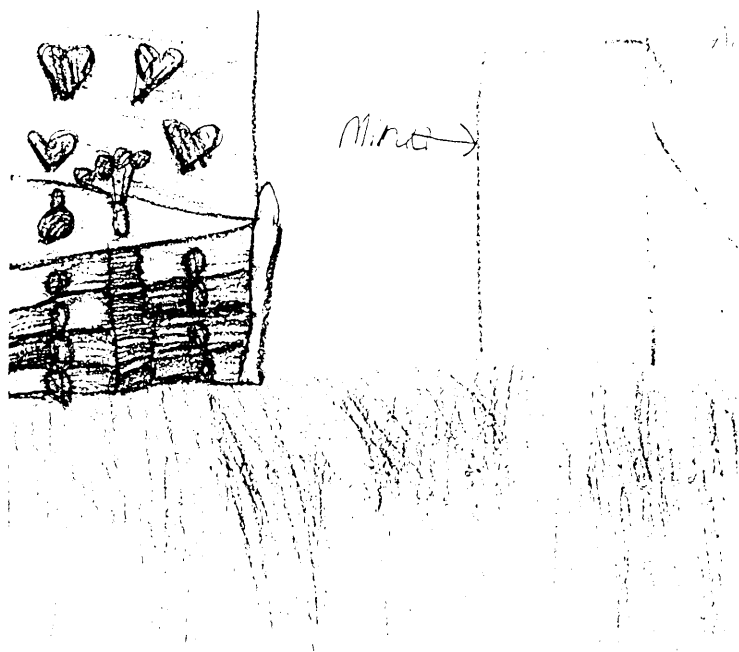
"It is when his teeth are stuck together." This brief response showed some evidence of the story experience, yet it expressed very little aesthetic involvement. During the second visit, Amber demonstrated not only evidence of the story experience but also displayed involvement in the story.

Figure 2
*The illustration Amber drew and discussed
after listening to Imogene's Antlers (Small, 1985)*



"It was when she was walking down the stairs to go get breakfast. That was my favorite part." Finally, on the last visit to the classroom, she demonstrated a much more sophisticated response.

Figure 3
***The illustration Amber drew and
discussed after listening to Greedy Pig (Dawson, 1986)***



"This is when he's looking in the mirror and he has flowers on that little mirror thing there and hearts, perfume. That's for his mother. He has green carpet. I thought it was funny because when he looked in the mirror he had big muscles and it looked funny."

Although pictorial/oral responses often revealed the children becoming part of the story experience, allowing children to respond through pictures has often been de-emphasized in the school setting. This research indicates it may be very important.

Educators also need to acknowledge the importance of oral skill development. According to Graves (1973), "Writing is usually intended to be read by another person at another time. Six and seven year old children are basically oriented to immediate communication (as in oral exchange) with messages being returned within the minute." He continues by discussing that if children expect to receive little feedback on writing, there may be a motivational factor involved.

Perhaps since the children were allowed to share their ideas orally, there was a greater incentive to become actively engaged in the text. If they saw writing as merely a school assignment, this might help to account for the lack of growth demonstrated in the written responses. If this is the case, then teachers must be sure that oral interaction is provided on written work. Perhaps cooperative groups will help to achieve this. The value of social interaction is considered by many theorists to be of great importance in order for learning to occur (Vygotsky, 1986).

Oral, pictorial, and written text need to be more interrelated in education. In the research with young children that has included many of these modalities, the benefits have been

visible. In a study discussed in *Language Stories and Literacy Lessons*, Haste, Woodward, and Burke (1984) discuss a six year old:

Once she has made the decision to draw the words she cannot spell, she moves freely between writing and art to placeholder meaning. By listening to Michelle we get a good picture of what constraints she sees operating in this setting. It is important to understand that this significant literacy event would have been lost if we had examined only product and not process. Strategies and constraints which are frozen in adult writing once again become visible (pg. 20).

By listening to Amber discuss the pictures, it was evident that more could be gained by listening to her than reading her connected discourse. Perhaps the constraints that she felt when writing interfered with her being able to demonstrate a high level of aesthetic involvement in the stories.

"It is not children — but adults — who have separated writing from art, song, and play; it is adults who have turned writing into an exercise on dotted-line paper, into a matter of rules, lessons, and cautious behavior" (Calkins, 1986). Perhaps if teachers reconsider what writing means, students will demonstrate a higher level of involvement in texts. According to Dyson, children are unique and have very different styles of communicating. She states that, "within any one task, children will orchestrate — draw upon — their developing knowledge in diverse ways" (Dyson, 1989).

Children display literacy skills in very unique ways. A classroom should allow children to respond in a variety of ways. Since a primary goal of reading is to build life-long readers, we must reevaluate how to get young children involved with stories. It might be necessary for teachers to

realize that not only are oral responses viable but they can also serve as valid indicators of a child's aesthetic growth in response to literature.

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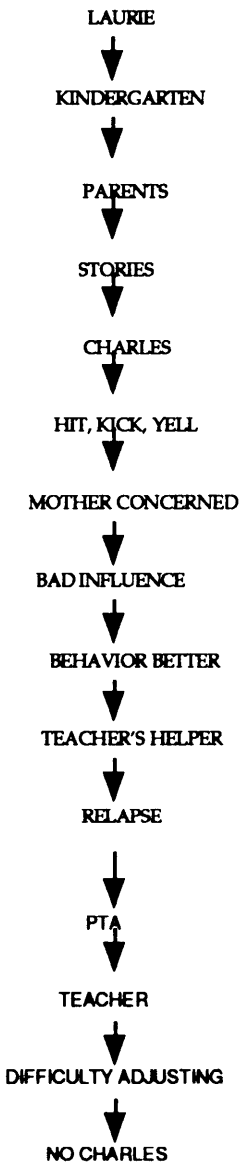
Using Story Impressions To Improve Comprehension

Tanya Bligh

As a teacher of middle school remedial readers, I was always searching for strategies that would motivate my students to read — that would help my students improve their reading comprehension and be compatible with the view of reading as a process. The story impression method, developed by McGinley and Denner (1987), is one that I have found to be highly successful not only for remedial readers but for children of all ages as well as adults. I have used this method with elementary and middle school children, undergraduate students in reading and language arts methods classes, and with graduate students.

The story impression method is a pre-writing activity that develops a schema for ideas found in the story, and provides a starting point for revising and confirming ideas as the students read. Students use a list of clues taken from the story to write a prediction story (see Figure 1). These clues relate to the characters, setting and main events of the story and help students focus their schema on story — specific ideas. The story impressions strategy is grounded in research. Studies by McGinley and Denner (1985; 1987), Denner (1986; 1988), Denner and McGinley (1990), and Bligh (1990) have shown story impressions to be effective in improving reading comprehension. The method appears to work because readers formulate a written story hypothesis using their knowledge of

Figure 1
Story impression clues for "Charles"
"Charles" by Shirley Jackson



narrative structure and their schema for clues. Reading is defined by most experts as the construction of meaning using the text and the reader's prior knowledge or schema. Research has shown that schema development prior to reading is necessary to improve comprehension (Rumelhart, 1981; Langer, 1981; Pearson, 1985; Whitney, 1987; Afflerbach and Walker, 1990). Comprehension requires readers to be aware of what they know about the topic, to select the appropriate schema and to predict, confirm and revise to make the necessary connections between the printed page and the reader's prior knowledge. Afflerbach and Walker (1990) suggest that once a prediction is made several aspects of the reading process occur. First, it gives the reader a purpose for reading. Then the reader creates meaning and monitors comprehension by modifying or revising an hypothesis by checking it against the text.

The process of writing the pre-story appears to be an important influence on comprehension. Denner and McGinley (1990) found that writing a prediction story using the story impression clues was more effective in increasing comprehension than simply using the clues to list what might happen in the story. Writing the pre-story allows the students to create a rough draft of their reading (Tierney and Pearson, 1983) in the same way that writers plan and draft when writing. Students have to call forth their schema for narrative structure and their prior knowledge to create a hypothesis. The rough draft helps the reader actively engage in creating meaning when reading by verifying or revising predictions and assimilating information from the text into the existing schema structures. As one student commented about the strategy, "you got to imagine what was going to happen."

I have added a post-written retelling using the clues to the original method which I feel strengthens the reading and

writing connection and enhances comprehension. The retelling as a measure of comprehension growth is also more consistent with holistic practices than the multiple choice tests used in the McGinley and Denner (1985; 1987) studies. The written retelling with the aid of the story impression clues helps the students organize their thoughts and reinforces the reading process (Bligh, 1990). The control group wrote retellings without benefit of the story impression pre-stories and increased their comprehension over four stories as measured by the written retellings, although the means were not as high as those in the experimental group. Another aspect of the method that appears to affect comprehension is the modeling of the reading process. Students need to be shown how to use the clues and how to use the pre-story to monitor their reading of the story. I have found it effective to write a group story on the overhead or chart paper so that the pre-story can be referred to as I read the story aloud. I stop occasionally so that we can verify and revise our predictions. This appears to help students read the actual story and use the reading process. I have heard students express surprise and delight as their predictions were verified or denied.

Reading the title and clues with the students and discussing any words that may be unfamiliar facilitates the introduction of new vocabulary. Students should use the clues in the order listed to write a prediction story but can change the tense or form of the word to create a logical story. The prediction stories can be read orally to a peer, a teacher, or the class before reading the actual story. This reinforces a child's oral reading and can promote a discussion about why each child's story is different. The pre-stories are collected but not graded nor are they compared to the actual story or the retelling. They may be kept as a writing sample or returned to the student for inclusion in a writing notebook. Students then read the story silently and write a retelling using the

same story clues. With first or second grade, the teacher could read the story aloud and then have the children write, tape or dictate their retelling. The only difference is that listening comprehension is being measured rather than reading comprehension.

Figure 2
Pre-story and retelling for "Charles"

Pre-story written by a middle school student

Laurie is a kindergartner and after school about bedtime her parents read stories to her. The next day a new kid came and he liked to hit, kick and yell. Laurie's mother was concerned that Charles would be a bad influence on her. The teacher's helper helped Charles to become better but after awhile Charles relapsed and the PTA decided to expel Charles and the teacher said that he had difficulty adjusting and he should be sent to a place where he would feel better and then he was gone.

Retelling of "Charles" by same student

Laurie left for kindergarten and when he came back he told his parents that there was a kid named Charles and said he was a bad kid. His mother was concerned about the bad influence that he might get from the bad kid. But after awhile he said that he wasn't in any trouble and that he was a teacher's helper. But he relapsed by telling a girl to say a bad word and then he said it. There was a PTA conference and when they went there and talked to Laurie's teacher, she said that Laurie had a difficult time adjusting. When they asked about Charles, she said that there was no Charles.

The retellings are used to measure comprehension of the actual story. Figure 2 shows a pre- and post-story by a male middle school student. These are then analyzed using a story-specific checklist or retelling protocol to determine the important ideas and inferences retold. Although some have questions measuring comprehension with only the written retelling, Bligh found that using a retelling and inference check produced the same results (1990). Scores on the retelling and inference check were consistent for the control

group and the experimental group. Research on retellings (Koskinen, Gambrell, Kapinus, and Heathington, 1988) have shown that retellings are reliable assessments of comprehension because the student has to generate and organize a retelling instead of passively looking up answers to questions. There are retelling checklists available that can be used (Morrow, 1988; Glazer, Searfoss and Gentile, 1988) or teachers can prepare a retelling checklist specific to the story. A percentage can be given for a retelling based on the number of ideas recalled. Percentages can be compared over time to assess growth in comprehension. Figure 3 shows how the retelling was scored using the checklist for "Charles."

