EXTENDING LITERACY THROUGH CHILDREN'S LITERATURE IN A GRADE FOUR CLASSROOM

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Extending Literacy Through Children's Literature in a Grade Four Classroom

by

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ABSTRACT

The present study was concerned with developing and implementing a literature programme to promote the reading and writing abilities of the children in a Grade 4 classroom. The study also investigated any change in the attitudes of the children toward reading and writing as a result of the programme.

The 14 week study consisted of exposing the 29 children, on a daily basis, to fine children's literature in the form of read-aloud sessions and independent reading periods. Time was also provided daily for individual response to the literature selections in the form of art, drama or creative writing, with an emphasis on publishing.

Evaluation of the study was based on standardized reading tests administered both before and after the study, evaluation according to specific criteria of the students' creative writing produced throughout the study, attitude questionnaires administered both before and after the study, and observations of the investigator who was also the teacher.

The results of the Gates MacGinitie Reading Tests revealed mean gains of 0.7 in vocabulary and 0.9 in comprehension both of which were greater than expected. Evaluation of the children's written expression indicated growth, especially in the areas of language and story structure. The attitude questionnaires administered revealed increases in positive attitude toward both reading and writing. The examination of 2 case studies provided further insights into the effectiveness of the literature programme.

Based on these results, it was concluded that a literature programme such as the one described in the present study would not only improve children's reading and writing abilities but would also increase their desire to read and write.

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Dedicated to

my father

Harold Taylor

whose memory lives on

and

who would have been so proud.

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CHAPTER I

THE NATURE OF THE STUDY

Introduction

> We made literacy something separate and apart from language and its use. We made it a set of abstract skills to be mastered sequentially as a prerequisite to use. We skilled and overskilled readers and then sought to help these who couldn't find their way to meaning with a dose of remedial skill instruction. (Goodman, 1977, p.311)

Years before this statement was made and in the years since then, researchers and educators have been preoccupied with researching literacy and how children become literate. In the past decade, the earlier idea of reading as the result of the acquisition of certain skills in a hierarchy is being challenged. Researchers are now investigating the social nature of learning to read, the importance of the search for meaning, risk taking and the relationship between reading and writing. Research by such people as Irwin (1960), Cazden (1966), Chomsky (1972), Ninio and Bruner (1978), Applebee and Langer (1983), and Lamme (in Cullinan, 1987) has revealed that reading and writing can develop as naturally as oral language does. Their natural development is, however, dependent on certain conditions which include a stimulating environment and the active role of the learner in that environment. In

the most positive environment the learners become both readers and writers and see themselves as such.

How learners see themselves depends largely on the goals of literacy set for them. A goal may be the mastery of reading and writing skills for their own sake or the goal may be to help students gain access to and communicate about their environment. Reading and writing skills may be ends in themselves or the means to accomplish other goals. Few educators would argue that the goal of literacy is an end in itself, yet many of the workbook and skill sheet type of activities that have been utilized in the past and are still being used today seem to testify to that fact. A typical language arts programme involves the learning of reading and writing skills. Often, however, students receive little practice in the very activities for which they are being prepared. Walmsley and Walp (1990) call this the "skills first, application later" approach and they present a case against this method in favour of a "skills through application" method. In this approach, skills are taught not in isolation but in conjunction with the reading of books and the composing of original stories.

Huck, Hepler and Hickman (1987) contend that children should be immersed in books from their earliest childhood days. Such immersion will, they believe, provide both personal values such as enjoyment, development of insight into human behaviour and vicarious experiences, as well as educational values such as language development and writing development (pp. 6-16). This belief and practice are shared by Walmsley and Walp (1990) who have developed a programme whereby literature and composing are integrated into the language arts curriculum. Zarrillo (1989),

having observed three different literature-based programmes in use, suggested that teachers consider such programmes for implementation in their own classrooms.

Children have a right to literature-based programmes such as those identified above. Basal readers, skillbooks, and creative writing periods cannot inspire children to read and write; good children's literature can. Teachers need to be aware of the interrelationships that exist between literature and the development of literacy in children. Strategies must be adopted which begin to exploit this relationship to the fullest in order to realize the potential of each child in the class. This study will examine the effectiveness of using children's literature to foster language development in a Grade 4 classroom.

Statement of the Problem

The language arts programme, with its various components of reading, writing, listening and speaking, has long been considered a very important, if not the most important part of an elementary school's curriculum. Teachers are very much aware of the fact that if children are unable to read, they are likely to have difficulty in most subjects. Consequently, a large percentage of the child's classroom time is usually allotted to reading and writing development. Much money is spent each year, both by the students and by the schools, in buying skillbooks, worksheets and games for drill which are intended to ensure that the students read and write. Various basal reader programmes are examined, piloted and adopted for use in schools. While so much time, effort and money are spent in teaching the skills that are expected to

produce good readers and writers, frequently much less time is spent in the school timetable in actually reading and writing. The emphasis often appears to be on teaching children how to read and write without allowing them time and opportunity to develop these abilities through practice. All teachers may not realize the tremendous value that children's literature has for a child's reading and writing achievement. There is now an impressive and growing body of research which supports the belief that exposure to fine literature through read-aloud programmes, independent reading and related activities results in higher reading and writing achievement. Although much of this research has been done with primary children, there is good reason to believe that many elementary school children are not being provided with enough literary exposure to ensure that reading is an enjoyable and rewarding experience. While voluntary reading is generally accepted as an important goal, it is not usually given high priority in classroom schedules. It is typically ranked lower in importance than word attack skills, comprehension, decoding, and grammar worksheets.

This study is designed to determine whether daily exposure to fine children's literature, through being read to, through independent reading, and through related activities will have any effect on the reading achievement and writing accomplishments of the children in a Grade 4 class.

Need for the Study

Recent research emphasizes the symbiotic relationship of the two sides of literacy, reading and writing (Watson, 1986). Research also clearly shows the positive effect that exposure to children's literature has on children's literacy. Yet, an examination of the Grade 4 basal readers and accompanying guidebooks published by Nelson Canada Limited and prescribed for use in Newfoundland classrooms reveals that there is very little emphasis placed on the vast store of children's literature available. While some literature selections are suggested at the beginning of each unit, they are recommended as supplementary materials; this may mean that in some classrooms the basal text becomes the prescribed reading programme. There are two novels, Alison's Ghost by Mary Alice and John Downie and Mice at Center Ice by Estelle Salata which accompany the programme. These were written specifically for the programme and do not necessarily represent the best of children's literature. Certainly they have not been included in the lists of fine books recommended in reputable review journals and other specialized selection aids.

Another need for this study is to focus the attention of teachers on the positive effect that children's literature can have on children's language development, especially written language. A guide entitled Language Growth: A Teaching Guide for Writing Instruction in the Elementary School prepared by the Newfoundland Department of Education in 1982 and not updated since then, focuses on problems

in written composition:

> Much criticism of our educational system centres on the teaching of written composition, which is often labelled as being the poorest taught of the language arts. Whether or not writing quality has declined, it is certain that society's need for writing of good quality has increased. (p.1)

It is obvious that new instructional techniques must be devised to meet "society's need for writing of good quality".

The results of the Canadian Test of Basic Skills for Grade 4 students in Newfoundland show increases followed by decreases in vocabulary and comprehension scores from 1975 to 1987 (Appendix A). Blagdon (1987) reports that the school norms for the province as a whole have remained below the Canadian norm on both these subtests.

The most recent results of The Canadian Test of Basic Skills for Grade 8, (June 1990), showed increases in vocabulary and reading since 1986 (Appendix B). Newfoundland students still remain below the national norm, however, it seems apparent that elementary students need new strategies for developing their language skills.

The Purpose of the Study

The purpose of this study was to develop and implement a programme using children's literature to enrich the basal reading programme of a Grade 4 classroom. The students were exposed to literature daily in a variety of ways and were provided with opportunities to respond creatively to the material experienced. The

programme was intended to increase the students' interest in quality children's literature and help them develop their language abilities in the areas of reading and writing. Four major questions fundamental to the study were:

(1) Will daily exposure to good literature enhance children's reading vocabulary and improve their reading comprehension?

(2) Will daily involvement with quality children's literature increase students' enjoyment and their desire to read?

(3) Will daily experience with fine literature help students develop their writing abilities both in the area of composing and in the area of the mechanics of writing?

(4) Will daily exposure to good children's literature increase both students' desire to write and their enjoyment of writing?

Limitations of the Study

This study was limited to one grade in one school. There was no random selection and no control group. The study was carried out over a limited time period of three months.

Organization of the Thesis

Chapter I presents relevant background information to introduce the study as well as to provide statements on the problem, the need for the study, purposes of the study and the limitations of the study. Chapter II focuses on the related literature. Chapter III describes the design of the study while Chapter IV provides an analysis and discussion of the data. Chapter V summarizes the study, draws conclusions and makes recommendations for further study.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

Many educators agree that there is a need for children to see books as a source of pleasure. There is also a consensus among authorities that exposure to books may have many positive benefits for children. In order to design a literature-based programme for children, one must be aware of what attracts children to books, how to attract children to books, how children will benefit from such attraction and how to increase the quality of those benefits. Therefore, the literature review for this study focuses on children's learning and development in the following specified areas: children's literature and language acquisition, children's literature and reading achievement, children's literature and writing, reading aloud in the reading-writing programme.

Children's Literature and Language Acquisition

Researchers generally agree that a characteristic of the development of all children is the substantial growth of language during the preschool years. It is also generally accepted that one way of acquiring an extensive vocabulary is to be exposed to a rich environment of oral language. A number of studies support this view.

Irwin (1960) examined the effect that reading stories to young children between the age of 13 to 30 months would have on their phonetic vocalizations. The mothers of the 24 children in the experimental group spent 15 to 20 minutes in daily reading and in talking about the story and pictures. Mothers of the 10 children in the control group were not required to read to their children. The investigator recorded the vocalizations of both groups of children during regularly scheduled visits. While there were very few differences during the first four months, very soon after that the differences became significant in favour of the experimental group.

A study by Cazden (1966) contrasted two methods of providing young pre-schoolers with language models. One treatment was to expand on or correct their non-standard "sentences" while another treatment focused on reading and discussing stories. It was the latter treatment which resulted in the most gains on all measures of language development.

Bailey (1969) was interested in the effect that a library resource programme would have on the language ability of disadvantaged first graders. One experimental group and two control groups were randomly selected, with one control group consisting of non-disadvantaged children. The experimental group participated in a library resource programme for one hour each day for a three-month period. The control groups were not involved in the programme.

The results of the study indicated a significant difference between the experimental group and the disadvantaged control group, but no significant difference between the experimental group and the non-disadvantaged control group. Bailey

concluded that the language ability of culturally disadvantaged children could be improved through a literature-based programme such as the one used by the experimental group.

Chomsky (1972) was interested in the effect of children's literature on the language development of older children. Investigating the language acquisition of children between the ages of six and ten, she found a strong correlation between the language development of the children and their exposure to children's literature through their own independent reading and hearing stories read to them. Chomsky concluded that exposure to written language does contribute to linguistic development.