Figure 3
Retelling checklist for "Charles"

Characters

- _____ 1. Laurie, the kindergartner who tells his parents stories about Charles
- _____ 2. Laurie's mother and father
- _____ 3. Charles — the bad boy who does all the bad things

Setting

- _____ 4. School and Laurie's home, fall

Events

- _____ 5. Laurie starts kindergarten
- _____ 6. Problem — there is a boy named Charles who always misbehaves
- _____ 7. Charles continually misbehaves
- _____ 8. (Provides 1 or more examples of misbehavior)
 - a. Charles hit teacher — spanked
 - b. Charles causes girl to bang head on seesaw — no recess
 - c. Charles threw chalk — no chalkboard
 - d. yelled — kept after school
 - e. kicked PE teacher — no exercises
 - f. yelled during story time — kept after school
- _____ 9. Mother concerned about Charles's bad influence on Laurie
- _____ 10. Charles's behavior improves
- _____ 11. Charles becomes the teacher's helper — passes out papers
- _____ 12. Charles has a relapse in behavior — he tells a girl to say a bad word
- _____ 13. Charles says bad word
- _____ 14. Charles gets his mouth washed out with soap
- _____ 15. Mother goes to PTA meeting
- _____ 16. Teacher tells mother that Laurie had difficulty adjusting at first
- _____ 17. Laurie's mother blames Charles's influence
- _____ 18. Teacher says there is no Charles in the kindergarten class
- _____ 19. Resolution — Laurie is really Charles

Discussion and implications

Creating story impressions is easier than writing questions to test comprehension. Using the procedures (see Appendix) takes little time and supports what we know about the importance of using prediction and writing to develop and focus schema to improve reading comprehension instruction. The pre-stories and written retellings engage the students in self-generated writing.

Students enjoy using the story clues to write a pre-story. Middle school students surveyed after completing four story impression tasks said that they liked the method because "you get to write the story before you read it" and "you get to make up your own plot with someone else's words." Several students commented that it "helped them understand the stories better" and "it made reading the stories easier."

Story impressions are a motivating prewriting activity especially for reluctant writers. One student commented that what she liked best about the method was that she "got to make up the plot with someone else's words." Some students have trouble getting started on a story and benefit from having some clues to help them start thinking about a story. Some students put in much time and effort and write two or three page prediction stories which they eagerly share with their peers. Sometimes it is necessary to set a time limit for completing the pre-story. Students enjoy writing the pre-stories and many often revise and publish their stories. Since each student brings different experiences to the prediction task, most pre-stories bear little resemblance to the original. However, if they plan to publish their stories, the students should change the title and characters' names.

Writing the prediction story is also beneficial in motivating students to read the actual story. Students are eager to

read the story to see how their story is like or different from the real story. Students actually beg to read the story.

Story impressions are not only a powerful tool for helping remedial readers improve their comprehension but also are compatible with the way reading is viewed today — as a process. Story impressions engage students in reading and writing, developing predictions, activating and focusing schema and generating ideas rather than answering questions over literature. The story impressions method is also an effective way to model the reading process. The use of story impression clues can be beneficial in helping students organize written retellings and as a way to document comprehension growth. Story impressions clues could also be used only after reading or listening to a story to help younger children and those who are not used to retelling stories learn to retell oral and written stories. Using the clues appears to produce richer oral and written retellings of stories which in turn appears to help improve comprehension.

Preservice teachers and classroom teachers have used the method in their classes and practica and have also reported success with the method. They are surprised by the amount of writing students produce for the pre-story and have reported that poor readers are able to read more difficult stories independently and comprehend them. This could be attributed to the interest created by writing the pre-story or the capability of the method "to make the reading easier" as Clay suggests (1991).

There are other possible uses of story impression clues that warrant further research. Pre-stories can be used to assess children's knowledge of story structure and schema of different genres of literature. Pre-stories could be analyzed for developmental writing characteristics to help children improve

their writing. There may also be the potential to use the pre-stories to assess children's reading ability since reading and writing are reciprocal processes. Story impressions are a versatile and motivating way to improve comprehension and children's understanding of the reading process and for teachers to learn more about their students' reading and writing abilities.

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APPENDIX

Procedures for using the story impression method

1. Put the story impression clues on an overhead or posterboard. Include title and author of the story.
2. Read through the title and clues with the students, explaining any vocabulary or concepts that may be unfamiliar to the students. This helps the students to see how the clues connect to form a story.
3. Instruct students to use the clues, in order, to write a prediction of the story. Several clues may be combined in one sentence. This may be a paragraph or a story in which they embellish the clues.
4. Explain that everyone's story will be different from the original and from each other's because of their past experiences and prior knowledge.
5. Emphasize that the writing of the pre-story is an aid to comprehending the story and that it will not be graded. Creating a blueprint for the reading is more important than how close they come to the actual story.
6. For those students who have trouble writing, it is permissible to have them dictate a story to you or tape record it for transcription later.
7. Have the student read their pre-story to you, to a peer, in small groups, or to the class.
8. Collect the prestories when they have been shared.
9. Hand out the actual story and have students read it silently. The story can be read orally to younger students.
10. After the pre-story has been read, have the students return the story to you and then use the clues to write a retelling of the actual story.
11. The retellings are then analyzed to determine comprehension of the actual story.

Procedures for developing story impressions

When developing story clues, the story should first be read and mapped for the important ideas. Words or phrases should be chosen to represent the

important ideas in the story including the characters' names, the setting, the initiating event, important plot events, and the solution and/or resolution. These clues should be kept short (one to four words) to allow the writer to call forth and focus prior knowledge while developing a hypothesis story that is based on the story clues and an individual's experiences and knowledge. Rumelhart (1981) found that one or two words is sufficient to bring forth prior knowledge to form an hypothesis. Since the purpose of the clues is to help children develop a prediction story that can be used as a blueprint as they read and not to predict the actual story, clues should be kept short.

Guidelines for developing story impression clues

1. Choose a story with a strong plot. This can be a picture book, short story, chapter from a novel, or an entire novel. Stories with surprise endings work well but aren't necessary.
2. Read through the entire story at least once.
3. Reread the story and map the story using a story map that includes the characters, setting, major plot events (initiating event, conflict, climax, resolution) and ending.
4. Choose words or phrases that designate characters, setting, and key elements of the plot.
5. Use a word or vocabulary directly from the story when possible or substitute a different word when it makes it easier to capture an entire idea or concept.
6. Use a maximum of three to four words per clue. (You don't want to provide too much information as this limits the interpretations of individuals.)
7. Limit the number of clues to ten to fifteen, or less for a short story (or chapter), and fifteen to twenty for an entire young adult novel.
8. Arrange the clues vertically, and use arrows or lines to indicate clue order. Include the title and author. Put on posterboard or an overhead.



Ways Elementary Administrators Support Literacy Education

**Mary J. Lickteig
M. Kaye Parnell
Susan Denman Ellis**

The work of an effective school principal is reflected in a variety of ways throughout the school. One area in which the principal's influence is most clearly evident is literacy instruction. Studies conducted over the years provide support for this idea. In an investigation of the role of the school principal in reading instruction, Cox (1978) concluded that the leadership of the principal is vitally important in the development of an effective reading program. Chance (1991) also recognized the importance of principals as instructional leaders as she investigated principals' own views of their involvement in the school reading program. In a summary statement, she maintained that the "principal's well planned, competent involvement in the instructional program" is essential for program improvement at any level (p. 33).

The value of principal involvement was also evident in a study by Miller, Ellsworth and Howell (1986). This research was an attempt to identify reading-related factors which would differentiate between schools in which student reading achievement was significantly higher than would be expected on the basis of the income level of the students'

families, and schools in which student reading achievement was significantly lower. A variety of factors were identified as having some influence, including some relating to principals' beliefs and behaviors. In the higher achieving schools, the principals showed more positive attitudes toward reading instruction than did principals in lower achieving schools. These principals also demonstrated more strongly held beliefs about how reading should be taught. It seems likely that these individuals acquired their "strongly held beliefs" through active involvement in their schools' reading programs.

There is much to be learned about how principals can be effectively involved from an examination of schools having exemplary reading programs. Manning and Manning (1981) asked the principals of such schools what they saw as their role in improving a school's reading program. A large majority of principals (more than 90 percent) said that principals should participate in inservice reading training along with their teachers, assist their teachers in diagnosing reading problems, and be familiar with different reading approaches and commercial reading materials. In response to a question about the components of an excellent reading program, almost all of the principals (99 percent) agreed that establishing close communication between the home and the school is essential as is an emphasis on recreational reading (94 percent). When these principals were asked to identify the factors having the greatest influence on their own professional growth, 90 percent named their own teaching experiences. They agreed that all principals should have first-hand experience in teaching reading.

Many other recommendations for principals who want to have an impact on their school's reading program are available. Doan and Noland (1988) suggested that principals themselves should initiate more involvement with the reading program and should schedule more time in the

classroom so that they will be aware of the program's strengths and needs. They maintain that principals also need to be aware of the importance of staff development and teacher inservice in literacy education. Finn and McKinney (1986) suggest that principals should encourage their teachers to read aloud daily and offer reading incentive programs that involve the school, the parents, and the community in working together to promote a common goal. Martinez, Vernon, Allen, and Teale (1991) maintain that the first step principals must take is to make teachers aware of the value of voluntary reading to children's development as readers. "Most teachers," they write, "do not place the same educational value on voluntary reading that they do on comprehension, word recognition, and study skills" (p. 45). A second recommendation from the study is for principals to provide classroom teachers with the financial resources they need to develop a good classroom library. Martinez et al. (1991) suggest that this could be accomplished by reallocating funds. "If seatwork costs were cut in half by replacing worksheet tasks with independent reading, the savings would enable schools to purchase annually as many as 30 titles per child" (p. 45). Truby (1987) has similar recommendations for principals. He suggests encouraging parents to read to their children by providing book lists, sending home monthly suggestions for reading activities, and sending letters to new parents explaining the importance of being their child's first teacher.

The study

To provide a different perspective on the role of the school principal in promoting literacy, this study examines the reasons teachers give for nominating a particular administrator for a literacy award.

Source of the data

Each year, the Metropolitan Reading Council of Omaha, Nebraska — local council of the International Reading

Association — has held a meeting to recognize administrators who have made significant contributions to literacy in area schools. Nomination forms are distributed through the council, and nominators are invited to provide a written statement to support the nomination. In the four years between 1990 and 1993, 100 administrators from 15 different school districts in the metropolitan Omaha area were recognized. Eighty-nine of the 100 administrators were elementary principals or assistant principals. All of the nominations of principals and assistant principals were written by teachers, except one submitted by a parent.

Table 1
***Nature of Positions for Those Recognized
as Outstanding Administrators from 1990 to 1993***

1990	
Principals	19
Assistant principal	1
Elementary supervisor	1
1991	
Principals	25
Assistant principal	1
Superintendent	1
Assistant superintendent	1
Director of elementary curriculum	1
Chapter One project coordinator	1
Assistant supervisor	1
1992	
Principals	24
Assistant principal	1
Assistant superintendent	1
Coordinator of reading	1
Supervisor - Reading Services	1
1993	
Principals	17
Assistant principal	1
Assistant supervisor - reading	1
Director of Chapter One	1

The support statements which accompanied the nominations provide data to address the question of how school administrators can become involved in literacy programs. The statements also shed light on what is noticed and valued

by the teachers. The following analysis includes all of the teachers' supporting statements for the 89 elementary principals/assistant principals who were nominated.

Analysis of data

Many of the ways acknowledged in existing studies of administrators' involvement in literacy programs are likewise included in data presented in the nominations of the 89 principals and assistant principals for the literacy award. For example, teachers frequently acknowledged the importance of attitude (Miller, Ellsworth and Howell, 1986) and active classroom involvement (Doan and Noland, 1988).

Table 2
Principals' Professional Development/Involvement
Number of Times Mentioned in 89 Nominations

Member of local reading council	11
Serves on reading committee	8
Attends professional meetings	4
Member of International Reading Association	4
Member of professional organizations (not specified)	4
Published articles on reading	2
Took courses in reading	2
Attends International Reading Association convention	2
Presents at professional meetings	2
Member-Executive Board, local reading council	1
Attends library book exhibit	1
Reads professional books/journals	18
Shares children's books with staff	2
Professional activities - Total	37

Numerous ways for communication with the home are represented in the data here, as well as an emphasis on the importance of teacher inservice, both considered by Manning and Manning (1981). All of the specific methods discussed by Finn and McKinney (1986) and Truby (1987) were included in the documentation as well. The data provide much other information about ways administrators affect literacy programs. This information, presented in Tables 2 through 5, describes

the principals' involvement within the following categories: 1) the principals' own professional development and involvement; 2) the principals' support of the professional development of teachers; 3) the principals' support of instruction, and 4) special projects.

Table 3
Principals' Support of Professional Development of Teachers
Number of Times Mentioned in 89 Nominations

Encourages staff to attend professional conferences/workshops	29
Promotes/shares professional reading	12
Purchases professional books for staff libraries	6
Plans inservice	5
Encourages membership in local reading council	5
Buys adult fiction for staff library	1
Organized ABC Project (Adult Book Conferencing)	1

Table 2 presents the ways teachers acknowledged the principals' professional development. Professional activities were noted, such as committee work, professional memberships, writing for professional journals, presenting at professional conferences and attending meetings. Many teachers mentioned the professional reading of the principals. Said one nominator, "He shares his remarkable knowledge of recent research and contemporary trends via articles popped into mailboxes and spur-of-the-moment conversation. In addition, he invites teachers to publish their own advice and perspectives."

The ways principals support the professional development of teachers are presented in Table 3. Most frequently cited was encouraging attendance at professional meetings but important, too, were planning inservice and promoting the teachers' reading.

Table 4
Principals' Support of Instruction
Number of Times Mentioned in 89 Nominations

Encourages whole language efforts	30
Principal reads to children	30
Encourages silent, self-selected reading in classrooms	29
Provides money for reading materials, multiple copies of books, financial support for media center	24
Encourages teachers to try new things	23
Principal listens to children read	17
Endorses reading incentive programs	17
Provides methods of communication with parents	16
(Parent reading workshops; weekly communication to parents; encourages reading activities; newsletters; publicizes public library activities; sends home applications for library cards; established Reading Club for families	
Arranges visits of authors/storytellers/celebrity readers	13
Encourages publication of student-authored books	9
(Established publishing centers; principal announces over intercom when students publish a book for library; school-wide magazines; publish student writing; organized school-wide poetry-writing project)	
<u>Other</u>	
Helps to obtain materials	2
Talks to students about books	2
Works directly with students	1
Does demonstration lessons in classroom	1
Encourages and praises early attempts at reading	1
Takes a personal interest in any student having difficulty with reading..	
.makes sure they get appropriate help	1

From a study of Table 4, one can conclude that teachers value encouragement in their innovative efforts. Combining the specific mention of encouraging whole language efforts (mentioned 30 times) and the general idea of encouraging teachers to try new things (23 times), this represents the most commonly stated acknowledgement of principals' efforts. Said one teacher, "I feel very fortunate that I work with a principal who promotes an atmosphere which encourages me to take risks." Table 4 also reveals a wide variety of ways that principals become involved with children and parents. One nominator summarized a principal's efforts in this way, "Students are warmly greeted and ushered in when they arrive at his office, book or writing in hand. Teachers have even noticed children stopping this eager listener in the hall-

way to tell him about their literary discoveries and achievements."

The ideal principal: A summary

The data provide ample evidence of the literacy related attitudes and activities that teachers value in their principals (see Appendix for an abundance of interesting and innovative ways for principals to promote literacy). Drawing together this information creates a profile of the ideal principal. The ideal principal is one who:

- places the development of literacy as a priority;
- inspires faculty and children to do their best;
- provides moral support;
- provides support through acquisition of books and materials and through inservice opportunities;
- offers leadership through special events celebrating literacy;
- becomes involved with children;
- becomes involved in professional reading organizations;
- is available;
- is a good listener;
- offers encouragement.

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INTERNATIONAL READING ASSOCIATION
ANNUAL READING RESEARCH GRANTS AND AWARDS 1995

Reading educators, researchers, students, and others involved in reading education are invited to apply for the following grants and awards:

ALBERT J. HARRIS AWARD is a monetary award granted annually for an outstanding contribution to the prevention and/or assessment of reading and learning disabilities. Publications appearing in a professional journal or monograph between June 1, 1994 and June 1, 1995 are eligible. Deadline: October 15, 1995.

ELVA KNIGHT RESEARCH GRANT is a grants program offering up to \$5,000 for research in reading and literacy. Research is defined as that which addresses new and significant questions for the disciplines of literacy research and practice. Projects should be completed within 2 years. Studies may be carried out using any research method or approach so long as the focus of the project is on research in reading or literacy. Deadline: October 31, 1995.

HELEN M. ROBINSON AWARD is a \$500 award given to support doctoral students who are IRA members, at the early stages of dissertation research in the area of reading and literacy. Deadline: June 15, 1995.

INSTITUTE FOR READING RESEARCH FELLOWSHIP is an award of \$1,000 given to a researcher outside the United States or Canada who has evidenced exceptional promise in reading research and deserves encouragement to continue working in the field of reading. Applicants must have received their doctorate or its equivalent within the past five years. Deadline: November 18, 1995.

NILA BANTON SMITH RESEARCH DISSEMINATION SUPPORT GRANT is intended to assist any IRA member to spend from 2 to 10 months working on a research dissemination activity. The grant is funded from the Nila Banton Smith Endowment and support shall not exceed \$5,000. Deadline: October 31, 1995.

OUTSTANDING DISSERTATION OF THE YEAR AWARD is open to those who have completed dissertations in the field of reading between September 1, 1994 and August 31, 1995. This competition carries a \$1,000 award and is intended for doctoral students who have focused their research in the reading/literacy field or who have conducted related research having implications in reading. Deadline: October 1, 1995.

For specific guidelines on submitting a proposal write to: Gail Keating, Division of Research, International Reading Association, 800 Barksdale Road, PO Box 8139, Newark, DE 19714-8139, USA or call 302-731-1600, ext. 226. You may also e-mail your request to 73314.1411@compuserve.com or fax to 302-731-1057. All applicants must be members of the International Reading Association.

APPENDIX

This is a listing of special projects principals used to promote literacy as mentioned in nominations:

Gives book to every child in school (usually in conjunction with parent organization). Some are given new books on the first day of school — some on children's birthday;

Organized puppet-making project;

Annual storybook parade;

Formed Reading Buddies club with junior high students;

Annual read-ins — staff and students gather in gym for silent reading;

At weekly assemblies, she praises reading achievement;

Begins assemblies by reading to entire student body;

Held book fair;

Ensures that all special education classes have scheduled library times;

Had a sign made and posted outside of school to announce number of minutes read by students;

Involved with local TV station in effort for holiday book drive — collected 440 books;

Comes dressed as Johnny Appleseed and tells stories;

Buys books for Christmas presents for teachers;

Sponsors one child per grade level, pledging \$.10 per book read during three-month period;

Monthly reading themes are displayed in hall and front entrance;

Sponsors summer reading program;

Organized teacher support group for those implementing changes in reading/writing classrooms;

Student members of reading club receive T-shirt from parent organization;

On character dress-up day, came dressed as Ramona (Ramona Quimby from *Ramona* books by Beverly Cleary);

Offered classroom help in the form of paraprofessionals to aid teachers in providing more one-on-one assistance to readers experiencing difficulty;

Each morning reads story or poem over intercom;

Used a \$100.00 gift from parent to purchase five gift certificates to local children's bookstore as awards for sixth grade students;

For Children's Book Week, principal had all 600 students and staff members go outside and form the word READ while reading a book (picture was in two local newspapers);

Organizes Bedtime Story Night — children come dressed in pajamas with teddy bears to listen to principal read;

Takes over class to provide whole language planning time for teachers;

Supports and participates in Teacher Book Discussion group that meets monthly;

Decorates office with children's work; gets daily newspaper for every classroom;

Plans Family Reading Night; assists in classrooms with book and portfolio conferences;

Formed partnership with public library (every student taken by bus and toured public library where they learned about special summer reading programs and other services. Result: 75 new library cards);

Organizes Early Bird Read (students who bring a book are allowed early admittance to school — 30 minutes);

Students are personally greeted by principal each morning and he joins them in reading;

Instituted RUFF (Reading Unleashes Family Fun) — children read at home, keep a daily calendar and are acknowledged at end of month.



Fingerpoint- Reading and Beyond: Learning About Print Strategies (LAPS)

D. Ray Reutzel

Young emergent readers often regard print as a prop for retelling a memorized story (Clay, 1967). This early form of reading has been referred to as *pretend-reading* or *emergent storybook reading* (Sulzby, 1985). Although many emerging readers can match their spoken rendition of a memorized story to the pages of a book, they are often unable to match their retellings to the print on the page. Mason (1982) believes children begin reading by recognizing the entire context of print but not print itself. This may explain Clay's (1967) early findings that children match print with the page, usually a page that includes a picture, rather than matching spoken words with the print on the page. In a second stage, Mason (1982) finds that children can recognize individual words or fingerpoint to words in the context of a memorized book, but are unable to generalize their print recognition ability to another context outside the covers of the memorized book. This more advanced type of pretend-reading involves pointing to the words as the text is recited verbatim from memory, or fingerpoint-reading. Several researchers and practitioners assert that helping children make the transition from the pretend-reading stage to the fingerpoint-reading stage is a very

effective way of moving children into reading (Clay, 1979; Mason, Kerr, Sinha and McCormick, 1990, Holdaway, 1979).

In a recent study, Ehri and Sweet (1991) pursued the question of what enables emergent readers to make the transition from pretend-reading to fingerprint-reading. At the conclusion of the study, they describe several "enabling" skills that use the transition from pretend to fingerprint-reading. In addition to these "enabling skills," they drew upon the work of Holdaway (1979) to suggest several instructional practices that complemented their own findings to promote a successful transition for emergent readers from pretend to fingerprint-reading. These enabling skills and instructional suggestions are listed below:

- Modeling fingerprint-reading (pointing to enlarged text)
- Drawing attention to printed words and empty spaces to establish concepts about print (words, letters, punctuation, etc.)
- Recognizing words in print
- Developing an awareness of the alphabetic structure of print, phonemic awareness, and letter-sound associations.

Without these skills, according to Ehri and Sweet (1991), children have difficulty moving beyond pretend-reading into the more advanced behaviors associated with fingerprint-reading. They assert that although teacher modeling and practice reading of memorized texts can benefit students' learning of basic print-related knowledge such as left-to-right orientation and a realization that spoken language corresponds to written or printed language, "... advanced exposure may enable beginners to catch on very quickly to finger-point reading once the enabling skills [shown in Figure 1] are acquired" (p. 460).

As evidence that young children can be helped to acquire these advanced or enabling skills, Ehri and Sweet cite a study by Reutzel, Oda, and Moore (1989) in which these researchers found that kindergarten age children can be helped to learn these more advanced skills which enable the transition from pretend-reading to fingerpoint-reading within the framework of the Shared Book Experience. The purpose of this article is to describe several instructional strategies that were used in the Reutzel, Oda, and Moore research study for moving children into successful fingerpoint-reading and beyond within the setting of a Shared Book Experience as well as to report some additional data supporting the use of these strategies.

Learning about print strategies (LAPS)

In the handbook for primary grade teachers published in Wellington, New Zealand *Reading in Junior Classes*, the need for focusing on print detail is described as well as general directions about how this is properly accomplished.

Children learning to read have to pay particular attention to print....But any learning of separate items needs to be combined with other items of information, both in the text and within the reader, before its use is truly understood and applied. Separate items of learning need to be taken back into reading, i.e., teachers should ensure that any item which has been isolated for attention should be looked at again in its original context, and what has been learned applied later in other contexts (p. 32).

From this perspective, Learning About Print Strategies (LAPS) should move from:

- The whole to the parts of the print
- The context of the memorized book to other print contexts and back
- The meaning to the visual or graphic dimensions of print.

The intent of LAPS is to assist younger readers to develop the enabling skills that lead to successful fingerpoint-reading as well as the ability to transfer the use of these skills to print contexts beyond the confines of memorized books. However, prior to discussing LAPS, we begin with a very important note of caution.

Enjoy the book

When first learning to read, younger children need easy books — books that are fun to read because the message, the story line, and the pictures match. A cardinal rule to observe when sharing easy books is to remember that these books are to be *enjoyed*. Consequently, no lesson which focuses attention on print aspects of easy books should be attempted before the book has been read through without interruption at least two or three times, so students can fully savor the beauty, the patterns, and the meaning of the story.