Ninio and Bruner (1973) studied the effect of planned exposure to literature on improving language facility. Working with very young children from eight months to 1 1/2 years, the researchers found language patterns developing when parents shared picture books with the children. Parents guided the children, supporting their dialogue, and adjusting comments so they could participate. Researchers (Guthrie, 1983) refer to this process as "scaffolding" (p. 319) or supporting the child's language growth.

Cullinan, Jaggar and Strickland (1974) designed a programme to investigate whether the kind of follow-up activity engaged in after exposure to literature had any effect on language development. The study involved 249 black students from Kindergarten to Grade 3. Both the experimental and control groups were read a selection daily and then participated in an activity. The experimental group

participated in an oral activity such as puppetry, story-telling or drama, while the control group viewed films, did an art activity or performed musical activities. The results of the study showed that members of the experimental groups had better control over their standard English than did the members of the control group. The difference, however, was significant only at the Kindergarten level where a higher percentage of oral activities had occurred.

Some researchers have looked at picture books or the role of illustrations in books and how they affect language development. Snow and Goldfield (1983) investigated the strategy of picture book reading for language acquisition. Conversations between a child and his mother while reading a picture book were recorded. Later, successive discussions of the same pictures were analyzed. It was found that specific language constructions originally used to talk about the picture recurred in the subsequent conversations.

Cochran-Smith (1984) reported a study of how adults and children over an 18 month period collaborated on building meaning in books. She found that some story books have features that invite interactive patterns of response more than do others. She maintained that the children recognized that special language strategies were needed to interpret storybooks. Children learned how to make sense of decontextualized print because they were daily involved in story reading sessions. While examining picture book reading sessions, Cochran-Smith (1984) focused her analysis on picture books as a bridge from contextualized to decontextualized language. She concluded that the distinction between the two kinds of print was

consistent with the kind of strategies used for interpreting the print. The use of picture books to internalize a child's pool of knowledge was one such effective strategy.

Kiefer (1988) considered picture books and their role in affecting language development. Over a period of 6 years of observing children from Kindergarten to Grade 4 responding to picture books, she found that children were willing participants in discussions of both cognitive and affective meaning regarding the picture books. They would use such words as "line", "color", and "shape" in discussing the illustrations. The children even commented on texture and technical choices such as lay-out and original media. As a consequence of her study, Kiefer recommended that teachers help children become involved in literary and aesthetic discourses.

Children's Literature and Reading Achievement

A number of studies conducted over the past 25 years show a causal relationship between exposure to children's literature and development in reading achievement. Some researchers have investigated the relationship of reading aloud to pre-schoolers and their later success in reading. Other studies have focused on independent reading and subsequent accomplishment in reading. Still other investigators have been interested in such factors as reading aloud to school age children, or the number of books in the home and the relationship to later achievement in reading.

Durkin (1961,1974-5), Plessus and Oakes (1964), Clark (1976) and Wells (1986) all investigated the relationship between reading to pre-schoolers and their early reading achievement. Durkin (1961) conducted a longitudinal study of children who could read upon entering school. From data analysis, she found that those who read at home before starting school were those who received help from their parents in the form of discussing books, signs or television programmes.

Mindful of the results of her 1961 study, in 1974-75 Durkin conducted another longitudinal study. Since the early investigation had shown the importance of reading and discussing books to later reading achievement, Durkin decided to include in each language arts class a discussion and a story. She found that the reading achievement of the experimental group in Grades 1 and 2 was significantly greater than that of the control group. The differences in Grade 3 and 4 were not significant.

Plessus and Oakes (1964) investigated the value of reading aloud to young children. They identified 20 advanced readers at the first grade level and through questionnaires answered by the parents of the children, learned that the subjects had been read to extensively before entering school.

This research is substantiated by other studies. Clark's (1976) study of young fluent readers confirmed the importance of early exposure to books to children who learned to read before starting school. She found that the fluent readers had all come from homes where books were valued. Butler's (1980) account of the influence that reading aloud had on a multiple-handicapped child whose reading achievement went well beyond her years is testimony to the powerful effect that books can have.

A more recent study by Wells (1986) revealed even more convincing evidence concerning the long term effects of reading aloud to young children. For example, one child, Rosie, who ranked lowest in the study, had not heard one story read before coming to school. Jonathan, who ranked highest, had heard over 5,000 stories. The predictable fact that emerged was that all through elementary school Jonathan remained at the top of his class and Rosie remained at the bottom. Six years of schooling did not erase the differences entrenched during those formative years.

Cohen's study (1968) suggests that if children have not been read to at home, it is not too late to start in school. Books were read aloud to 7 year olds who had not been exposed to literature. This study was carried out in New York City over a period of one year. The experimental teachers were required to read aloud to their students for twenty minutes daily. Following the story time, the students were asked to take part in some activity to make the book memorable. The children might do an art activity, act out the story or part of the story, compare various stories or do anything which would encourage them to return to the story. At the end of the year the experimental group was ahead of the control group in reading comprehension and vocabulary.

Pfau (1966) investigated the effect of planned recreational reading on reading achievement. He conducted a two year study with first grade children who were provided with one hundred trade books. They were given time each day to read the

books and respond creatively. At the end of the two years, the experimental group had measurable gains in reading interest and vocabulary.

Sheldon and Carrill (1952) almost 40 years ago and Thorndike (1973), 20 years later, both investigated the relationship between the number of books in the home and reading achievement. Both studies found that the better readers came from homes where reading was respected, where the children had been read to and where there were many books.

Sawyer (1987) discussed "learning to read literature and learning to read through literature" (p.35). He reviewed research conducted by such investigators as Warlow (1977), Meek (1977) and Wells (1982) and concluded:

> (1) All of the research quoted stresses the interactive continuity between a sense-of-narrative form and the ability to read narrative.
>
> (2) The research shows that the learning of reading competencies depends on the kinds of texts to which children are exposed.
>
> (3) We cannot separate "learning to read" and "reading to learn" as if one had to necessarily precede the other. (p.37)

Zarrillo (1989) reported two in-depth studies on literature-based reading programmes that he conducted, involving a total of 23 teachers. Through his observations of these teachers he identified three interpretations of literature-based reading. One he termed "the core book", where all children in the class were exposed to the one book, either through read aloud sessions or classroom sets of

novels. Effective teachers used these books as stimuli for creative writing and independent reading. Zarrillo warned that this approach might result in turning fine literature selections into textbooks. Another approach that he observed was the "literature unit", which had a unifying element such as a theme, genre or author. He found that this approach worked best when the teacher found a balance between common activities and student-selected options. Also, there must be flexibility in forming student groups. Zarrillo expressed concern that teachers might define their unifying elements too narrowly and not have enough books to fit their criteria. The third approach to literature-based programmes was the "self-selection and self-pacing" method. In these programmes children chose their reading material and read at their own pace, with regular conferences with the teacher. Zarrillo concluded that these children "made productive decisions, worked independently, and were accomplished readers and writers" (p.26).

A number of studies conducted in Newfoundland schools have investigated the effects of literature on children's reading achievement. Two of those studies selected as subjects bright, able readers, two chose remedial reading students and two studies involved whole classes.

Andrews (1975) planned and implemented an individualized reading programme with Grade 2 students to supplement the basal reader. She began with six able readers and gradually extended her study to include the whole class. The teacher provided the students with a changing selection of good books from various genres at different reading levels. The programme consisted of read aloud sessions,

silent reading, record keeping, conferences, activities and sharing time. The evaluation of the programme, based on the investigator's observations, the teacher's comments, and the students' reactions, indicated that the programme was a success.

Hiscock (1975) designed and implemented a programme to challenge the bright children in the classroom. Working with 6 Grade 3 children whose I.Q. scores ranged from 116 to 130, she conducted daily a 90 minute session which included reading, drama, creative writing, science projects and mathematics. While there was no formal evaluation, assessment based on students', teachers' and parents' reaction indicated that the programme was " successful in challenging the learning capacity of the bright students" (p.53).

Strong (1978) conducted an internship study with primary children who were experiencing difficulties in reading. She investigated the use of children's literature to increase interest in and develop positive attitudes toward reading. The nine children in the study were identified through formal assessments and classroom observations. The project included the provision of a balanced selection of good books, a peer tutoring programme and interpretive activities. Some books were read aloud, while others were of a reading and interest level that allowed them to be read independently. The evaluation of the programme was based on the classroom teacher's observations, students' participation and informal records of the involvement and reaction of the children. No formal evaluation was provided, but all involved felt the project was successful. Strong concluded that the use of children's literature could help develop positive attitudes towards reading.

Boutcher's (1980) study was very similar in purpose and design to that of Strong. A literature programme was implemented with primary children who were experiencing reading difficulties. The programme included reading aloud, independent reading and interpretive activities. The evaluation, based on formal tests and observations of the teacher and intern, indicated gains in reading comprehension and vocabulary as well as in an increased interest in reading.

Using a regular class of Grade 2 children, Bissell (1981) conducted a statistical study designed to implement a literature based programme with 33 students in two Grade 1 classes. For the 8 weeks of the study, these students participated in a programme involving read-aloud and follow-up interpretive activities in the classroom as well as read aloud sessions at home with parents. The control group, comprised of 41 students in two other Grade 1 classes in a different school, were not involved in a literature programme but used the same basal reader. Standardized tests indicated gains in reading comprehension and vocabulary by the experimental group. Bissell concluded that "children are unlikely to become readers by choice unless an abundance of good books is available" (p. 152). She further contended that " such a programme should not be thought of as something which is introduced and carried on within a specific time span, but rather as a part of the basic curriculum and an opportunity afforded all children throughout the entire year" (p.152).

Another study using a whole class was conducted by Noseworthy (1988), who implemented a literature programme in her Grade 2 class, in part, to increase children's interest in books and to help them develop their reading abilities. The

children were provided with daily experiences in read aloud sessions, story telling and independent reading followed by interpretive activities. While the results of the formal testing did not show expected mean gains in vocabulary and reading comprehension, many individual children did achieve greater gains in reading as a result of the programme. Noseworthy emphasized the fact that after the study, the children continued to read independently and maintain interest in books. She, like Bissell (1981), recommended that, "all children should participate in regularly planned literature-based activities" (p. 137).

Children's Literature and Writing

Writing as a Natural Process

Research studies on writing by Hildreth (1936), Read (1971), Clay (1975), King and Rentel (1979), Wheeler (in King and Rentel, 1979), Deford (1980), Bissex (1980) and others indicate that writing, like many other human behaviours is a natural process which begins at an early age. Some understanding of the writing process seems to occur naturally without any formal or even informal instruction. Hildreth (1936), over 50 years ago, followed the sequential development of writing in children from three to six years of age. She identified five stages, from aimless scribbles to close approximation of letters. Since parents had not taught or even encouraged the children to write, Hildreth concluded that writing improves without any actual teaching. Similar findings were reported by Wheeler (in King and Rentel, 1979) who related that children who were provided with writing samples, word cards,

and the alphabet as well as writing materials, but no formal instruction, improved over the year. She concluded that their improvement was the result of self correction and maturation.

Investigations of the early writings of other than English speaking children show that they, too, do not need formal teaching to know about their written language. Deford (1980), examining the writing of a Chinese child, found that the child's top to bottom scribbles illustrated the importance of the social context in the natural development of writing. Ferreiro (1978), in several studies of Spanish speaking and Swiss children, concluded that children naturally develop simple hypotheses about writing such as the shape, spaces between and the linear arrangement.