Using LAPS

As each book or story is read aloud and enjoyed, instruction using LAPS can already have begun. Children benefit the most from shared reading experiences in which the text has been enlarged and the teacher points to the text while reading aloud. This is very often the first and most natural step in using LAPS — one in which teachers can model how fluent readers operate. Second, teachers help point out during rereadings of the enlarged text other aspects of the visual display such as spaces, words, letters, or directionality. Third, teachers help children recognize sentences, phrases, and/or words in the context and out of the context of the book. For example, print from the book is shown on sentence strips or word cards displayed in pocket charts. Finally, teachers can revisit the books or stories on an occasional basis to focus on developing alphabetic and phonemic awareness. This is accomplished by focusing instruction on sentences, phrases, or

words that exemplify specific letter sound — letter symbol relationships singled out by the teacher for instructional attention. The LAPS strategies are presented in order of their use as described above. A final note of caution: it is not necessary to use all LAPS strategies in order and with every book. Teachers need to determine which LAPS strategies seem most appropriate for use with which books, and when they should be used.

Modeling fingerprint-reading

Younger, novice readers often believe that the stories they hear and see are invented from the pictures in a book. However, at some point in their development, younger readers must make a critical connection between the voice of the reader and the print on the page. This connection between the oral and visual cues in a book is often referred to as “speech-print matching” or “voice pointing” (Yaden, 1986; Clay, 1967). It is an important insight for children to discover that the voice of the model reader matches the print on the page. Or put differently, the message of the story is signaled by the print on the page rather than invented from the pictures. Although not an exhaustive list, teachers can guide children into discovering the “speech-print match” in classrooms by using a variety of strategies elaborated briefly below.

Enlarging familiar print. In order to recreate the lap-reading experience between parent and child in a classroom filled with children, the print of familiar books needs to be enlarged. By enlarging print, Holdaway (1981) and Combs (1987) claim that children in a classroom can enjoy an experience with print similar to those they experienced on the lap of their parent when sharing a book. Many teachers have found that they can enlarge print of memorized books by purchasing commercially published Big Books. In addition, chalkboards, sentence-strip pocket charts, overhead transparencies, chart

tablets, and word cards can be used to enlarge the print of a book for reading aloud, discussions, and demonstrations.

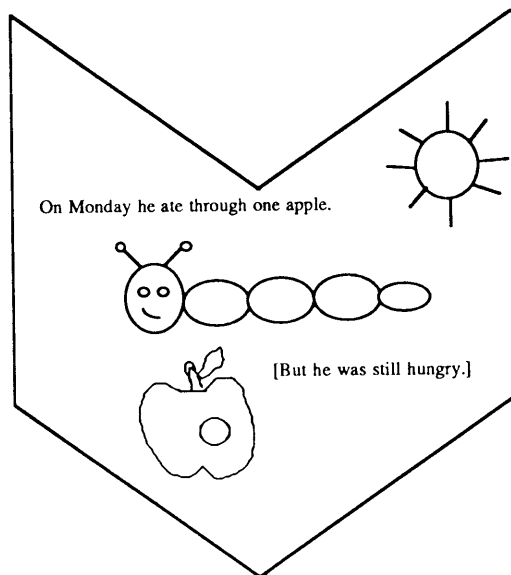
Point to the print. Clay (1972) indicates that pointing to the print is a critical strategy during the early stages of learning to read. To help children make the connection that the print is guiding the speech of the reader, parents often intuitively point to the print as they read. By using enlarged print, teachers, like parents, can point to the print with a group of children. From these demonstrations, children learn where words begin and end on the page, and the direction print moves — from left to right and top to bottom on a page. Pointing can also be used to identify specific print features such as lines, phrases, words, letters, or punctuation for discussion and attention.

Drawing attention to printed words and empty spaces

Framing specific print. To help children make the connection between familiar spoken text and the print on the page, teachers can use a technique called framing. This strategy is especially useful for helping children grasp, at a visual level, the concept of words and letters. For example, while reading aloud familiar lines from the book *The Very Hungry Caterpillar* (Carle, 1969), the teacher can frame selected parts of the text by cupping both hands around familiar lines, phrases, words, or letters (see Figure 1). After several teacher demonstrations, students can be asked to frame parts of the enlarged text for the group by cupping their hands around text segments the teacher reads aloud.

Masking selected print. Masking covers or conceals a part of print, thus directing children's attention. Various media can be used for masking selected print. Post-it notes can be

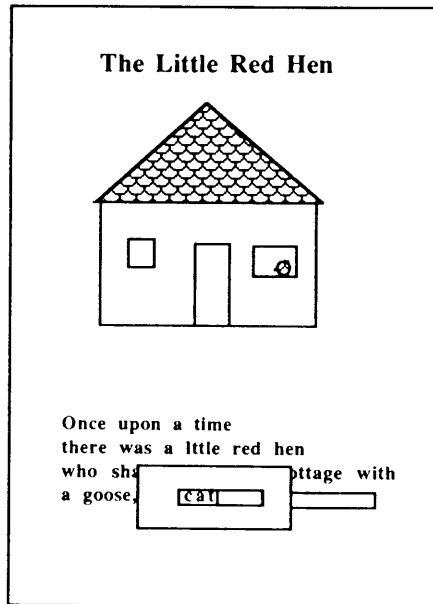
Figure 1
Framing selected print (indicated by brackets).



used quite easily to conceal a word, word part, letter, or punctuation mark. For example in the Big Book *Cats and Mice* by Rita Golden Gelman (1985), one teacher noted that many of the words in the text were participles or words ending in *ing*. A lesson was conducted on the sound of the word part *ing* by covering the *ing* ending on each word in the book with a Post-it note. During the next reading of the big book with the class, she uncovered the *ing* ending on each word while verbally emphasizing the *ing* sound. Children quite naturally learned the *ing* word ending in the context of rereading the familiar Big Book. Attention to other dimensions of print can be easily facilitated by using a masking technique.

Another approach to masking involves using a sliding print window. This device can be used to draw attention to any phrase, word, word part, or punctuation mark that is singled out for discussion. In Figure 2, a sliding print window is illustrated to draw attention to the word *cat* in the story *The Little Red Hen* (McQueen, 1985).

Figure 2
Masking print with a sliding window



Recognizing words in print: A focus on words

Developing the ability to recognize print, especially words and letters, in memorized books as well as in other contexts is a critical concept for young readers to achieve (Holdaway, 1979). Moving word recognition from memorized to unfamiliar print contexts is a step often neglected by parents and teachers as they guide their children through the process of learning to read. Because children often need help

to make the transfer of print recognition from memorized to unfamiliar print contexts, several bridging LAPS based on the work of Johnson and Louis (1987) can be used to help children acquire this conceptual understanding.

To help children begin to transfer print recognition from a memorized book or familiar context to an unfamiliar setting, begin by copying phrases, words, or word parts from a book such as, *Brown Bear, Brown Bear What Do You See?* (Martin, 1983) onto sentence strips. Next, demonstrate the exact match between the print copied from the book onto the strips by pointing and framing. Then, ask children to match the strips or word cards containing the same print as the teacher frames in the book. For example, the teacher may frame between both hands the text shown in brackets as shown in Figure 3.

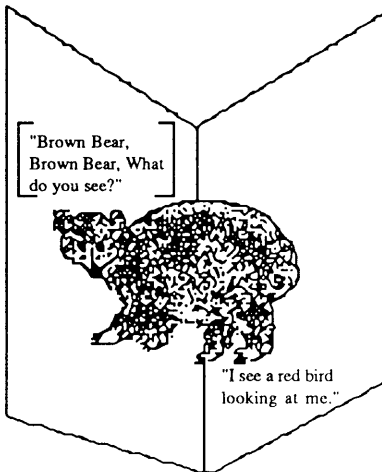
From this process, children make the visual connection or match between the book print and the same print displayed on sentence strips or other print displays. Children can be asked to pick up the sentence strip or word card and place it beneath the matching print in the book and explain why the two sets of print are the same. Children who see this process learn the strategies for making these critical print connections from watching their peers.

For word matching activities, it is best if structure words, such as *the*, *and*, *a*, *there*, etc., are not used. Only concrete nouns, action words, and descriptive words that have high visual imagery or memorable meanings should be used.

Clozing in: The word cover-up. Cloze involves the use of a piece of writing in which certain words have been deleted. Two variations of cloze that can be used to focus young readers' attention on either content or structure words

in memorized books are *progressive* and *regressive* cloze. In progressive cloze, the memorized book is first read aloud. Next, several words are deleted using Post-it notes as shown in Figure 4; and the text is read aloud again. Each time a deleted word is encountered children are asked to identify the missing word. When the deleted word is correctly identified, it is uncovered. For example in the story of the *Gingerbread Man* (1985) the entire text of the book may be read and then several pages used for a progressive cloze procedure.

Figure 3
Matching print in a big book with print on sentence strips



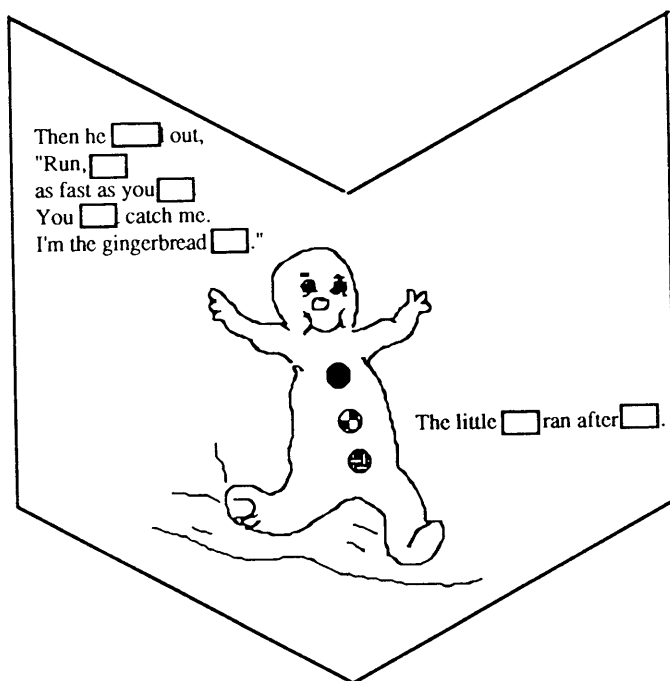
"I see a red bird looking at me."

"Brown Bear, Brown Bear, What do you see?"

In regressive cloze, the process is begun by reading the entire text aloud also. Next, the text is reduced to only its

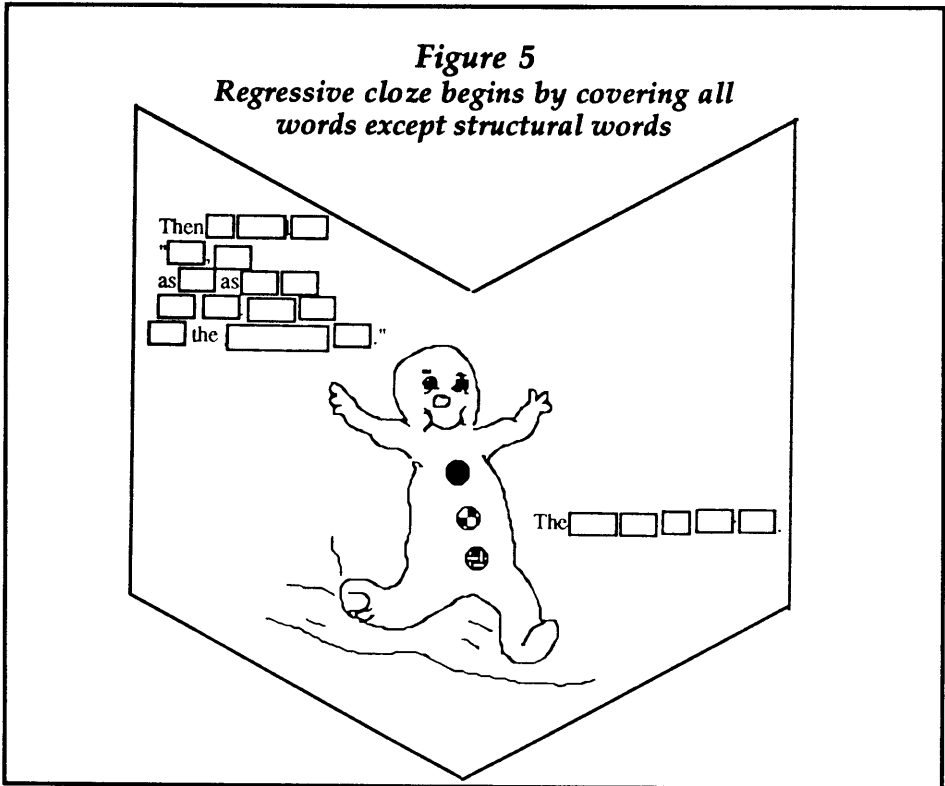
structure words by covering all content words with Post-it Notes as shown in Figure 5. Children are asked to identify the missing words.

Figure 4
*Progressive cloze covering the content,
action, or descriptive words*



As each word is identified, the words are uncovered. By using these cloze variations, children begin to focus on identifying individual words in the context of the memorized book. After using these cloze variations within the context of the familiar, memorized book, these same cloze variations can be repeated outside the context of the memorized book. Again, sentence charts or sentence strips can be used to help students transfer their recognition of words in a familiar memorized book to other unfamiliar print settings as shown in Figure 6.

Other words too! After working with sentences, phrases, words, or word parts as suggested above, children can be asked what other words or phrases might be substituted in the text. For example, several sentence strips taken from the book, *The Napping House* (Wood and Wood, 1984), could be displayed as shown in Figure 7.



Children are asked to substitute other words in the place of the original words in the text — *dog*, *cat*, and *mouse*. These words along with the words found in the original text can be interchanged during subsequent rereadings. Exchanging these words helps children carefully focus on print details to determine which words have been switched in the text. Substitutions can often result in amusing variations of text

which adds to students' enjoyment while attending to the printed features of text.

What's wrong with the words here? After working with sentences, phrases, words, or word parts on strips or cards as suggested above, erroneous text can be inserted prior to a subsequent reading. For example in the book *Mrs. Wishy-washy* (Cowley, 1980) the word *dud* can be inserted into the text in place of the original word *mud*.

Figure 6
*Moving the text to sentence strips for
progressive or regressive cloze activities*

Then he <input type="text"/> out,
"Run, <input type="text"/>
as <input type="text"/> as you can.
<input type="text"/> can't <input type="text"/> me.
I'm the gingerbread <input type="text"/> .
The little <input type="text"/> ran after him.

Children are told that this text should say, 'Oh, lovely mud,' said the pig, and he rolled in it." (p. 4-5), but something is wrong here. Can you find what is wrong? Invite a volunteer to explain what is wrong and explain how the error can be corrected.

Can you arrange these words? After learning to detect single errors embedded in a text, sentence, or phrase, strips

can be physically cut apart, scrambled, and children asked to reorder the individual word cards to form the original sentence. A phrase taken from the book *The Little Mouse, The Red Ripe Strawberry, and The Big Hungry Bear* (Wood and Wood, 1989), the original text is shown in the first sentence strip in Figure 9. Below the original text the scrambled text is shown.

Children must use their sense of the sentence order, or syntax, to reconstruct the order of the scrambled text and this causes them to focus on the print detail to discriminate one word from another.

Figure 7
Substituting meaningful alternatives into text

And on that cat
there is a mouse,
a slumbering mouse
on a snoozing cat
on a dozing dog
on a dreaming child
on a snoring granny
on a cozy bed
in a napping house,
where everyone is sleeping.

Original Text

And on that chicker
there is a worm
a slimy worm
on a snoozing chicker
on a lazy lamb
on a dreaming child
on a snoring granny
on a cozy bed
in a napping house,
where everyone is sleeping.

Substitution Text

Developing awareness of the structure of print

Attending to letter detail in print is the final and perhaps most abstract feature of language learning and learning about the reading process. However, it is nonetheless an important print information source that helps the transition from pretend-reading to fingerpoint-reading. Because this is true, teachers and parents need to understand how letter-sound association cues embedded in the text of memorized books may be used to help children learn more about the alphabet, sounds in words, and letter-sound associations. Learning to use letter-sound cues in text requires students to orchestrate two different modalities — listening and seeing. Students must first hear that sounds in words are temporarily sequenced in time to correspond with a left to right sequence in the visual order of letters in a word (Holdaway, 1986).

Figure 8

Locating, explaining, and correcting erroneous text

"Oh, lovely dud," said the pig, and he rolled in it.

Playing with sounds in memorized books is an exciting and enjoyable way for children to become acquainted with how letters and sounds function in connected text. Moreover, it is also an important means for learning phonics, phonemic segmentation, and blending skills in the context of reading connected text rather than isolating letter-sound association instruction from its use in reading (Newman and Church, 1990).

Playing with sounds. This process is begun by selecting several sentences, phrases, or words from a favorite memorized book. After having worked with these phrases as described in previous strategies to draw attention to print

details, sentences, phrases, words, and word parts, it may be appropriate to use these same text elements to extend students' understanding of how letters and sounds function within the context of familiar printed language.

Figure 9
Scrambled sentences taken from a memorized book

Are you going to pick that red, ripe strawberry?

you	going	that	strawberry?	red	ripe	to	Are
-----	-------	------	-------------	-----	------	----	-----

Two strategies add enjoyment to learning letter-sound associations. The first of these two strategies is consonant substitution. When using the consonant substitution strategy, initial, final, or medial consonants of words in a sentence can be exchanged. For example, a sentence taken from the book *Noisy Nora* (Wells, 1973) and placed on a sentence strip may read as follows after exchanging the consonant sounds in the original sentence. Compare the original sentence with the exchanged version below.

Jack was getting sleepy, and Father read with Kate.
Jack was ketting sleepy, and Father read with Gate.

Younger children find the nonsensical result to be both humorous and helpful in understanding how consonants work in connected text. Other consonants may be exchanged in the future to vary the number of consonants exchanged and the position of the consonants in the words. This approach helps children segment and blend phonemes to enable recognition of words for finger-point reading and beyond. A caution should be noted at this point that this strategy does

yield nonsense words, but children understand the nature and origin of the nonsense and are therefore not led to believe that reading should routinely result in nonsense.

The second strategy is vowel substitution. When using a vowel substitution strategy, a single vowel (and sound) is selected and substituted in key words in the text. For example, a sentence taken from the book *Franklin in the Dark* (Bourgeois and Clark, 1986), and placed on a sentence strip may read as follows after substituting the short /a/ vowel sound into the text of the original sentence. Compare the original sentence with the exchanged version below.

"Well, did you find some help?" she asked.

"Wall, dad you fand some halp?" she asked.

Children find that playing with sounds in this way turns learning about letters and sounds into a game. One first-grade, Chapter 1 student who had been working with his teacher late one afternoon using these strategies remarked on his way out the door to catch his bus, "Teacher, can we play some more games tomorrow?" This statement sums up the enthusiasm these two strategies generate among young children as they learn to focus their attention on the letter-sound associations embedded in print.

Is this effective?

The LAPS strategies described above have been evaluated in two local kindergarten classrooms. Forty-four kindergarten children read and discussed two selected Big Books in a shared reading experience. Results of a *t*-test of the two groups (24 total items) showed a statistically significant difference ($p < .01$) favoring the group participating in using the LAPS over those students who engaged in repeated practice readings of the selected Big Books. These results indicate that

the LAPS described above help children focus their attention on aspects of the print to a greater degree than do simple repeated readings of memorized books. In addition to this statistical evidence one teacher remarked, "I don't need worksheets now to practice reading skills or evaluate how well my students are learning to deal with print. I can use the print in real books they have come to know and I love to teach them!" Teachers who have used the LAPS believe that they can now teach their younger readers a host of print related concepts using the books and stories their children enjoy reading while helping them move from pretend-reading to fingerpoint-reading and beyond.

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Developing the Instructional Potential of Teachers in the Content Areas: An Affective Component in Reading Teacher Education

Cynthia M. Morawski

Methods courses on content area reading instruction have been instrumental in helping teachers recognize the important role that this educational approach can play in developing their students' abilities to read. In particular, these courses have provided teachers with instructional gains in such forms as a better understanding of content area reading, a stronger background on the reading process, and specific teaching strategies (Wedman and Robinson, 1988). Nevertheless, it appears that many teachers are not taking advantage of the "naturally occurring opportunities in their classes" (Weber, Puleo, and Kurth, 1989, p. 42) to integrate content area reading into their daily teaching agendas.

A variety of factors, from time restrictions imposed by the curriculum to a lack of continued support, have been attributed to teachers' seeming reluctance to become active participants in their students' literacy development. Models for improved methods courses which address these factors have been presented in the professional literature (Gove, 1981; Monahan, 1987). However, in order to encourage teachers to

make conscious and active use of their new theoretical and practical knowledge on content area reading, attention also needs to be devoted to the examination and evolution of the perceptions which they associate with the reading process. According to Lortie (1975), "unless teachers... are aware of their preconceptions and internalizations, the varieties of instructional methods they study may be wasted" (p. 231).

The purpose of this paper is to present a model for including an affective component in methods courses on content area reading. The goal of the component is to help teachers develop an understanding of their current beliefs, feelings, and behaviors related to reading acquisition in order that they can better accept and use content area reading instruction in their particular teaching situations. The component's theoretical background as well as the practical applications used to achieve the above goal are given special emphasis.

Background

Teachers associate a variety of beliefs, experiences, and emotions with the teaching process. The importance of developing teachers' awareness of these perceptual elements for the purpose of enhancing classroom instruction is well documented in the professional literature (Adler, 1930; Combs, Blume, Newman, and Wass, 1974; Hunt, 1987; Jersild, 1955).

In the specific area of reading teacher education, recognition is given to the promotion of teachers' self-awareness for the advancement of the literacy needs of their students. Here, special emphasis is placed on identifying and examining past and present influences which have helped to shape teachers' current perceptions and practices related to reading instruction.

Personal narratives or stories about teaching have been advocated as a valuable means by which this process of self-inquiry and action can occur. Concentrating on the creation and revision of instructional stories in their course on teaching writing to diverse learners, Abt-Perkins and Gomez (1993) recounted how they guided inservice teachers to begin to "clarify for themselves how their personal perspectives had specific consequences for their literacy instruction" (p. 201). Hollingsworth (1991) reported on her own immersion in narrative inquiry which allowed her to redefine her role in teacher education and "change her sense of responsibility from one of cognitive change in new teachers to epistemological change" (p. 1). Consequently, teachers in her classes were challenged to confront their beliefs and alter their existing practices for literacy instruction.

Assuming a phenomenological position toward acquiring self-knowledge, Hunsberger (1985) conveyed the importance of having preservice teachers examine their own, as well as others', reading experiences in order to gain insight into their students' literacy behaviors. Suggested practices for carrying out this goal include engaging teachers in interactive readings with children's stories and providing specific questions for teachers to reflect on their current reading behaviors.

The value of studying personal reading experiences is further supported by research which focused on teachers' earlier memories of learning to read. Several studies (Manna and Misheff, 1987; Danielson, 1989; Morawski and Brunhuber, in press) revealed that teachers associate a variety of positive as well as negative literacy experiences and emotions which can influence their perceptions and actions related to reading instruction. Recommendations for practical application in reading teacher education programs included such activities as writing about early language events (Danielson, 1989) and

studying investigations into the subjective and transactional nature of reading (Manna and Misheff, 1987).

One study in particular (Morawski and Brunhuber, in press) concluded that the inclusion of an affective learning component in methods courses on content area reading would greatly facilitate the process of acquiring and acting on self-knowledge related to literacy instruction. In addition to offering examples of activities for obtaining such a goal, the study provided a summary of a theoretical framework for implementing the component. Here, active reflection would play the central role while journals and verbal interaction would serve as the two main vehicles for guiding teachers through the reflective stages.

In order to develop further the application of self-inquiry and action to reading teacher education in the content areas, a detailed plan for putting the above affective component into practice was produced. This plan, which is contained in the section that follows, is intended to complement and support the development of teachers' theoretical backgrounds and practical skills related to content area reading instruction.

The model reflection

The practice of reflection is an integral part of teacher education (Adler, 1991; Liston and Zeichner, 1990). In particular, reflection is "concerned with the problem of developing in teachers the ability to perceive and respond to particular contexts and situations in ways that will facilitate the development of informed judgment and skilled teaching" (Adler, 1991, p. 145). Within the affective component, the focus of teachers' reflection would be their attitudes, beliefs, and behaviors associated with reading, particularly in connection with their awareness, acceptance and use of content area

reading instruction. "If teacher educators are to enable...teachers to act wisely and ruminate over what constitutes good reason for their educational actions, then reflection over and inspection of personal beliefs, passions, values, images, and prejudices should occur" (Liston and Zeichner, 1990).