Read's (1971) investigations of young children's invented spelling indicated that children create spelling based on their own categorizations of speech sounds reflecting an underlying phonological competence. This observation has been supported by such investigators as Chomsky (1972), Beers and Henderson (1977), Bissex (1980), and Graves (1983). Chomsky showed that, contrary to popular opinion, children could learn to write before they learned to read. She contended that children must be permitted to take control of their own writing. "Allowed to trust their own ears and their own judgments, many children show amazing facility as they begin to spell" (p.296), Chomsky maintained. Beers and Henderson (1977) explored the strategies of children who developed their own spelling system in order to write. Her own child became the subject of an extensive study by Bissex (1980)

who traced the evolution of the child's reading and writing. She reported on his invented spelling system as being by no means unique but it worked for him and enabled him to write and eventually move to conventional spelling. Graves (1983) and his associates conducted longitudinal studies on the writing process and found invented spelling to be a very necessary part of the process.

Britton (1982) conducted extensive studies in England on the writing process. He contended that much of what a writer does is learned implicitly. Deford (1980) equated scribbling with babbling, suggesting that they are both ways of controlling the language and learning about the language naturally and implicitly. Newman (1983) supported this view by maintaining that:

> It is only by creating natural language environments in which children are comfortable experimenting with written language that we can help them become writers. (p.867)

The Development of Writing

Studies of writing by such researchers as Britton (1970), Clay (1975), Deford (1980), Dyson (1983), Graves (1983) and others indicate that writing is a developmental process. Scribbling is thought to be the origin of drawing and writing. Deford (1980) contends that when children "scribble", they know exactly what is intended because they are in control. King (1980) agrees with this and states:

> The outstanding feature of these early attempts with a pencil is that they are more than random marks: they represent children's intentions to create visual constructs and messages. (p.164)

Vygotsky (1978) examined the development of writing as symbolization by relating written language to the development of other symbolic tools. He maintained that children's first representations of meaning arise at first-order symbolism; that is, their representations directly denote objects or actions. Children must, then, discover that speech can also be "drawn" so that writing becomes second-order symbolism. Vygotsky also emphasized the necessity for children to represent their ideas in oral language which is then encoded into written language.

Dyson's (1983) study supports this position of Vygotsky. She suggests that writing is a symbolization process, that growth appears to be governed by principles, and that writing follows the orthogenetic principle. She further contends that writing is composed of four components that are not linear segments but overlap to be combined in various ways: Message Formulation, Message Encoding, Mechanical Formation and Message Decoding. Children use strategies for encoding a message and then form the letters.

Dyson's study also complements a study conducted by Clay (1975) in which Clay analyzed the writing of five-year-old beginning writers in New Zealand. Her analysis of the children's writing also showed that there are certain principles to follow in the writing process. She found that children learn quite early the sign concept; that signs carry a message, and the message concept; that one can communicate in a written form as well as orally. Children also learn that some words can be learned by copying and that flexibility permits experimentation and the

generation of new messages. According to Clay, children also utilize in their writing several other principles which may be summarized thus:

(1) The Inventory Principle. Children have learned to use this principle when they take stock of their own learning, listing what they know or even what they do not know.

(2) The Recurring Principle. Children have learned this principle when they realize that the same mark may be repeated in word patterns.

(3) The Directional Principle. Children are using this principle when they place their writing in a line from right to left.

(4) The Contrastive Principle. When children contrast two similar elements together such as "said" and "SAID" they are using this principle.

(5) The Abbreviation Principle. When children use one symbol for a word which they know, they are using this principle. For example, the child may write UNICEF indicating that the meaning is known. (p.20)

Clay (1977) stressed that in New Zealand schools emphasis was on the composing and creative aspect of writing, not on the mechanics of writing such as penmanship, neatness and spelling. The children learned to print by any one or combination of the following:

(1) They drew pictures and the teacher wrote their dictated captions.
(2) They traced over the teachers' script.
(3) They copied under the teachers' captions.
(4) They copied words from around the room.
(5) They remembered some word forms and wrote them independently.
(6) They invented word forms, often correctly.
(7) They asked the teacher for unknown words. (p.335)

Clay (1977) contended that children's writing must become entirely controlled by the child. She emphasized that gross approximations will later become refined as the child reaches out toward the principles of language. Because early learning is both approximate and specific, any one new insight may interfere with or even disorganize previously learned concepts. Newman (1983) reported findings which support this view that as children test new hypotheses their control over previously adopted conventions lapses. She sees this as an indication of growth, not carelessness in writing.

Graves (1983), working with a team of researchers at the University of New Hampshire, carried out extensive research in children's writing. After directly observing and working with children through the writing process, Graves affirmed, among many other convictions, that children must be in control of their own writing from the start. He has devised three phases for writing which he described as follows:

> Precomposing. This phase immediately precedes writing. Children prepare for the act of composing through art work, discussion with other children and the teacher, reading or in reflecting on events that have occurred in their lives.
>
> Composing. This phase begins and ends with the actual writing of the message. In this phase the observation of how children use language to accompany writing, reread, proofread, use resources, or react to outside interference are useful data to the teacher who would help a child be self-critical.
>
> Postcomposing. This phase refers to all behaviours observed following the completion of writing the message. Examples of these behaviours are

> product disposition, solicitation of approval from others, proofreading and contemplation of the finished product. (p.46)

Graves found that drawing was a necessary prewriting activity for younger children, while talking was necessary for most children during the precomposing and the composing stages. Conferring with the teacher is important in helping the child take control of his writing, according to Graves.

The Relationship Between Reading and Writing

Researchers and authorities in the field of language learning have presented considerable evidence to support the view that there is a relationship between the receptive act of reading and the expressive act of writing.

Goodman (1983) and Smith (1983) both discussed the relationship between reading and writing, concluding that writers read like writers. To learn to write, children read in a very special way and they use in writing what they observe in reading. Goodman (1983) noted the practice of children who write their names using capital letters. He concluded that this practice reflects the influence of the signs children see around them and that they write what they see in reading. Smith (1983) questioned where writers acquire all the knowledge they need and concluded that they learn to write by writing. Then he reflected upon how little writing one does in school. Besides, while practice may help to refine writing skills, it does not influence the initial acquisition of those skills. Smith concluded that the writing skills could only be acquired through reading in a very special way, without deliberate

effort or even awareness. This learning to write through reading is accomplished vicariously, unconsciously and incidentally. Smith says, "they (children) must read like a writer, in order to learn how to write like a writer" (p.562). He goes on to say that the reading must be a natural activity, preferably initiated by the child who can be read to or who can read himself.

Evanechko et al (1974) conducted a correlational study on the relationship between children's performance in the receptive language act of reading and the expressive language act of writing. This study involved 118 Grade 6 children in British Columbia and produced the following conclusions, among others:

(1) All the measures of syntactic complexity were highly related.

(2) The high degree of significant correlation among these measures reinforced the concept of strong relationship among language skills.

(3) There is a strong interaction between reading and writing.

(4) Both reading and writing use certain language skills in common, and the presence of these skills should result in better performance in both reading and writing. (p.323)

A very extensive investigation of writing ability was conducted by Loban (1963). He found a high correlation between reading scores and measures of writing ability in the upper elementary grades and concluded that "those who read well also write well; those who read poorly also write poorly" (p.75).

A number of other studies have also found positive correlations between reading achievement and writing ability. Fishco (1966), in a study of seventh graders, found a sign cant correlation between reading scores and ratings of a sample of

creative writing. In a study of superior and poor ninth grade writers, Maloney (1967) found that superior writers scored significantly higher than did poor writers in tests of reading comprehension and vocabulary. Woodfin (1968) examined the relationship between language ability, socioeconomic status, intelligence, reading level, and sex, and the free writing of over 500 Grade 5 students. The best consistent predictors of writing quality were reading ability and language scores. D'Angelo (1977) found a significant correlation between reading scores and writing achievement. In a study of Grade 3 students Baden (1981) found significant relationships between composition skills and several variables of reading ability. Experimental studies have been conducted to examine the relationship between reading and writing. In a year long study Heys (1962) found that additional reading helped students make greater gains in writing than did extra writing practice. Other studies by Christiansen (1965), DeVries (1970) and Elley et al (1976) all showed more improvements in the writing of children who spent time reading while the control groups did extra writing or were taught grammar and writing skills.

Walmsley and Walp (1990) recommended integrating literature and composing into the language arts curriculum so that one supplements the other. They reported the planning and implementation of such a long term curriculum development project in third and fourth grade classrooms in schools in New York. While there was no control group, they reported the success of the programme based on reading achievement test results and observations by teachers and investigators.

There can be little doubt, then, that reading and writing are related, that there is a positive correlation between the two processes and that performance in one area can help performance in the other.

Children's Literature as a Model for Writing

A number of studies have attempted to measure the effectiveness of using children's literature as models for writing. For example, Pinkham (1968) involved two groups of fifth grade students who received equal time for listening to literature and for writing stories. The experimental group also received lessons in the characteristics of good writing as exemplified in the books they had heard. In a standardized writing test significant differences were found in favour of the experimental group.

If children are immersed in good literature and encouraged to talk about it and raise questions, they may become better writers by using literature as models on which to build. With this in mind Stewig (1976) developed a programme in which students were given a planned sequence of composing experiences designed to help them think about the writing process. It was hypothesized that conscious attention to the writing process would result in better writing. Using the process approach, the students considered characterization, plot, points of view and setting. Some literature selections were used as models for specific writing experiences, while others were read for pure enjoyment. Stewig felt, through informal evaluation, that this

programme was more effective in producing good writers than was the more traditional approach.

Using the listen-discuss-write-approach of Goodman and Burke (1972), Duncan (1977) worked with Seventh Grade students who ranged from gifted to low average, with one disabled child. This procedure was used to integrate comprehension of the literacy model with writing performance. As a result of the instruction, growth appeared to be greater with the less creative students who were still formulating their style. Good writers also appeared to profit from targeted discussion of narrative elements. There was a greater awareness of character description in their own writing and students collaborated more for purposes of revision, spelling and grammar.

The belief that good literature can help young children develop effective writing skills prompted Moss (1977) to develop and implement a programme for a group of six and seven-years-olds. The programme consisted of two major components-exposure to stories with a common theme and the production of compositions as a natural extension of this exposure. Stories about stuffed animals were read to the children. Each story was discussed individually and all stories were compared and contrasted. Such elements of narrative as setting, view-point, characters and "problems" were used as the framework for the discussion and these elements later became the tools for the production of the children's own writings.

For the second component of the programme, children were asked to bring in their favourite stuffed animal and to write about it, using the framework they had

discussed earlier. The next step in this component was to create characters and write stories about them after reviewing the same elements of narrative. Moss hypothesized that:

> Children who become immersed in the world of literature would develop a "theory of narrative" from which to make sense out of the literary world. This theory of literature would emerge as the child actively engaged in the process of comprehending and producing literature, and it would serve as a base for interpreting each new literacy experience and for generating new prose and poetry. (p. 541)

Moss felt that the programme was quite successful largely because of the motivation and the preparation. As she pointed out, no matter how much "freedom of expression" is provided, children need meaningful ideas and appropriate tools to express themselves.