For example, those teachers who have always misperceived themselves as ineffective readers would want to examine the reasons behind their views as well as the role that these views have played in their classroom instruction. Their new knowledge would then be used to discover and capitalize on their strengths as well as to develop a plan to address their concerns.

Maintaining a journal

The value of the journal is well recognized in the field of reading teacher education (Allen, 1991; Moore, 1991; Schell and Danielson, 1991). Journals "stand as a written record of practice, [and] they provide teachers with a way to revisit, analyze, and evaluate their experiences over time and in relation to broader frames of reference" (Lytle and Cochran-Smith, 1990, p. 86). In particular, they have encouraged "teachers to reflect on the issues of content-area subcultures and the value of pedagogical strategies" (Bean and Zulich, 1989, p. 35).

Using data generated by the activities and assignments of the methods course on content area reading instruction, journals can provide teachers with a range of unstructured to formalized experiences (Schell and Danielson, 1991) for engaging in active reflection. For instance, an open-ended diary could provide teachers, who are apprehensive about sharing their feelings and experiences related to reading, with a "safe environment for thoughts, far from the scrutiny of harsh critics" (Wibel, 1991, p. 45). Here, teachers choose the focus of

their writing as well as the audience with whom they will share.

In more structured types of journals, commonly known as learning logs (Moore, 1991), reading journals (Allen, 1991), and dialogue journals (Bean and Zulich, 1989; Schell and Danielson, 1991), the course instructor or a classmate would provide teachers with regular feedback on their written entries. As a result, teachers would find "ways to look at the experience from different viewpoints" (Staton, 1980, p. 517) and "become more aware of how they, as teachers, are affecting their students" (Moore, 1991, p. 46) and their reading development.

Journal formats can range from one to multiple sections. However, the use of two or more sections provides for greater flexibility. For example, one particular learning journal was "divided into two sections — a section for personal entries and a section for specific responses to assigned readings" (Moore, 1991, p. 36).

Verbal interaction

Verbal interaction in such class structures as dyads (Freiberg, Waxman, and Houston, 1987), small group discussions (Volker, 1988), and class seminars (Evans, 1991) would be an equally important vehicle for promoting active reflection in a methods class on content area reading. An ideal complement to the journal is verbal interaction which can help teachers to "foster their understanding of knowledge [and experiences] by talking about it with others" (Volker, 1988, p. 33). In particular, it can provide teachers with a greater variety of perspectives from which they could extend, reinterpret, and reinforce their beliefs and practices related to reading instruction in their teaching areas. In short, verbal

interaction must be "both supportive and challenging" (Goodman, 1984, p. 22).

For instance, a whole class discussion on classmates' successful experiences with implementing content area reading strategies could encourage some teachers to rethink their views on incorporating reading instruction into their own teaching. In a dyad where interaction is more concentrated, an aliterate teacher could provide a teacher who is a proficient reader with a heightened sense of awareness of the reading difficulties which some students face each day in their content area classes.

The balanced use of written and verbal interaction can produce a learning situation where multidimensional opportunities for reflective activity thrive. However, the format and style of journal or type of verbal interaction that the methods instructor chooses to use will depend on such important factors as the duration of the course, the size of the class, the time available for writing and responding to entries, standards for evaluation, class members' experiences with group process, and the extent to which journals are used in other courses (Schell and Danielson, 1991).

Reflective activities

Included below are a variety of means by which teachers can become immersed in the reflective process via verbal interaction and journaling. In particular, these activities will provide teachers with the working material for addressing their beliefs, attitudes, and behaviors associated with reading in the content areas. In order that the needs of the teachers are best met, the selection of activities should be flexible and collaborative. For example, in a situation where two activities have been assigned, the first one can be a requirement for the whole class, while the second one can be an elective. During

the implementation phase of the reflective activities, it is important that an assortment of group as well as individual practices can be used. For instance, the summative phases of keeping a reflective journal can be enhanced when teachers are provided with opportunities to share and receive peer feedback on their entries.

Field experiences. According to Memory (1983), "the most effective way to motivate [teachers] in content reading is through a field-based practicum" (p. 117). Personal participation in the development of students' reading abilities can be found in a variety of learning arrangements such as tutoring a discouraged reader and reading to younger children to enrich their language backgrounds (Memory, 1983; Wray, 1993). In addition to sensitizing teachers to the needs of developing readers, such experiences have the potential to help teachers reevaluate and change their own perspectives on reading instruction. For example, facilitating novel study sessions for a group of upper elementary school students could very well instill a sense of confidence for reading instruction in teachers who had always considered themselves to be ineffective readers. On the other hand, teachers who had never viewed themselves as anything but highly capable in the area of reading could be persuaded to expand their repertoires of teaching strategies after working with illiterate secondary school students.

In addition to maintaining a log which would include such sections as anecdotal notes, reflections, and lesson plans and evaluation, a class seminar would be an essential feature of the practical field experience. Here, teachers can present the concerns and successes of their cases for part of the class time on a weekly or biweekly basis.

Immersion in children's and young adult literature.

There is an abundance of children's and young adult books which can be used to enrich content area lessons in a multitude of ways (Smith, 1991) — such as facilitating the understanding of an important science concept by means of a bath time story (Allen, 1980) or emphasizing the aesthetic side of insects by using an anthology of poetry (Fleischman, 1988). However, there are teachers who have had limited exposure to literature as a child and consequently "perceive themselves as disadvantaged readers, discouraged about never catching up" (Manna and Misheff, 1987, p. 164). Immersing these teachers in meaningful activities related to children's and young adult literature would greatly help them to become knowledgeable and assured users of such works for content area reading instruction.

For example, an instructor could suggest a teacher read children's classics to elementary age students as one method for managing a limited exposure to literature as a child. Another teacher, who lacks the confidence to integrate the various kinds of young adult literature into daily teaching plans, could be encouraged to collaborate with a group of classmates to create co-listed teaching units based on novels which have content area themes. Examples of other activities which could motivate teachers to make informed and effective use of literature for content area instruction are: building a personal library of subject area books for younger people, visiting children's bookstores and libraries, attending book fairs, producing annotated bibliographies related to specific subject areas, and writing a children's book about a content area concept. For each of the above activities, teachers would be encouraged to keep detailed notes on the particular events and subsequent reflections that contributed to their growth in the use of literature as part of their classroom instruction.

This information could then be processed further through written and verbal interaction with class members.

Bibliotherapy. "Bibliotherapy refers to the guided reading of written materials in gaining understanding or solving problems relevant to a person's therapeutic needs" (Riordan and Wilson, 1989, p. 506). In a reading methods course on content area reading, "bibliotherapeutic experiences for teachers can provide insights to inspire and empower them as they struggle with classroom challenges" (Lumpkin, 1992, p. 54). In particular, bibliotherapy can not only help teachers contend with the demands of teaching reading-disabled students, but it can also provide assistance to teachers who are coping with their own insecurities related to the reading process. In both cases, "reflection upon experience, both our personal experience and that of others we know or find in literature, is of utmost importance" (Hunsberger, 1985, p. 12). Such experiences can be found in an assortment of reading materials, from novels to nonfictional accounts (Hildreth, 1992; Negin, 1979). Stroud (1981) provides a number of criteria to consider for making appropriate selections.

For example, to reach a better understanding of the various signs of student discouragement such as absenteeism, incomplete assignments, and procedural display of academic engagement, teachers would benefit from reading and discussing such fictional works as *Do Bananas Chew Gum?* (Gilson, 1980) and a case study of a secondary school student and his problems with the printed word (Morawski, 1990). Each of these two works offer a unique view of a student's feelings, thoughts, and actions related to personal experiences with reading difficulties. Such opportunities for vicarious participation in the course of a student's reading development would also help teachers to confront and examine anew any doubts about their own reading abilities which may have

been preventing them from reaching their full instructional potential.

Group as well as individual practices for implementing bibliotherapy in a reading methods course can be adapted from a variety of sources found in the professional literature (Davison, 1983; Lehr, 1981). In particular, Hildreth (1992) and Lumpkin (1992) have included guidelines and activities specifically related to teacher education.

Exploration of early influences. According to Morawski and Brunhuber (in press), the perceptions that teachers have of the reading process can influence their teaching of reading, including content area reading instruction. Teachers' early recollections of learning to read and their family constellations in relation to reading development are two sources which can provide valuable insights into such perceptions. In the case of early recollections, teachers would concentrate on each of their earliest memories of learning to read as "a single incident which can be reduced to a 'one time' format" (Mosak, 1958, p. 304). Up to a maximum number of three recollections could be requested. Pertinent questions directed at obtaining specific information for such variables as setting, significant others, age of subject, affective tone, and feelings associated with the memory would be used to guide the recounting of each recollection (Morawski and Brunhuber, 1993).

The family constellation, which is a "sociogram of the group at home during a person's formative years" (Dreikurs, 1952-53, p. 109), can affect an individual's reading development (Morawski, 1992). In order to learn about familial factors which have influenced teachers' current actions and views on reading instruction, an examination of their family constellations would be recommended. Focusing on their

siblings, teachers would respond to a series of questions aimed at disclosing their perceptions of their own reading abilities (Morawski, 1992). The rank ordering of siblings according to reading proficiency and their categorization by performance in the area of literacy are some of the specific kinds of data which teachers would supply. In the case of teachers who are only children, the questions used to obtain this information would be modified. For instance, before they provide specific answers, each of the teachers could be asked to imagine themselves being members of a family in which there are one or more siblings.

For both of the above procedures related to early recollections and family constellation, teachers would first record their answers in their journals. Then, on an individual basis or in small groups, they would examine their responses with the view to shedding light on their current behaviors and attitudes toward content area reading instruction (Morawski and Brunhuber, in press). This two-part process could be illustrated by the following hypothetical cases.

A teacher who conveys positive recollections acknowledges that her feelings of satisfaction and self-confidence are unintentionally interfering with her abilities to recognize and react to the literacy needs of her students, especially those who experience reading difficulties in specific subjects. Information obtained from an examination of her family constellation in relation to reading supports the above assessment. In particular, this teacher discloses that she would often become impatient when her brother's reading disability prevented him from discussing books with her.

Another teacher who communicates negative recollections has come to understand that his feelings of low self-confidence and discouragement are preventing him from making

reading instruction a regular part of his daily classroom plans. An exploration of his family constellation reveals that he has always considered himself to be an ineffective reader in comparison to his two siblings who excelled in school. Consequently, as a student, he avoided activities which required more than a minimal amount of reading.

Teacher research. Teachers who conduct research in their classrooms "reflect about students' learning (and their own), inquire through multiple data sources (observation, analysis of artifacts, conferences, and the like), and then act on their new conclusions" (Patterson and Shannon, 1993, p. 8). Consequently, they are in an advantageous position "to make sense of their experience — to adapt a learning stance...toward classroom life" (Lytle and Cochran-Smith, 1990, p. 84).

Within the context of the affective component, there are numerous opportunities for teachers to clarify their views and enhance their instructional practices by engaging in research which can range from simple exercises to long-term studies. For instance, monitoring the successful implementation of a specific content reading strategy (Prater, 1990-91) in their classrooms can give teachers the confidence to begin using additional strategies to address the literacy needs of their students. Examples of other research opportunities are interviewing students about their viewpoints on reading (Osburn and Maddux, 1983) and carrying out a collaborative inquiry (Sagor, 1991) into the role of reading in a specific subject such as general science.

Two important ingredients of teacher research in this area, especially when it is a new endeavor, are collegial support and extensive use of reflective journals (Morris, Bopf, and Stewart-Dore, 1990). Using both small and large group sessions, members of a methods class can "serve as an

advisory board to help each [teacher] at each phase of the work — selecting a topic, stating explicitly what he or she already knows and wants to know in relation to the topic, designing ways to gather more information, and making sense of what is learned" (Evans, 1991, p. 11).

Conclusion and directions for future research

"The experience of becoming a teacher needs to be acknowledged for what it is, complex and demanding...personal development, in fact is an essential part of the teacher's preparation" (Fuller and Brown, 1969, p. 50). In the case of content teachers, the identification and examination of their beliefs, feelings, and behaviors related to the reading process would be an essential step in their preparation for nurturing students' abilities to read. The affective component, which was introduced in this paper, provides an effective means by which this goal could be achieved.