To explore the possible effect of basal readers on children's writing, Eckhoff (1983) analyzed the reading texts and writing samples of two second grade classes. One class used a basal reader with the simplified style found in many basal reading texts while the other basal reader more closely resembled the literary style and complexity of good children's literature. Eckhoff found that the writing of the children clearly resembled their reading texts. She concluded that the practice of using simplified sentence structures to teach the reading process has a negative effect on children's writing.

Jagger, Carrara, and Weiss (1986), as members of a teaching team, studied how children's exposure to literature, their writing experiences and classroom instruction interacted to influence their ability to use written language. They found

that in a fourth grade class discussing with the children their readings and writings helped them to produce better writing. As one of the students said, "If you never read a book, you wouldn't know how to write a book" (p.297).

The studies by Pinkham (1968), Stewig (1976), and Eckhoff (1983) clearly show that children's writing improves as they are exposed to good literary models. Pinkham also concluded that discussing the literary elements as well as listening to the story was more effective than just listening.

Stewig (1976) maintained that "if children know and understand good literature, there is the opportunity for them to transfer something of what they know into what they write". Indeed, Jaggar (1986) confirmed that there is evidence that, in writing, children borrow ideas from their reading and incorporate them into their own experiences to form the content of their stories. Eckhoff (1983) showed the importance of choosing basal readers with elaborate sentence structures while Duncan and McLeod (1977) found that less creative students benefited the most from the literary experience.

Children's Literature as a Stimulus for Writing

In addition to providing a model for children, children's literature can provide a stimulus for creative writing. Wason-Ellam (1988) believes that it can be a natural springboard for stimulating language experiences. That this is not a new idea is evident by the fact that more than twenty years earlier in a discussion on the value of literature, Tiedt and Tiedt (1967) maintained that literature was an excellent

starting point for many creative writing activities and that "imaginative writing inspires writing" (p.334).

A year long programme developed by Dinan (1977), using the study of the personal life of authors and their works as a stimulus for writing, was an effective means of inspiring the students to write their own stories and refer to themselves as "authors, too". While they were greatly influenced by one author's style initially, as the children were exposed to other authors they began to develop their own individual styles. Later when they added the dimension of "audience" to the programme by reading each other's stories, "both author and audience were active, discerning "consumers" and "users" of language" (p.754). "Writing books" became a very popular activity, prompting one child to exclaim, "By the time I'm ten, I'll probably be famous!" (p.755).

Donham and Icken (1977) suggested that picture books can be a stimulus for creative writing. They began looking right around themselves in their own book collections and imagined the potential that some picture books had for inspiring creative writing. They discussed several such books and offered various suggestions for their use. They suggested that teachers explore the picture book collection in their own schools.

The hurdles to creative writing of getting started and becoming discouraged are discussed by Nilsen and Breenwell (1977). They believed that children's

literature could provide a solution. They explained:

> The reason for using children's literature as a basis is two-fold. First, the writing often helps children appreciate and understand the book. Second, the book triggers thoughts and frees the child's creativity. (p.787)

Wilcox (1977) admitted that no one knows how to teach creativity, but stated that "our fine children's books do provide an excellent means of releasing and guiding creative tendencies"(p.554). She discussed such literary genre as poetry, and folklore and the role they can play in inspiring young writers. She felt that the old adage "the love of poetry is caught, not taught" demands positive experience with poetry in order to foster an eagerness to write poetry.

Tiedt (1988) was in agreement with Smith (1983) and Goodman (1983) who discussed "reading like a writer" (Smith, 1983) or as Tiedt said, "reading with a writer's eye" (p.66). She discussed several ways in which good books can be used to stimulate children's writing to full stories. "Observing real writers at work can stimulate students to analyze, compare and compose" (p.68), she concluded.

Dinan (1977) found that making the children aware that authors are ordinary people like themselves was a real stimulus to getting the children to write. Wilcox (1977) and Tiedt (1988) both emphasize the value to be found in children's literature for guiding students' creative ability. Donham and Icken (1977) and Nilsen and Greenwell (1977) also share their experiences of using various aspects of children's literature to encourage and stimulate children to widen their own creative expression. All these educators clearly show the value of literature in encouraging children to try their own hand at producing composition.

A number of researchers in Newfoundland schools have investigated the influence of children's literature on writing. Dalton (1985) implemented a literature programme with eighteen first graders using poetry, fairy tales and fantasy. The twelve week period consisted of reading aloud and follow-up activities such as drama, art and choral speaking. The children were also required to write poetry, fairy tales and fantasy, depending on the genre being explored. Dalton concluded that the children could produce the various forms of writing as a result of having been exposed to the literature.

House (1987) also implemented a literature-based programme using Grade Four remedial students. Each session consisted of the reading aloud of a book while a particular literary technique such as characterization or plot was chosen for emphasis. A group or individual creative writing activity followed. House found the programme to be highly motivational, with the children who initially expressed the greatest dislike for creative writing showing the most growth.

Noseworthy's (1988) study, to which reference has already been made during the discussion of reading achievement (p.23), also investigated the effect of a literature programme on children's creative writing. She found gains in the students' writing as evidenced in the story structure, in the richness and variety of language and in the children's interest in writing.

Greene (1988) used a literature based reading/writing programme in a grade two classroom to improve, among other things, children's attitude toward writing. Because of exposure to literature both at home and at school, the children found

writing to be a very natural, meaningful and enjoyable activity. This integrated reading and writing programme made the children aware of the social and personal functions of written language.

An investigation of children's literature as a major resource for enhancing children's creative writing became the subject of a study by House (1988) and resulted in a handbook for Grade 2 teachers. She showed how forms and patterns in children's literature can be modelled by children. She then tested one of the selections on two groups of Grade 2 students. Results of the study indicated that the unit had a positive effect on the students' writing.

Reading Aloud in the Reading-Writing Programme

The benefits of hearing literature read aloud are numerous and have been documented by an array of researchers and authors. (Durkin, 1966; Chomsky, 1972; Moss, 1977; Butler, 1980; Anderson et al., 1985; Trelease, 1989; Michener, 1989). Trelease, author of a handbook on techniques parents and teachers can use to read aloud, lamented the fact that the practice of reading aloud, while on the increase, is still far from universal. He quoted a study by Lapointe who reported that only one half of fourth grade teachers estimated they read aloud regularly. Speculating on the number of teachers who actually read aloud daily, Trelease concluded that in order for this practice to be universally accepted by teachers, they themselves must be firmly convinced of the benefits it affords.

Literature reviewed in previous sections has all had much to say concerning the benefits of reading aloud to children. In this section the focus will be on the relationship between the reading aloud of fine books to children and their achievement in reading and writing as well as their attitudes toward these particular language activities. This relationship will be explored under the following headings:

(1) Contribution to language development.

(2) Development of a "sense of story".

(3) Provision for reading pleasures.

(4) Motivation to read independently.

(5) Advancement of creative writing.

Contribution to Language Development

There is little doubt of the relationship that exists between hearing books read and the development of a child's language. Both past and current research supports this belief. A study by Irwin (1960), referred to earlier, indicated that reading aloud to infants as young as thirteen months produced differences in spontaneous vocalizations favouring the experimental group. Also, listening to books read aloud was shown to be positively related to the linquisitic stage of development of prereaders in Chomsky's (1972) study. Prereaders in high linguistic stages heard more books, were read to by more people and were read books at higher complexity levels than prereaders at lower linguistic levels. Butler (1980) has documented the

powerful influence that reading aloud had on a multihandicapped child in improving her oral language development and reading level.

Through hearing books read aloud children become familiar with what Huck (1977) calls "book language". Daily exposure to quality literature appears to develop children's sensitivity to language. Many good books contain rich expressions and vivid descriptions which are heard only in books. The child who is read to by his parents and teachers gains an implicit knowledge of the ways in which speech and writing differ. Watson (1986) quoted a favourite example of James Britton who tells of the final sentence from a five years old's oral story: "And the king went sadly home, for he had nowhere else to go" (p.48). Watson pointed out that the child's use of "for" rather than "because" is the result of this unconscious absorption of a feature of written language. Pappas and Brown (1987) argued that an essential factor in becoming literate is young children's developing an understanding of the registers of the written language.

There is an increasing amount of evidence to support the belief that reading to children can positively influence their reading achievement. In Durkin's (1966) studies of children who read before they came to school, being read to at home was a factor with all the early readers. In another study by Durkin (1974) reading achievement scores during Grade 1 and 2 of a group of children who were read to at age four exceeded those of the control group with a difference significant beyond the .05 level. McCormick (1977) believed that hearing read good children's literature

with fresh vivid language lays the foundation for high reading achievement. She maintained:

> The language to which children are exposed when literature is read to them closely approximates the language patterns they must deal with when reading themselves. (p.142)

Friedberg and Strong, in Hickman and Cullinan (1989), discussed the importance of reading aloud in the classroom on a regular basis. They strongly recommended that daily reading aloud occupy prime time in every classroom.

Development of a "Sense of story"

By the time children enter school they have acquired considerable competence with their basic language. Tough (in Wade 1982) discussed children's use of language and provided insights into language as a powerful tool in the learning process. Teachers have a responsibility to build on this base so that children develop an ear for "book language" (Huck, 1977) and "a sense of story" (Applebee, 1978). One way of achieving this goal is to read aloud stories from the wealth of children's literature which utilizes a special form of language with its own set of rules. Poetic license, as Goodman (1970) contended, permits a poet to change common languages so "literary prose employs structures and language devices differently from common language" (p.485). To learn to read literature successfully, then, children need extensive experiences with listening to literature. It is here that a "sense of story" begins to develop which may affect reading comprehension later.

A sense of story is described by Brown (1977) as " a personal construct which develops and progresses toward a mature internalized represent tion" (p.358). Applebee (1978), who has researched extensively the concept of a sense of story, believes that "the child's gradual mastery of the formal characteristics of a story is paralleled by a gradual development of understanding of conventions related to story content" (p.38). Both agree that sense of story is developmental in that a child will gradually make use of various features and characteristics of story.

Applebee (1978), in studying stories dictated by children as young as two and one half years, found the use of past tense to be the first indication of a sense of story to develop, followed by formal beginnings such as " once upon a time...". Formal endings did not develop until considerably later. Almost half of the five year olds in Applebee's study made use of past tense, formal beginnings and some form of conventional endings. Also, at five years of age, there was significant use of dialogue and the beginnings of plot forms.

A child's sense of story also includes expectations of various characters. Applebee found that very young children used characters such as "mommy" and "daddy" from the "real world". When questioned about the role of such characters as witches, lions, foxes and fairies, 41 percent of six year olds had well developed expectations, with the percentage rising to 86 for nine year olds. Five and six year olds appeared to assimilate characters from the world of fantasy into their general view of the world, while nine years olds thought the investigator's questions regarding them were not serious. Applebee (1977) pointed out:

> Such expectations are important because they also shape encounters with new stories, providing the child with a framework which governs both general orientation (toward spectator or participant roles) and specific assumptions about such features as sequence, characters, types, tense, linguistic forms and themes. (p. 346)

Britton (in Wade, 1982) discussed the functions of language and the writer as participant and spectator. Language users are in the role of participant when they use language to get something done; they assume the role of spectator when they are concerned with events not now taking place (pp 114-115). According to Applebee (1978), at two and one half years a child may assume the role of spectator and use language to entertain. This use of language includes events of importance to them in their own experiences. Therefore, at this early age, there is no distinction between spectator role experience and direct experiences with the world. While nine year olds will recognize that stories are "just make believe", even six year olds will not be sure. At this age, children are still trying to distinguish, not just story problems, but questions about life and death, and the real and the unreal in their own world (p.42). Applebee further states:

> This lack of differentiation between fact and fiction makes the spectator role a powerful mode for extending the relatively limited experience of young children. The stories they hear help them to acquire expectations about what the world is like - its vocabulary and syntax as well as its people and places without the distracting pleasure of separating the real from the make believe. (p. 52)

Huck et al (1987) suggested that " knowing the structure of a story and being able to anticipate what a particular character will do helps the young child predict the action and determine the meaning of the story he is reading" (p.14). "Sense of

story", says Brown (1979), "aids comprehension in listening and reading and allows the child to make predictions (based on previously accrued expectations) about possible meaning" (p. 358). The psycholinguistic view of reading stresses the importance of prediction and expectation as characteristic of a sense of story. The proficient reader samples the visual information to the extent that he confirms or disconfirms his prediction of meaning (Goodman, 1967).

According to Smith (1982):

> meaning is brought to language through prediction...Prediction simply means that the uncertainty of the listener or reader is limited to a few probable alternatives, and...then comprehension takes place. (p.76)

As children develop a frame of reference about how stories are written, they learn to expect certain kinds of events and patterns to follow. Book language, Huck (1977) contends, becomes internalized and the context of the sentence and the story provides verification of the child's ability to predict (p. 365).

Provision for Reading Pleasures

"Reading aloud is the most effective advertisement for the pleasures of reading"(p.201), says Trelease (1989) in discussing the keys to the success of reading aloud. There are numerous reasons for reading aloud to students but as Whitehead (1968) says, the most important reason should be for the enjoyment it gives.

Kimmel and Segal (1983) go as far as to say that reading aloud should continue all through the school years with the major goal of producing people who not only are able to read but who find enough pleasure in reading to want to read

long after school is finished. Anderson et al (1985) emphasize the same goal of producing students who not only can read, but do read:

> Reading itself is fun...Increasing the proportion of children who read widely and with evident satisfaction ought to be as much a goal of reading instruction as increasing the number who are competent readers. (p.15)

Norton (1983) also sees the importance of children's discovering enjoyment in books so they "will develop favourable attitudes toward them that usually extend into a lifetime of appreciation" (p.5).

Many critics argue that basal readers lack the vivid rich language found in children's literature and are, therefore, ineffective in arousing student's interest. Thomas (1987) tells of editors and publishers who make changes in the language of stories and poems to accommodate a basal programme. She vehemently condemns such "editorial folly" (p.784) and states that perhaps we are suffering illiteracy, not in spite of such experts' attitudes, but because of them. In a discussion of literacy education, Goodman, in Aaron et al. (1990), reports that American schools are spending 400 million dollars for basal readers and less than 50 million dollars for children's books (p. 308).

Goodman (1977) expresses concern that too much emphasis and time are spent on drills and exercises arranged hierarchically and sequentially to teach skills (p. 309). He warns:

> Even if they (children) should later overcome the fragmentation, they will have been so phonicated, so syllabified, so verbalized that they will always regard reading as dull, tedious and onerous. They will read only what they must and never of their own choice for pleasure or relaxation. (p.312)

Norton (1983) also warns against the dangers of stressing decoding for fear that children will think of reading as saying words aloud or merely seeking facts. Rosenblatt (1978) defines two types of reading. Efferent reading she describes as that reading done to gain knowledge, while aesthetic reading is reading done for the joy of the experience. Children must be provided with more opportunities to read aesthetically so they can become totally involved in the literary experience and take the trip through the book themselves. Thomas (1987) tells of six third grade children whose teacher gave each student a chapter of Thomas' The Comeback Dog to read and then required the children to tell each other about their chapter. She bemoans such reading instruction as a tragedy that interferes with children's enjoyment of reading.

Many educators (Sutherland and Arbuthnot, 1977; Norton, 1983; Kimmel and Segal, 1983; Huck et al, 1987; and Cullinan, 1989) stress the importance of poetry as read aloud material for enjoyment. Kimmel and Segal (1983) say that, "any programme of reading aloud should include poetry, for poetry more than any other form of literature is written to be heard" (p.210). Cullinan (1989) feels that children need to experience the fun of verse to extend the imagination, contribute new sensations and enhance past experiences. She maintains:

> This is most readily achieved by teachers whose enthusiasm shows, who read good poetry aloud in such a way as to show the value and worth they themselves place in it. It is a most important first step toward making a love of poetry catching. (p.379)

Norton (1983) also believes that "the enjoyment of poetry can be increased by an enthusiastic adult who reads poetry to children" (p. 323). Sutherland and Arbuthnot (1977) recognize the need of making poetry enjoyable and say, "the experience of poetry should come with so much pure pleasure that the taste for it will grow and become a permanent part of a child's emotional, intellectual and aesthetic resources" (p. 244).

According to Huck et al (1987), "there are several ways in which teachers have alienated children from poetry" (p. 435). As well as total neglect of the use of poetry in the classroom, poor selection by both teachers and textbook publishers is another way that a dislike for poetry has been created. Huck et al (1987) quote a study by Tom who found that teachers read more traditional poems than contemporary ones which are more suited to the children's interests and experiences. Another study by Terry (1984) found that over 75 percent of teachers in the middle grades read poetry to their students only once a month or less. Children cannot learn to love poetry when they hear it only nine or ten times a year.

Motivation to Read Independently

Reading aloud to children has the potential to encourage them to read independently, since it helps them develop a positive attitude toward reading. It exposes them to exciting worlds and creates in them a desire to experience those worlds again. Norton (1983) suggests that if children enjoy listening to a book, they usually want to read it themselves. Martinez and Teale (1988) describe a study

carried out in a kindergarten classroom where the children could select from three groups of library books: very familiar (read repeatedly by the teacher), familiar (read once), and unfamiliar (unread). A monitoring of the selection by the children revealed that very familiar books were chosen three times as often as were unfamiliar books.

Studies appear to indicate that children who are read to tend to become active readers themselves. Huck et al. (1987) discusses a study by Sestarich who investigated two groups of sixth graders. One group consisted of good, active readers, the second group could read as well as the first group could but chose not to read. It was found that the active readers had been read to from the time they were three years old. Norton (1983) discusses a study of fifth graders who were motivated to read by being read to for 20 to 30 minutes a day. She also points out the unfortunate fact that the amount of time a teacher reads aloud generally decreases in the elementary grades.

Kimmel and Segal (1983) dismiss the myth that listening to stories makes "lazy readers". They contend that what children hear only whets their appetites to read that book or others like it for themselves (p.14).

For many children, reading is a struggle and not a form of pleasure. Therefore, through listening to great literature being read, these children can experience a pleasure they could not have otherwise. Norton (1983) discusses this value of oral reading and says that, "being read to helps them (children) develop an appreciation for literature that they could not manage with their own reading ability"

(p.177). Reference is made elsewhere in this review, to the positive effect such exposure has on children's vocabulary development and written expression. McCormick (1977) discusses a study by Mason and Blanton who found that children who had been read to eagerly read those same books themselves after they had learned to read. McCormick also reports on a study by Porter who found that reading aloud to elementary children positively affected their reading interests. Hubbard (1986) also tells of two classroom teachers who use reading aloud as an important component of their programme and find it very effective in encouraging children to read voluntarily.

Advancement of Creative Writing

Stories and poems which have been read aloud may provide a creative stimulus and model for original writing. Huck (1965) contends that, "children cannot create out of a vacuum" (p. 149). She observes:

> Children can't write or tell stories until they know what stories are. By hearing and reading many excellent stories children may be guided gradually to develop an understanding and feeling for the elements that compose a good story or book. (p.149)

There is an extensive and growing body of literature which supports Huck's assertion. A study by Glazer (1973) was conducted to determine the effect of listening to fine children's literature on students' story writing. In this study, the elementary students were divided into three groups. Students in the first group listened to selected children's literature followed by discussion of the author's style of writing, the plot and character development. Children in the second experimental group listened to

the same books but did not participate in any discussion about them. The children in the control group had no planned literature programme. At the Grade 4 level significant differences in the children's writing were found in favour of the experimental group who experienced the directed literature lesson.

For 4 years, beginning in 1968, a longitudinal study was conducted by Mills (1974), using children's literature to teach composition. Stories were read to the children followed by discussions on such aspects of the works as figurative language, vocabulary, sentence structure, character development, and story sequence. Mills found that there was a more positive student attitude toward writing and improved quality of production among those in the experimental group.

In an effort to investigate the reading aloud-writing relationship, Michener (1989) conducted two studies with third grade students, one group from the east coast of the United States, and one group from the west coast. The east coast study examined the effects of reading aloud to students at 2 socio-economic levels and examined their growth in written syntactic maturity, written semantic maturity and changes in their writing style. The west coast study examined the effects of reading aloud to students from a more culturally and socio-economically [illegible] ulation, with respect to written syntactic maturity. Findings sugge[illegible] ; children's literature aloud does improve the written composition skills of students.

Naturally, children need a guide in the production of story and the most obvious source is stories themselves. Watson (1986), in discussing the reading-writing relationship, contends that one cannot "have a good writing classroom without having

at the same time a good reading classroom" (p.53). He further declares that "constant exposure to the written word is a necessary component of learning to write, and one of the ways in which this should be done is by regular reading aloud by the teacher" (p.48).

Tiedt (1988) agrees with Smith (1983) and Goodman (1983) who discuss "reading like a writer" or as Tiedt says "reading with a writer's eye" (p.66). She discusses reading aloud to children and teaching them to notice the craftsmanship used in the composing so they can use some of those same techniques in their creations.

Clearly, hearing fine children's literature being read aloud will help children in their own efforts at composing. The elements of style, development of story, and composing strategies are models for them to follow and exciting children's stories read aloud by an enthusiastic dynamic teacher can only lead to an interest and desire on the part of the listeners to create their own.

The Teacher's Role in Reading Aloud

It is important that each read-aloud session be carefully prepared and conducted from the choice of the story or poem to the follow-up on the responses of the children. Cullinan (1989) suggests that the most important guideline to follow when selecting books to read aloud is to select well written stories. She reiterates, "books of quality abound and it is a waste of precious time to read second-rate materials" (p.58). Huck et al, (1987) raise the point that since appreciation of

literature is developmental and sequential, teachers must make choices based on the stage of readiness and maturity of the students. They also emphasize that "the story hour is the time to stretch their imaginations, to extend interests, and to develop appreciation of fine writing" (p.644). Teachers therefore, will not select books that students are eagerly reading independently, they suggest. Trelease (1985) also discuss the readiness of the students and maintains that they "should be conditioned gradually to the reading-aloud process" (p.52).

Many writers strongly recommend that the teacher be very familiar with the selection before attempting to read it aloud. Norton (1983) suggests that the teacher read the story silently first to become familiar with the events and the mood and to ascertain if there is any difficulty with concepts or vocabulary. She, then, recommends that the teacher read the story aloud to practice pronunciation, rate of reading and tone and pitch of voice. Norton also proposes that the teacher decide how to introduce the story and plan follow-up activities or responses to the selection. Cullinan (1989) agrees that familiarity with the context of the material is important. She emphasizes the facts that some words and incidents may be offensive to certain people and there are books that are best reserved for private reading.