For those methods instructors who are intending to integrate the affective component into their courses, it is highly recommended that they make regular use of expertise and support from a variety of areas such as library services, educational counseling, and special education. For example, a specialist in educational counseling could act as a guest facilitator for a session on bibliotherapy while a teacher education librarian could make recommendations regarding the most suitable fiction and nonfiction for enriching the study of specific subjects. Establishing a network with other methods instructors who are also addressing affective aspects of reading teacher education in their courses could provide a forum for learning about new applications and refining current ones.

In order to foster the evolvement of the affective component, research would need to be carried out. Recommendations for further inquiry, which would use both

quantitative and qualitative methodologies, are included here: 1) conduct a case study of the implementation of the affective component. Include such data collection procedures as pre- and post-questionnaires, interviews, and observations of teachers' own classes to help determine if their attitudes, feelings, and behaviors have been modified by participating in the affective component; 2) as part of the above case study, obtain information regarding the course instructor's experiences with preparation, management, and evaluation related to the implementation of the affective component. Use a variety of data gathering instruments such as reflective journals and progress logs; 3) using a research team approach, study concurrent implementations of the affective component. Investigations can take place within the same teacher education program or they can occur in programs found at different institutions.

"Teachers who have a sense of control over their personal and professional environments are more effective" (Hunt, 1987, p. 14). This article presents an affective component which would enable content teachers to enhance their teaching by taking charge of the literacy events in their classrooms.

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Sylvester's Magic Pebble Is More Than Meets the Eye: Third-Graders Interpret the Meaning of Literature that is Extended Metaphor

Jane F. Rudden

The importance of providing children with experience in using and understanding metaphor is inextricably tied to the process of constructing meaning from text. Metaphor may be embedded in the text by the author or used by the reader to actively create meaning. It is a means by which children make sense from stories using original formulations rather than repeated rules from the adult world (Miles, 1985; Lehr, 1988).

The specific aim of this study was to explore the abilities of middle elementary aged children to interpret literature that serves as an extended metaphor for real life. Research has shown that capacity to generate metaphor peaks at ages three/four and continues through age six (Geller, 1984; Hittleman, 1983). It has been suggested that metaphoric production declines during the middle elementary grades and reappears during adolescence (Gardner, 1974; Winner and Gardner, 1981). Reasons assigned to this decline include the view that the years of middle childhood make up a period of *conventionalism* or *literalism*. For example, children around

the ages of eight, nine, and ten often reject metaphors addressed to them — insisting, for instance, that colors cannot be loud, and people cannot be icy (Gardner, Kircher, Winner, and Perkins, 1975). There is also an increasing reliance on rules in their moral and social domains (Kohlberg, 1969; Piaget, 1965). It is unknown whether this decline is a natural developmental process or due to formal schooling which teaches children to follow rules and give correct answers. Despite the observable resistance to figurative expressions and a decline in the generation of metaphor, the ability to recognize and interpret metaphor remains. What we are seeing is a function of preference and performance, not ability (Winner, 1988).

This investigation did not involve any direct instruction in the recognition or production of metaphor. It relied solely on the personal interpretations offered by the participants. Results suggest whether or not children's literature can be used as a catalyst for reawakening metaphor competence in elementary school children.

The concept of metaphor

Metaphor was operationalized in this study according to Richards' (1929) definition, which states that a metaphor is made up of two terms: the vehicle, that which is familiar, and the topic, that which is unfamiliar. The commonality shared by the topic and the vehicle is called the ground. Any conceptual incompatibility between the topic and the vehicle is called the tension. Pearson, Raphael, TePaske, and Hyser (1981) explain:

In the metaphor, 'science is an iceberg,' the topic is science and the vehicle is iceberg. The ground of that metaphor is the commonality shared by science and iceberg. The tension results from the incompatibility

(lack of shared features) of the two terms, science and iceberg, when considered literally. (p. 250)

Metaphor arises even in the most commonplace conversations and writings. It abounds in literature written for children. Hundreds upon hundreds of children's books are published every year. Their story lines are frequently metaphoric and open to interpretation on several levels. In an annotated bibliography of 200 children's books, Rudden (1994) identified specific instances of explicit, implicit, and extended metaphor. Arter (1976) found figurative language in basal readers intended for first graders.

The concept of extended metaphor

Good fiction is extended metaphor. Through words, it acts on us as if it were lived life. It tells us to suspend our reasonableness and believe... It makes us think about things we've experienced or thought about or about what it means to be a human groping around in this world. It becomes a symbol of something that exists in everyone's life (Peterson and Eeds, 1990, p. 46).

In *Sylvester and the Magic Pebble*, Steig (1969) uses animals as characters and story events as symbols of human everyday life. Sylvester, a donkey, wishes he were a rock in order to avoid a charging lion. His wish is granted and he is left to contemplate an eternity spent in this condition. Isolated from his loved ones, the material gain signified by the powers of the magic pebble fades into insignificance. When the family is reunited at the end of the story, Sylvester's father puts the magic pebble in an iron safe. "Some day they might want to use it," writes Steig, "but really, for now, what more could they wish for? They all had all that they wanted". In an interview (Higgins, 1978) Steig said, "I think using animals emphasizes the fact that the story is symbolical — about human

behavior. And kids get the idea right away that this is not just a story, but that it's saying something about life on earth" (p. 6).

The concept of reader response

For purposes of this study, it is appropriate to review the evidence that both the author and the reader play an integral role in encoding and decoding meaning from text. These roles can often be specified through an analysis of the reader's oral and written expressions of interpretation. Empirical evidence is strong in underscoring the role of the reader's response to literature as integral to meaning making. Beginning with Rosenblatt (1976) and tracking forward through the decades (Applebee, 1978; Lehr, 1988; Cox and Many, 1992), the process of constructing meaning as we read has been demonstrated. Benton (1979) said, "Books are embalmed voices. The reader's job is to disinter them and to breathe life into them" (p. 74). This suggestion that reading is an active, creative, unique, and cooperative activity is borne out in the responses of the participants of this study.

Design components

This investigation was a classroom study in which 12 third-graders heard a story repeatedly and wrote their responses. They were each interviewed about their responses to the story in an effort to determine their ability to interpret literature containing embedded metaphor or whose story line serves as an extended metaphor for real life situations.

The primary data sources were the written responses of the participants following the first reading and the transcriptions of the interviews that followed the second reading. To triangulate the data, participants were shown a copy of the transcript and given the opportunity to verify or change any part of it. The Appendix contains the interview protocol.

Data analysis

Interview data were analyzed according to a phenomenological approach as described by Hycner (1985). All interviews were transcribed, segmented into units of general meaning, and then into idea units within those general categories. All units of general meaning were identified, even those outside the boundaries of the research question. Written responses were segmented in the same manner. An independent judge was trained to verify the units of relevant meaning. Reliability was calculated to be .93. The written responses following the first reading were compared with the interview responses following the second reading in order to detect any change in thinking that may have occurred due to the effects of a second reading. Any instance in which the participant compared two otherwise dissimilar objects, events, or ideas in conceptually compatible terms was counted as metaphor.

The reliability of *Sylvester and the Magic Pebble* as representative of extended metaphor was established through the independent reading of the book by one professor of reading and one professor of library science. Each completed a form indicating their interpretation of the story in metaphoric terms. Agreement was calculated at 1.0.

Procedures

Day 1: William Steig's *Sylvester and the Magic Pebble* was read aloud to all participants. This first reading was intended for enjoyment and was not followed by any discussion. All participants responded in writing to the prompt "Tell me what you think this story is about." Day 2: The same book was read aloud to the entire group. One week's time intervened between readings. The second reading was intended to refresh their memories and reinforce the story line. No discussion followed. Participants were reminded that they

would be interviewed to talk about the story. Semi-structured interviews were conducted with each participant, during which they were asked "What was the story about?" The interview protocol was framed by the research focus and probed for the essence of the story rather than a recall of the story events.

Results

Written responses following the first reading indicated a higher frequency of recalling the story events (7) than interpretations which incorporated personal views (2) or metaphoric counterparts for story objects or events (2). One participant refused to respond in writing — "I will tell my ideas on the story at the interview."

Eight units of general meaning emerged from the interview data: 1) prior knowledge of the story; 2) initial interpretation of the meaning of the story; 3) second reading effects on interpretation; 4) metaphoric/non-metaphoric interpretations of the pebble; 5) real life interpretations of the lion; 6) opinion of the story being real or pretend; 7) significance of the iron safe; and 8) interpretations of the story as symbolic of real life.

Prior knowledge of the story

A full 50 percent of the participants had heard the story prior to this study. Of those, only one had read it on their own. "Yes, I've heard this story before. I read it on my own. Many times." The remaining five had heard the story read to them when they were in kindergarten. This three-year span contributed to the diminishing of any impact previous familiarity with the story line might have had on interpretations of the story.

Initial interpretations of the story

After the first reading, participants were asked to respond in writing to the question "What do you think this story is about?" Seven of the participants limited their response to the main character, Sylvester — "It's about a donkey and a pebble" — and two mentioned only the "magic pebble." Three of the students went beyond literal recall. One offered a prediction "I thought, when you got to that part when the pebble was on the rock, he wouldn't come from the rock, I didn't think he would change. I thought he would stay a rock forever." Two insightful students offered responses reflecting their knowledge of stories often having morals or messages for the way we live. The first wrote "I think the story is about an old saying that goes be careful what you wish for. The pebble is fantasy, so dream on if are thinking you are going to find one, ever!" The second was much on the same wavelength when she wrote "moral don't be greedy if you can get anything you want. I think the story is about an old saying that like this be careful of what you wish for. and the pebble would be something I would wish for."

Second reading effects on interpretation

After an interval of one week, the same story was read to the group. The intention of the interval was to allow time for the children to think about the story or just let it roll around in their minds for awhile. The second reading was intended to refresh their memories of the story line and provide a second opportunity to go beyond the events of the story to its essence. Participants were reminded at this point that they would each have the opportunity to talk to me about their interpretations of the story. Six out of twelve had no change in their interpretations. Notable changes in the thinking of the remaining six included admonishing Sylvester for being so hasty with his wishes, "... he doesn't think as well as he should of and then he pays the price for it"; the implication

that this story was nothing but fantasy — “Well, I’d say it was magic cause whenever he wished to be a rock cause he was so scared then he became a rock. That really doesn’t normally happen with regular rocks”; and an awareness of the less-than-thorough search Sylvester’s parents mounted:

Sylvester, he was a little more anxious to get home and the dogs this time, they just came, went looking in the same places. Why wouldn’t they look other places? And the mother and father, they might of gone out looking, but why didn’t they go out with the dogs and the polices?

Metaphoric interpretations of the pebble

Each participant was asked “When Sylvester realized that this was not a regular pebble, but one with magical powers, what do you think that pebble meant to him?” In their written responses, three participants assigned a metaphoric counterpart to the pebble. One was clearly taken from the book title (“the pebble was magic”) and two were of their own making (“the pebble is fantasy”; “the pebble is a meterite from outer space”). The interview data revealed a metaphoric interpretation for the pebble in seven instances. These were treasure, dream, fortune, unlimited unpriced shopping spree, a dream come true, charm to win friends, and an idol. Three responses were borrowed from the book title and assigned magic to the pebble. Two referred to the pebble in adjectival terms, as helpful and secret.

Real life interpretations of the lion

On his way home to tell his parents about his good fortune in finding the magic pebble, Sylvester is accosted by a lion. In his haste to escape danger, he wishes he were a rock and he instantly becomes a rock. The participants were asked if they could compare the lion attack to anything in their own

lives that might have caught them off guard and prevented them from thinking clearly. Three participants were clear and quick with their examples of "lions" from their own lives.

Yeah. I was at daycare and there was a bee's nest on the ground over by the tree. I didn't know any better. I went over to set and watch the bees and 'Nyee!' and I'm like 'Aaaauggghhh!' That bee... I kind of lost control of myself.

The second example is of a real-life lion:

Someone standing there with... like robbers when they stand there and hold you with a gun to your head, that would make me lose it.

And the third fancied herself as the lion in her brother's life.