In the literature there are many suggestions offered by different writers on how to conduct the actual read-aloud session. Trelease (1985) offers a whole chapter of do's and don't of reading aloud. He suggests that it is important, occasionally to challenge the listeners by reading stories that are somewhat above their intellectual level; it is important, however not to read above the emotional level of the listeners.

Trelease recommends starting a reading only if there is time to do it justice, and ending a session at a suspenseful spot if the whole book cannot be finished in one reading. While he urges that there be class discussion and even written or artistic expression after a story, he objects to imposing interpretations upon the audience. A story may, he affirms, "be just plain enjoyable" (p.63).

Norton (1983) lists nine factors that contribute to the quality of the read aloud performance, based on a study by Lamme, as cited in Norton. This study was conducted to validate an instrument intended to measure the quality of a read-aloud session. Child involvement in the story was the most powerful item on the scale. Eye contact between the reader and the audience was the next most powerful behaviour. Other influential behaviours included expression, quality of the reader's voice, pointing to words and pictures, grouping the children and highlighting the words and language of the story.

Kimmel and Segal (1983) included many of the above suggestions in discussing how to read aloud effectively. They also recommended that the illustrations should not be shown to the audience immediately, in order for the children to have an opportunity to form their own mental pictures based on the reading. They suggested that there is an "impoverishment of the visual imagination" (p.38) in this age of videos and television that does not allow children to create their own visual images.

Observing responses during the reading is important in discovering how the particular selection is being received by the audience, Sutherland et al and Arbuthnot (1981) believed. They suggested that teachers should observe such responses as

yawns and wiggles as signs of boredom, or grins and certain other facial expressions as signs of involvement. Trelease (1985) agrees when he recommends that one not continue reading a book that is obviously a poor choice. "Admit the mistake and choose another" (p.62), he advises.

Huck et al. (1987) list sixteen guidelines for reading aloud. They, too, recommend the selection of challenging but appropriate material. They emphasize the importance of the reader's voice to communicate the mood and the meaning of the story. They maintain that favourite books may be reread and they stress planning the read-aloud programme so that the best books are not missed. They suggest that it is good for children to see teachers moved by a story.

All who write on this subject agree with the importance of choosing for reading aloud to children appropriate and interesting material that has been carefully previewed by the reader. The power of the reader's voice, along with timing and intonation patterns, are stressed. The importance of related activities following a reading is emphasized. Teachers can enrich the lives of their students when they provide and encourage delight in hearing a carefully chosen story read aloud well. Pleasurable experiences in listening can create an interest in reading to last a lifetime.

CHAPTER III

DESIGN AND METHODOLOGY OF THE STUDY

Introduction

This chapter describes the sample of children used in the study, the method of data collecting and the treatment given the data. A description of the evaluation criteria for children's writing is provided as is a rationale to support that choice. There is also a description provided of the procedures used in the designing and implementation of the programme.

Sample

This study was conducted in a Grade 4 classroom in a one stream school in a rural setting, just outside the city of St. John's. The class consisted of 29 children, 17 boys and 12 girls, whose average age throughout the course of the study was 9. The sample was drawn from a denominational school system and included students of high, medium and low ability. The investigator observed and interacted with all students and selected 2 students for case studies.

Basis of Selection

The investigator, who was also the classroom teacher throughout the course of the project, had taught Grade 4 for a number of years in this particular school. This class was typical of most Grade 4 classes in the province. The children had worked through the Nelson Language Development Programme throughout the

primary grades. While the children had not been exposed to a literature-based programme before, all made regular visits to the school library to select and sign out books. In this school some emphasis had been placed on reading aloud to the children.

Collection of Data

Reading Achievement

The Gates-MacGinitie Reading Test, Level D, Form 1 was administered as a pretest and Level D, Form 2 was used as a posttest. This test was designed for use at the Grade 4 level and tests vocabulary and comprehension. Since many factors influence a student's score on a test, it is unlikely that any test will give a perfect measure. Indeed, the teacher's manual for the Gates-MacGinitie Reading Test indicates that this is so (p.7). However, a review of the test (Buros, 1968) points out that this test correlates well with other measures of reading ability. In this study, the results of the test were used in conjunction with observational measures made by the investigator.

Reading Attitude and Habits

During the first week of the study an assessment of reading attitudes and habits was made. The instrument used for this purpose was Strong's (1978) adaptation of the Inventory of Reading Attitude developed by Vogt et al. (Appendix C). This assessment was considered to be important because it was believed that a

literature-based programme such as this one could have a positive effect on reading attitudes and habits of the students. The instrument was administered again at the end of the study in an attempt to determine whether or not there were any obvious differences in student attitude.

Writing Achievement

At the beginning of the study, the children were required to produce a sample of their creative writing. This narrative sample was the result of a brain storming session to produce possible topics from which the students made a selection. Individual writing folders adapted from Graves (1983) were made by the children themselves at the start of the study and these were used to keep their writing collection organized and dated. These folders provided a record of the children's writing development for both themselves and the investigator. The investigator also kept anecdotal records from observations and regular conferences with each student.

Writing Attitude and Habits

A writing attitude and habits questionnaire developed by the investigator was administered during the first week of the study (Appendix D). This assessment was thought to be important because it was believed that a literature-based programme such as the one planned could have a positive effect on writing attitude and habits of the students. The assessment was administered again at the end of the study to determine if there were any obvious differences.

Student Involvement and Reaction

Daily records were kept of materials which were be presented to the students as well as the interpretive activities that students undertook. Some of these activities were selected by the investigator, some by the students. Records were also kept of students' independent reading. Anecdotal records were kept of students' opinions, comments and reactions to any of the selections and activities used throughout the study.

Treatment of Data

Data obtained from the Gates MacGinitie Reading Tests and observations of the students are presented and analyzed. Data concerning student involvement and reaction as well as those concerning reading and writing attitudes, are also presented and discussed.

One sample of each child's creative writing completed during the first week of the study was evaluated according to specific criteria outlined below. This was repeated for a sample completed during the middle of the study and again during the last week of the study. The findings are analyzed and compared for indications of trends in the children's writing development.

Reading Achievement and Attitude

Results of the pretest and posttest of the Gates MacGinitie Reading Tests are analyzed to show any growth in the children's reading achievements. Any

observational measures by the investigator on reading achievement are also presented. Results of the pre and post questionnaire on reading attitude are used to assess any change.

Writing Achievement and Attitude

The investigator has provided samples of the children's writing accompanied by a discussion of the general trends in their writing development. The evaluation criteria chosen was used in analyzing and discussing the children's writing. Observational notes made during the course of the study were also provided. Results of the pre and post questionnaire on writing attitude were used to assess any change.

Student Involvement and Reaction

The investigator noted comments made by the students as well as any other students' reactions to the programme. The quantity and quality of books read by the children are reported as well as their general reaction to the books. Interpretive activities and student reaction to them are discussed. Through these discussions some evaluation of the programme is presented to determine its effect on children's enjoyment of literature.

Evaluation Criteria for Writing

If one is to assess children's writing a definite set of criteria must be established. To establish the criteria one must consider the purposes of the writing

activity. Tripp (1978) and Searle and Dillon (1980) both agree with this. They further contend that if one wishes to have children write for purposes of enjoyment, then evaluation must be concerned only with the flow of ideas and not writing mechanics. Wilkinson et al (1983) present arguments that both ideas and skills are important.

One of the purposes of this investigation was to determine the effects of listening to good literature on the creative writing of students, therefore composing skills were included in the criteria. Since the students were leaving the primary grades and entering the elementary grades, it was assumed that they had experienced some creative writing in their early years. It was thought that the emphasis on writing in the primary grades might be different from that in the elementary. This difference is identified by Applegate (1963) who states:

> The chief writing problem in the intermediate grades is different from that of the primary: to clarify the children's writing and make it better without taking away the joy. In the primary grades we write; in the intermediate grades we improve writing. (p.86)

The students, now, were expected to display some knowledge and application of some mechanics of writing such as sentence structure, vocabulary and punctuation. For this reason, a consideration of mechanics was included in the criteria.

Applebee (1978) describes the stages of growth children exhibit in creating their own sense of story. According to Applebee, children as young as 2 1/2 years of age have a sense of story which develops as the child grows. This sense of story includes plot, characters, and dialogue. Brown (1977) presents a view in agreement

with Applebee when he says that a sense of story is developmental. In discussing story beginnings, characters, action, climax and conclusions, Brown maintains:

> The child's use of such features may be seen to indicate the existence of an internalized representation of story or sense of story which in turn guides or directs the child's creation or production of story and his retelling of stories. (p.358)

Webb (1978), Dalton (1985) and Noseworthy (1988) included sense of story in their evaluation criteria for children's writing. Taking into account the points made by the authors discussed above, having examined the rating scales of Webb (1978), Dalton (1985), and Noseworthy (1988), and having reviewed the Glazer Narrative Composition Scale developed in 1971 and the Schroeder Composition Scale developed in 1973, as cited in Fagan (1975), the investigator decided that the following evaluation criteria best conforms to the needs of the present study. It is an adaptation of the three point rating scale selected by Webb and the scale used by Noseworthy.

Evaluation Criteria for Present Study

I. Story Structure

A. Title

0. There is no title.

1. An inappropriate title is given.

2. A general title is given.

3. The title builds interest in the story.

B. Setting

0. There is no indication of time or place.

1. Time and place are generally indicated.

2. Specific time and place are given.

3. Time and place are given and described.

C. Characterization

0. No characters are identified.

1. The characters are identified, but not at all developed.

2. The characters are identified, and described or developed through their actions.

3. The characters are described, and behave according to their description.

D. Dialogue

0. Dialogue is not present at all.

1. Dialogue is present but is stilted.

2. Appropriate dialogue is used for the character.

3. Appropriate dialogue is used for the character, and is particularly effective.

E. Literary Devices

0. There is no evidence of any literary device.

1. The story is a narrative.

2. The story includes a literary device such as exaggeration, surprise ending or special form, for effect.

3. More than one literary device is effectively used in the story.

F. Coherence

0. There is no evidence of any coherence.

1. The story is not well-developed, or is a retelling of a known story.

2. The story is developed, with ideas following logically from beginning to end.

3. The story is well-constructed and contains originality, such as an interesting beginning or a novel ending.

II. Self-Expression

A. Emotion

0. No emotional feeling is expressed.

1. Little emotional feeling is expressed.

2. Some emotional feeling is expressed. It may be repetitive.

3. Emotional feeling is clearly portrayed, contributing to the effectiveness of the story.

B. Sensory Impressions

0. No sensory impressions are evident in the story.

1. Few sensory impressions are included in the story.

2. Some sensory impressions are included in the story.

3. Sensory impressions contribute to the quality of the story.

III. Language

A. Vocabulary

0. Very simple verbs are used with no adverb or adjectives.

1. Common verbs are used. Few adjectives or adverbs are included.

2. A variety of verbs is used. Adjectives and adverbs are included.

3. A variety of verbs and a selection of adjectives and adverbs are appropriately used and contribute to the quality of the story.

B. Sentence Structure

0. Short, simple sentences are used.

1. "And" is used to connect simple sentences.

2. Subordination is used somewhat.

3. Both simple and complex sentences are used.

C. Punctuation

0. There is no evidence of the use of proper punctuation.

1. There is little evidence of the use of proper punctuation.

2. There is evidence of knowledge of mechanics, but many omissions.

3. All punctuation and capital letters are in the proper places.

Procedure

Introducing the Programme

The study was introduced on September 10, 1990 and continued for fourteen weeks, concluding on December 14, 1990. During this period, the investigator daily provided the students with various literary experiences through read-aloud and independent reading activities. The literature presentations were of approximately 20 minutes duration, depending on the length of the story or the poem being

presented and the children's interest. Independent reading time was of approximately 30 minutes duration each day. Opportunities were provided for students to interpret children's literature in a variety of ways including creative writing, art, drama and choral reading.

One hour sessions of writing time were provided not less than twice a week with the children involved in some stage of writing. The stages were those advocated by Graves (1983). Also, at any free time throughout the study each child worked on a story at some stage of the writing process from composing to editing, including conferencing, publishing, and the display of completed books. Each child made use of a writing folder as described by Graves (1983, p.287). In this folder was kept all writing organized by the student. This cumulative file showed both the student and the investigator any progress being made in writing. Since the investigator was also the classroom teacher, there was flexibility in the times allotted for these activities. Stories were published using three formats. One form of publication involved typing into the computer by the children themselves, by parent volunteers or by the teacher. The printed stories were then illustrated and mounted on construction paper. Some stories were published by parents who typed the stories in layouts designed by the children. In this case the stories were sewn into book covers that had been made by volunteer parents. Another form of publication involved hand-writing the stories, illustrating them, and mounting the sheets on construction paper to be laminated. The children were encouraged to use all three forms of publication and produce as many stories as they could. A record of their publications including titles and dates

was kept on the back of their own writing folders and on a chart displayed in the writing workshop.

The Selection of Appropriate Material

To carry out this project it was necessary to procure a large collection of children's literature. The classroom library and school learning resource centre had a reasonably good selection, and these collections were supplemented with the help of the school learning resource teacher. At the start of the project, as well, additional items were borrowed from the School Board Office, the Public Library and the Curriculum Materials Centre of the Faculty of Education in the Memorial University of Newfoundland and Labrador. While books were changed regularly, the frequency of book rotation was, of necessity, influenced by the length of time for which the book could be borrowed. The children received a library card from the community's Public Library during the first week of the study and weekly visits were encouraged. The children were also encouraged to buy books from the book clubs at school.

In the selection of appropriate materials, a number of standard bibliographic books and reputable selection aids were consulted. Children's Literature in the Elementary School (Huck, Hepler and Hickman, 1987) was used extensively as was Modern Canadian Children's Books (Saltman, 1987), The New Republic of Childhood (Egoff and Saltman, 1990) and Children's Choices in October issues of The Reading Teacher. There was also consultation with public librarians and the

learning resource teacher to determine the best books available for this age group and with the children themselves to determine their particular interests. Books and poems were chosen for their literary value and appropriateness for fourth grade children as well as to provide experiences with a variety of genre, authors and seasonal topics (see Appendices E, F and G). Cassette tapes and videocassettes were selected to enrich the programme (see Appendices H and I).

Designing the Learning Environment

In this study particular attention was devoted to the learning environment. It was deemed important that the physical arrangement and the aesthetic qualities of the classroom be inviting to the children. Thus, time was spent working with the children to create such an environment so that there were comfortable areas for reading, attractive ways to display books, a well supplied writing centre and opportunities to display their work. A floor plan of the resulting classroom is provided in Appendix J.

A reading centre was created in one of the four corners of the classroom by using an existing large bookcase and moving a paperback display unit and small bookcase to form a partition which gave a degree of privacy. Two shelves of the large bookcase became the "Return Books Here" shelf and the "desk" for the "librarian". The paperback display unit and small bookcase were used to display books. Mini patio tables and a small "footstool" provided by the teacher and parents were placed in the centre. These were used to display new books or for the

children to sit on while browsing through the selections. The children were encouraged to bring large stuffed toys and cushions to add a feeling of cosiness to the reading centre. A file card box was provided in which the children placed the card from a borrowed book. The children, working in pairs, took turns being librarians for a week. Bulletin board displays featuring an author, a poem, an illustrator and other literature-related posters were placed regularly on the wall in the reading centre. These promoted interest in the books available there. The children's own art work was also displayed as advertisements for many of the literature selections.

Poetry was an important component of the literature programme. Poetry posters were displayed on the walls. A pocket chart on the wall featured multiple copies of poems which the students were permitted to take. The children's own poetry, accompanied by illustrations, was displayed prominently. As well, there were always books of poetry placed in the reading centre along with the other genres. Among the children's favourite books of poetry were Silverstein's Where the Sidewalk Ends and The New Kid on the Block by Jack Prelutsky. A young woman from the community who had recently published a book of poems visited the class. This resulted in a mutual sharing of poetry between her and the children.

A window corner was chosen to provide a well lit writing workshop. A round table and chairs were placed in the middle while a table nearby held the necessary writing and publishing materials such as writing paper of various colours and sizes,

construction paper, scissors, writing and colouring mediums, book covers (made by parents), the children's writing folders and other book binding supplies.

A computer was featured in a prominent place in the workshop, equipped with a stool for the writers to sit on. A printer was provided so they could see their work being published. All of these supplies, including the computer, were available for the children's independent use. The one wall in the workshop featured story suggestions, posters reminding them of the characteristics of a good story, their published work, and a chart on which they recorded the titles of their published stories. The literature presentations were made from the front of the classroom. An author's chair (Graves and Hansen, 1983) was placed there for the teacher to use while presenting a literature selection and for the children to use when they were presenting their work. The chalkboard ledge served as a display area for the latest publications. The children could choose to remain in their seats during the presentations, come to the front and lie on the carpeted floor or sit with a friend. Photographs of the classroom environment are provided in Appendix K.

Independent Reading

Independent reading was encouraged anytime but allotted times were also provided for this activity. There was usually time given each day, unless the children were involved in writing and wanted to spend the whole language arts times at that activity. This happened occasionally. The time provided for independent reading varied, but averaged 1/2 hour a day. The allotted times increased as the weeks went

by, after the children became more involved in literature. The children could read their selected books in the reading centre, in the writing centre, under a table or at any place of their choice in the classroom. The teacher read in the classroom to provide a model for reading; she often read at home as well. The teacher frequently gave opinions on books read, just as the children did. So that the children might have more time to read, homework was rarely given. "Read" was often the answer to the question "What do we have for homework?" Multiple copies of some books were available, allowing children the opportunity to share and discuss their readings. Discussion time was provided, not only for children reading the same book but also for children reading different books. The children used file cards to keep records of the books they read. These file cards were stored in a box on their desks. On the cards they recorded the title and author of the book. As well, they wrote a sentence or so about the book and drew a picture on the back if they wished.

Creative Response to Literature

The children's daily exposure to literature was followed by opportunities to respond to the presentations. Sometimes the response took the form of a very emotional discussion, especially after the sharing of a chapter or two of On My Honor (Bauer). At other times the children wished to present a puppet play, as they did during the reading of Charlotte's Web (White). At all times there was discussion of the literature selection itself and often a further discussion of what interpretive activity they would like. Each child was always at liberty to choose his/her own

activity, if any were to be chosen. The children's artistic productions were displayed either in the classroom or in the hall outside and their puppet plays were performed for an audience of their peers or other teachers. Pictures were taken of several of their responses to the literature selection. Samples are provided in Appendix L. The children patiently but excitedly awaited the developing of the prints which were mounted and displayed on the wall.

The children's written responses were kept in their individual writing folders. These folders had two pockets in which to organize their work, while the front and back covers inside and outside provided four places to write information concerning their writing. This information included topics for future writings, published titles and dates, writing skills they could use and biographical information to be included in their published works. The children were always at one stage or another of writing, each progressing towards a published story at his or her own rate. Conferences were held with each individual child as often as was needed, as Graves (1983) recommended, according to the time available. Confident writers did not need as many conferences as did those who struggled. Each child had a conference at least once a week; most children more than once a week. Conferences were meant to help the child focus on his/her own work while the teacher looked for potential in the piece of writing. Editing was completed either with the child during conferences or when the stories were typed for the children by adults.

A highlight of the writing process was the publishing and sharing of the children's own work. They proudly read their stories silently and then looked for

someone with whom to share. Published works were made available for all to read themselves and were also read from the "author's chair" (Graves and Hansen, 1983).

CHAPTER IV

EVALUATION

Introduction

The main purpose of this study was to explore the effect of daily exposure to quality children's literature on the reading and writing achievements of a class of 29 fourth grade children as well as on their attitudes toward both these processes. The evaluation of the study is based on empirical data, the investigator's observations, the parents' opinions and the students' reactions and comments.

In this chapter five main topics are explored. First, the results of the Gates-MacGinitie Reading Tests are examined in an attempt to assess the children's reading growth throughout the study. Secondly, an assessment of the attitudes of the children toward reading is made. This discussion focuses on an attitude questionnaire completed by students both before and after the study as well as on observations and comments made by parents, the investigator and the students themselves. Thirdly, the chapter concerns itself with the evaluation of the children's writing. The results of the writing assessment of three stories from each child, based on the writing evaluation criteria given in Chapter III, are presented and discussed. Examples from the children's writing are provided to clarify the findings. The evaluation also includes a discussion of the general trends in the children's writing development, based on observational assessments concerning their writing behaviour. Then, an assessment of the attitudes of the children toward writing is made. This discussion focuses on an attitude questionnaire that the students completed both

before and after the study, as well as on comments made by parents and students. Fourthly, the chapter discusses the literature presentations to which the children were exposed, their own independent reading and the various interpretive activities in which they became involved. The chapter concludes with the presentation of the case studies of two children. It was felt that the inclusion of case studies would add interest and depth to the study.

Reading Achievement

The Gates-MacGinitie Reading Tests, Level D, Forms 1 and 2 were administered to the 29 children as a pretest and a posttest respectively. Grade equivalent scores and T-scores were tabulated from the raw scores attained on the tests. The mean grade equivalent scores were calculated by finding the average T-scores and locating the corresponding grade equivalents in the tables of norms.

The results of the pretest (Tables 1 and 2) revealed that the mean scores for both vocabulary (3.4) and comprehension (3.5) were below those expected for a beginning fourth grade class. Of the 29 students in the class, only 11 received vocabulary scores that were near or above grade level (Table 1). Ten received comprehension scores (Table 2) that were near or above grade level. The results of the posttest showed that there were still only 12 students who received vocabulary scores and 14 students who received comprehension scores near or above grade level.