Well, yeah. When I start chasing my brother, like the lion scared Sylvester, I scare my little brother, he doesn't think really fast and he like just jumps down the stairs. He like jumps on the stairs and starts sliding down, bump! bump! bump! I was running down, our hallway's good for running, so I was getting ready to do a cartwheel and I did this (throws arms up over her head) and my brother he started panicking and he jumps down the stairs. Whenever I do that he panics and jumps down the stairs.

A summary of metaphoric counterparts for the pebble can be found in Table 1.

Opinion of the story as real or pretend

In order to establish the participants' orientation to this story relevant to its symbolic nature, they were asked directly whether they thought it was real or pretend. All participants

Table 1
Interpretations of the pebble

Student Code	Metaphoric	Non-metaphoric
A6		Helpful
A11	It'd be my dream come true, like getting \$1000.	
E		Don't play with the pebble. Don't touch the pebble. Magic rock.
K1		It's just a magic pebble.
K2	Let's say you just moved to some place and you wanted some friends and you didn't want your friends to know that you had to have to get your friends. With the pebble you got friends.	
K3		A marble. It said it's as round as a marble. (Recall of simile from story.)
K4	His dream. A meterite from outer space.	
M	It was like an idol. I mean like, this is so neat and it was amazing to him. The rock had magic powers.	
N	An unlimited unpriced shopping spree.	
R8	Magic	
R12	A treasure, like something that you never had and you had it and you found it and you didn't know it was magic.	
T	Fortune	

said the story was pretend. Reasons offered for this opinion included: "because how he turns into the magic pebble and everything like that"; "A donkey can't talk. Donkeys can't walk on their hind legs"; "Animals cannot talk, cannot wear clothes, live in houses like these"; "No pebble that I've ever seen is perfectly round"; "Because it change into rocks . . . and donkeys can't talk"; and "All the magic and everything is not real cause if you wish to become a rock, you don't automatically become one in just a snap, or whatever."

Significance of the iron safe

When, at long last, Sylvester is saved and returned to his parents, his father takes the pebble and puts it in an iron safe. The participants were asked if they thought there was any significance to that action. Five participants felt the pebble was put into the safe to prevent theft. Five others felt Mr. Duncan was saving it for later when it might "come in handy." When I asked for specific reasons the Duncans might need the pebble later, two children believed in the humanitarian nature of the Duncans: "Food," and "Well, maybe one day, like they could have someone really sick, like a relative, and they could wish he or she were better." There was also those who felt Mr. Duncan was protecting his son from his spontaneous and sometimes careless wishing patterns. "So his son doesn't get the thing, the pebble, and change him back into stuff. Safe place, to protect Sylvester," "Another way of saying it, he was protecting it from, like everything would just get out of control, like when he turned himself into a rock. See. I think he's keeping it from letting anything like that happen again." Another offered this suggestion:

He could be hiding it so Sylvester, if it's like one of those safes that you have to put a combination in, Sylvester won't get it and like take it out and somethin' dangerous might happen. He might wish a wrong wish again.

Finally, one student felt the cloak of protection extended to the whole family.

Cause, since that happened, he said we won't really use this until we really, really need it cause we don't want nothin' to happen like that again. He was protecting the whole family by, if it was out in the open, like someone could use it, like there could be another animal or somethin' that makes him really scared and they have it in their hoofs and they could wish for something and they could like turn them into something else. They could actually turn them into bugs and squash 'em.

Interpretations of the story as symbolic of real life

For purposes of determining whether or not the participants could conceptually connect the diverse domains of fiction and reality, they were asked if any of the events or objects in the story made them think of something in their own lives; this despite the fact that animals were used as the main characters and magic pebbles are rarely seen in the real world.

Responses included literal correspondences (i.e., the storm, the police, stones, wolves, lions, rain, houses, trees, Strawberry Hill, fences, donkey walking but only on four feet, and the picnic); and also applied correspondences ("When his parents were asking everybody if they seen him. Sometimes, you know, the police don't see your child"; "Cause they went to the police. They told their neighbors"; "Well, like their kid can like, they won't come back for two days, stuff like that. That can happen"; "Well, instead of animals it could be people and well some person could have stolen or abducted Sylvester and killed him. So that's real life. Your parents would be worried"; "Yes. A kid could of gotten lost. Like if someone's kid would run away I'm sure they would miss 'em

and sit there and be like, 'Uuhhh, I miss my kid.' People could go like on a picnic".

There were three one-to-one correspondences with actual events in their lives. The first:

Well, my cousin, he's been gone for five days from, because his Mom's been worryin' about where he's been. One thing about it, they have that thing there, where they're going to the police. Usually, the police can find somethin' out about it. And usually the police find stuff out about, like where, in here when he was gone, they went to the police and the police couldn't find nuthin' out. Well, usually the police can find something' out like, if your kid's missing, they can go out and surely find them."

The second:

I've done that before. Yes. I always get lost in the supermarket. Well, I'm not afraid at the supermarket, but at the department store!

The third:

Well, one time I was going to ask one of my friends if I could come over to play with them. We were someplace and they were there, too. I went out into the parking lot. They had already gone so I wanted to see if I could find the car wherever or if it was parked someplace else, but I went across the street that my Mom didn't let me go across without her and I started crying. I didn't know, I couldn't get on to the other side and the policeman came. My Mom couldn't find me. But something better happened than happened in this story. The policeman gave me a toy to comfort me and

I still have that toy. It's a little pink bear with little blue eyes.

These data revealed a greater number of metaphoric expressions than found in the written responses — for the pebble (7) and the addition of metaphoric interpretations for Sylvester's meeting up with the lion (2). All participants' interpretations of putting the pebble into an iron safe reflected their own world knowledge. The symbolic nature of the events of the story "saying something about life on earth" (Higgins, 1978, p. 6), was reflected in the responses of nine participants.

Discussion

We must look to the personal nature of reading and the pervasive nature of metaphor in children's literature to find the importance of this study. As children interact with the text to construct meaning, they draw on their knowledge of the world and written word to interpret and extend the text to their own lives. This study asked how children interpret literature that has been written for them that either embeds metaphor in the text or serves as an extended metaphor for real life. Through an inspection of the written and verbal responses, it was evident that they drew on their knowledge of the world to make meaning from the story. Some participants went beyond literal interpretations to affective and aesthetic interpretations for the story events. This can be viewed as an attempt to suspend the disbelief demanded by fantasy and conceptually bridge with the real to find meaning. Responses reflected the degree to which their understanding of the complexities of the story could be grasped — their psychological readiness. That's all that is ever possible in view of the fact that a reader's interaction with the text is limited by the level of maturity in specific domains, either inferred or explicit.

Difficulty in assigning a metaphoric counterpart to the pebble, the lion, the iron safe, or story events may have been due in part to the non-linear nature of the cognitive developmental stages at play. That is, the presence of metaphor in the speech and writing of children has been shown to decline in the middle elementary grades. One reason assigned to this decline has been their continuing efforts to master the conventions of their language. Often these middle year children will demand literal usage from adults and peers. Third-graders fall within this stage of language development. Secondly, extended metaphor is an inferred conceptual compatibility across two dissimilar domains. Development in the recognition and interpretation of metaphor begins in symbolic play and is largely reliant on the physical characteristics of objects — pretending something is really something else (Winner, 1979; Winner and Gardner, 1981). Independent of symbolic play, affective or psychological metaphor is not in evidence at this age. It is dependent upon an understanding of affective counterparts and develops on a domain-by-domain basis. Despite this decline, the ability to understand metaphor remains with children throughout these years (Winner, 1988) and can be directly influenced by instruction (Readance, Baldwin and Head, 1986; Rudden, 1993). The interview protocol used in this study might be considered a guide, or indirect instructor, for probing into a deeper level of story meaning rather than a recall of events.

Conventional wisdom would have teachers avoid instruction in figurative language until the intermediate grades (four-six) even though it is present in their readings as early as grade one. The results of this study suggest that using literature to focus children's attention on the similarities that can be drawn across diverse domains provides an avenue for higher level thinking. It creates an opportunity to respond to

text on a deeper level, reawakens their imaginations, and draws on their delight in wordplay.

The limitations of this study include its one-time, one-example exploratory nature. Additional research on effects over time might be accomplished using several representative selections from children's literature and a continued exploration over a longer time period. The long range effects could reveal that children look beyond the surface details of a story, interact with the text on a personal level, and bring their knowledge of the world and word to the interaction. This may, in turn, work to minimize the observable decline in metaphor competence in middle elementary children.

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APPENDIX

Interview Protocol

Sylvester's Magic Pebble is More than Meets the Eye: Third-Graders Interpret the Meaning of Literature that is Extended Metaphor. I'd like to ask you a few questions about the story I read to the class, *Sylvester and the Magic Pebble*. I'd like to tape record what you have to say, so I don't miss any of it. I don't want to take the chance of missing something. If you want me to turn it off at any time while we're talking, just say so. (Start tape.)

Thank you for letting me tape record this chat. Remember that you don't have to answer any of my questions, there are no right or wrong answers, and no one else is going to listen to this tape except me. If I tell anybody about what you said, I'll use a different name so they won't know who it was. Okay? Do you have any questions right now about what I'm doing? (Wait time.)

1. The book I read to your class was *Sylvester and the Magic Pebble*. (A copy of the book will be available for inspection during the interview.) Had you heard this story before?
2. If yes, when did you hear it? Did you read it on your own or did someone read it to you?
3. This first time I read the story to your class, what did you think it was about?
4. What was different the second time you heard me read it?
5. What do you think the story means?
6. When Sylvester realizes that this is no ordinary pebble but one with magical powers, what does that pebble mean to Sylvester?
7. Were there any parts of the story that made you think about your own life? Tell me about that.
8. Is this a real story or a pretend story? Why do you think so?
9. Even though the main characters are animals, do you think the story tells us a message about our own lives?
10. At the end of the story, Mr. Duncan puts the pebble into an iron safe. Why do you suppose he did that?

Those are all the questions I wanted to ask you. Are there any questions you want to ask me? Are there any parts of the story you'd like to talk about that we didn't mention yet?

Thank you very much for chatting with me.



Professional Materials

Language Arts: A Process Approach. Written by Pamela J. Farris. Times Mirror Higher Education Group, 2460 Kerper Blvd., Dubuque, IA 52001. 1993. ISBN: 0-697-15094-1. 384 pp. US\$47.85

Steven L. Layne
Brook Forest School, Oak Brook, IL

"I teach because it is what I enjoy. Teaching is what I do best. And, most of all, teaching is what I love." These words from the preface of Farris's book are sure to lead education majors into the text with confidence — confidence that *this* textbook can make a claim that it was written by someone in higher education who can not only talk the talk, but can walk the walk.

Language Arts: A Process Approach is unlike any other textbook I have examined. There is a sense of contagious enthusiasm within the book. It is truly a teacher's text. Among the things that set this text apart are several pages of full color photographs, most of which are vibrant and exciting with the potential for creating interesting discussions. In addition, several work samples of children's writing are contained within the chapters on spelling, grammar, writing, and handwriting. These samples provide a fine opportunity for analysis since many undergraduates do not have access to children's authentic writing. Having these samples incorporated into their textbook allows education majors to apply what they are reading and discussing in a timely fashion.

Farris includes sections titled "in the classroom" in every chapter of the book. While it is not uncommon for language arts texts to provide activities for the classroom, I find the ones in this text to be superior. They are current and can be easily adopted into any classroom. "Focus boxes" are a feature of the text which offer a brief explanation or elaboration on a specific concept. They present information in an organized and clear manner focusing on such topics as Bloom's taxonomy, genres, and teacher-student conference guidelines.

It is important to point out that while the title of the book may seem to ring of whole language, the text itself provides a balanced view of the teaching of language arts. The inclusion of a separate chapter on grammar should help traditionalists feel that they have not been excluded. Overall impression of the chapters is one of thoroughness, providing evidence of the author as scholar, researcher and practitioner.

Farris opens each chapter with a thought-provoking quotation that fits with the chapter so perfectly the reader is forced to consider how much extra time and effort put into this one small facet of writing her book. This is but another way she allows the spirit of a true teacher to shine through.

A final feature worthy of attention is the "fingertip reference section" included at the end of the text. An array of significant resources for teachers are made available here including names and addresses of major journals in the field, a listing of all Newbery and Caldecott medal and honor winning books by year, a list of multicultural children's books by culture, and some key titles of resource books for teachers.

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