The test results, however, showed that 17 students made gains in vocabulary while 25 students made gains in comprehension. These gains ranged from a slight

TABLE 1

GAIN IN VOCABULARY ON THE GATES-MACGINITIE READING TESTS, LEVEL D, FORMS 1 AND 2

STUDENT	PRETEST	POSTTEST	DIFFERENCE
1	4.1	4.0	-0.1
2	5.1	5.7	0.6
3	5.8	8.2	2.4
4	3.7	3.6	-0.1
5	4.6	5.5	0.9
6	2.6	2.7	0.1
7	2.1	3.6	1.5
8	*2.5	*2.5	0.0
9	6.6	7.4	0.8
10	4.1	4.0	-0.1
11	2.5	3.2	0.7
12	3.4	4.4	1.0
13	2.8	4.0	1.2
14	5.1	6.6	1.5
15	3.1	2.8	-0.3
16	3.9	3.3	-0.6
17	3.7	2.9	-0.8
18	2.5	4.3	1.8
19	5.1	3.8	1.3
20	3.3	5.0	1.7
21	2.5*	2.5*	0.0
22	4.3	5.3	1.0
23	3.7	2.8	-0.9
24	2.5*	2.5*	0.0
25	3.7	3.6	-0.1
26	4.7	4.6	-0.1
27	2.9	5.7	2.8
28	2.5	2.7	0.7
29	4.7	5.8	1.1
MEAN SCORE	3.4	4.1	MEAN GAIN 0.7

* A raw score too low to measure which was assigned the lowest grade score on the table.

NOTE: The mean was calculated by computing the average T-score of the class, and then using the corresponding grade equivalent in the norms tables.

TABLE 2

GAIN IN COMPREHENSION ON THE GATES - MACGINITIE READING TESTS, LEVEL D, FORMS 1 AND 2

STUDENT	PRETEST	POSTTEST	DIFFERENCE
1	2.4	3.9	1.5
2	5.5	7.2	1.7
3	5.7	9.5	3.8
4	4.4	4.2	-0.2
5	2.8	6.0	3.2
6	2.5	3.9	1.4
7	2.4	3.8	1.4
8	*2.4	3.3	0.9
9	7.0	6.8	-0.2
10	3.7	4.4	0.7
11	*2.4	*2.4	0.0
12	3.3	5.0	1.7
13	*2.4	2.6	0.2
14	8.0	8.2	0.2
15	*2.4	3.9	1.5
16	3.2	5.5	2.3
17	2.6	3.8	1.2
18	3.5	6.0	2.5
19	3.7	6.8	3.1
20	3.7	4.7	1.0
21	*2.4	3.5	1.1
22	4.6	5.7	1.1
23	2.4	3.5	1.1
24	*2.4	3.5	1.1
25	4.2	2.5	1.7
26	4.4	5.2	0.8
27	4.6	4.4	-0.2
28	*2.4	2.5	0.1
29	6.7	8.2	1.5
MEAN SCORE	3.5	4.4	MEAN GAIN 0.9

* A raw score too low to measure which was assigned the lowest grade score on the table.

NOTE: The mean was calculated by computing the average T-score of the class, and then using the corresponding grade equivalent in the norms tables.

gain of 0.1 to significant gains of more than a year (1.1 to 3.8). Of the 58 possible gains or differences in pretest and posttest scores, 30 differences meant gains of more than one year. These results appear to show that the literature programme which was provided for these students had a very positive effect on their reading.

According to the test norms in the Gates-MacGinitie Reading Tests: Teacher's Manual (1980), a gain of approximately 0.3 to 0.4 years is expected in vocabulary and comprehension achievements during a 14 week period. The results of the posttest revealed an average gain of 0.7 years in vocabulary (Table 1) and 0.9 years in comprehension (Table 2), both of which are greater than expected. These findings compare with those of Boutcher (1980) and Bissell (1981). The results of both those studies indicated gains in both vocabulary and comprehension. Unlike the results of the studies of Bissell (1981) and Noseworthy (1988), the gains in comprehension were greater than those in vocabulary.

Daily observations of the students by the investigator indicated gains in their reading achievement. This was most obvious in their choices of reading material. Many children progressed from choosing picture books for independent reading to choosing short chapter books with illustrations and then longer chapter books requiring days to read. The children also appeared to be better able to read their textbooks in the content area subjects. This was shown through their longer attention span while working with their texts and through their oral reading when the class worked together. Based on the results of the Gates-MacGinitie Reading Tests and on observations of the children, the investigator concluded that gains were made by

the children in the area of reading achievement as a result of the literature programme to which they were exposed.

Reading Attitude and Habits

One of the questions fundamental to this study was whether daily exposure to fine children's literature would increase students' enjoyment and their desire to read. In an effort to help determine and answer that question, a reading attitude questionnaire was administered at the beginning of the study and again at the end of the study. Scores on the questionnaire (Table 3) revealed that the children did have a more positive attitude toward reading at the end of the study. The increased number of positive answers to questions 2, 3, 9, 10, 14 and 19 indicated that the children became involved with others and wanted to share the enjoyment they had found. According to their responses to question 6, the children already had good self concepts as readers. By the end of the study, when the post questionnaire was administered, the students were quite involved in their own writing. This involvement and the wording of question 16 may account for the lack of a more positive response to that question. The question may have read, "Do you feel that reading time is one of the best parts of the school day?" The overwhelming change in responses to question 4, "Is reading your favourite subject at school?" clearly shows a change in attitude. Of the 20 questions, 17 responses indicate an improvement in attitude.

TABLE 3

RESULTS OF READING QUESTIONNAIRE

	PRETEST				POSTTEST			
QUESTION	YES	NO	BOTH	N.A.	YES	NO	BOTH	N.A.
1. Do you like to read before you go to bed?	23	4	1	1	27	2		
2. Are you interested in what other people read?	13	13	2	1	27	1		1
3. Do you like to read when mother and father are reading?	9	19		1	17	12		
4. Is reading your favourite subject at school?	6	21	1	1	22	6		1
5. If you could do anything you wanted to do, would reading be one of the things you would choose to do?	10	19			25	4		
6. Do you think that you are a good reader for your age?	27	1		1	25	2		2
7. Do you like to read catalogues?	24	5			20	7		2
8. Do you think that most things are more fun than reading?	24	4	1		11	14		4
9. Do you like to read aloud for other children at school?	7	21	1		23	5		1
10. Do you like to tell stories?	14	15			23	5		1
11. Do you like to read the newspaper?	13	15		1	14	14		1
12. Do you like to read all kinds of books at school?	21	6		2	28	1		
13. Do you like to answer questions about things you have read?	9	17	1	2	16	11		2
14. Do you like to talk about books you have read?	17	10	1	1	24	4		1
15. Does reading make you feel good?	16	10	1	2	28	1		
16. Do you feel that reading time is the best part of the school day?	6	23			12	15		2
17. Do you find it hard to write about what you have read?	10	18	1		10	17		2
18. Would you like to have more books to read?	20	9			27			2
19. Do you like to act out stories that you have read in books?	17	11		1	27	2		
20. Do you like to take reading tests?	10	17	1	1	12	17		

NOTE: N.A. = Not Answered

From the beginning of the study the children reacted to the literature programme with enthusiasm. Upon arriving in the classroom in the morning, they checked the centre for new books or looked for the return of a certain book that another child had. When new books were introduced they were seized as soon as they were laid down, until the teacher learned to pass them out to one of the many obviously enthusiastic children to avoid a tug of war.

The children very eagerly participated in the mail order book club sponsored by the school. They clamoured for the newsletters informing them of the available books, perused them together, visiting each other's seat to discuss the best books. Most children arrived with their order the next day. Two book club fairs held by the school also brought a number of books to the classroom because of the children's seemingly insatiable appetite for books. The teacher bought books at local book-stores for students who wanted particular titles and had no way of getting to the store. Bauer's On My Honor was one such book, as was Coerr's Sadako and the Thousand Paper Cranes.

Silent reading periods became longer because of the children's demands. After what the teacher thought was sufficient reading time, her suggestion that they do something else often met with cries of "No, we want longer to read!". On one such occasion they asked quite seriously if they could have free reading all day sometime. One boy was heard to say, "I hope I can get that one before she brings it back to the library.". Another said, "Darn, I wanted that one!".

Children were often heard discussing the books they were reading. One parent told how she was pleasantly surprised by her son and his friends who were comparing the writings of C.S. Lewis with those of Beverly Cleary. Some children were overhead by the teacher discussing the illustrations and how they suited the story. One girl said, "Miss, I never read so many books in my life before!". The children became aware of the rich vocabulary of children's literature as shown when, while reading Charlotte's Web, one boy said, "My mom is "gullible" because she buys some of the stuff she sees advertised on T.V.". Another boy told of coming downstairs for a drink after he had gone to bed and finding his father reading his copy of Charlotte's Web. The children also told of sharing their books with grandparents and other extended family members.

The children's and the teacher's interest in reading was clearly shown one afternoon while the children were waiting for the bus and when the teacher was reading aloud to the class, On My Honor by Marion Bauer. No one in the class heard the call to the bus which went home without the grade fours that day.

At the end of the programme, the parents were asked to answer a questionnaire (Appendix P) to help the investigator in the evaluation of the programme. Table 4 summarizes the results of the twenty five questionnaires returned. As can be seen, the parents' perceptions of the children's attitudes towards reading is clearly one of increased interest and enjoyment. Questions four and five, which have the most number of negative answers, both deal with sharing and talking.

TABLE 4

PARENT QUESTIONNAIRE RESULTS - READING

QUESTION	YES	NO	NOT SURE
1. My child has been reading more this term.	24		1
2. My child appears to enjoy reading books more this term.	24	1	
3. My child wants to spend more money on books.	23	1	1
4. My child talks more about school this term.	15	4	6
5. My child wants to share a book with me more this year than others years.	21	3	1

Children at this age are less eager than younger children to discuss school with their parents. Also, as children become older parents are less eager to question theirchildren about their daily activities. The following is a selection of comments that the parents made further supporting this perception.

> My son has always shown an interest in books. But it appears to me that he has a bigger interest this year. When he asks me to buy him a book, it's not just one he wants three or four, and I am pleased to see this.
>
> I find the programme is more interesting to my child. She seems more interested in reading or being read to than with the regular reader books. It's more relaxing and doesn't seem like something they have to learn and read.
>
> He is more interested in reading books this year than he ever was before. He likes to go to bed a little earlier so he can read some of the book he keeps by his bed before he goes to sleep.
>
> Thank you for really "turning him on" to reading independently! He has always enjoyed books but usually preferred being read to. I still read to him and he reads to me, but now he wants some time each night to read on his own. (He will even tuck a book under his blanket for later!)
>
> T.V. has definitely taken a back seat to reading this year for my daughter. Even though she has a new TV in her bedroom she rarely watches it, preferring instead to read. Also for Christmas she is asking for a box filled with books.
>
> He wants to buy a different book every week or so. He reads them from cover to cover and tells us about the story. I think it's been an excellent help. His story writing is also improving.

After the programme had ended, the teacher started a period of educational leave and was replaced. During the first week the new teacher commented, "That's the most turned-on class to reading I have ever met." She also reported, "I'm impressed with the quality of books they are reading."

The results of the attitude questionnaire administered to the students clearly showed an increase in positive attitude of the children toward reading. The observations and comments made by the teacher and students also attest to the enjoyment the students received from their exposure to fine literature. From the comments of the parents there appeared to be a lot of satisfaction and pleasant surprises for them from the programme. Many parents noticed a change in their children regarding a more positive attitude toward reading as a result of the literature programme. Even an experienced teacher seeing the class for just a few times detected an unusually high interest in quality children's literature. All of this appears to be evidence that exposure to good children's literature had increased both the children's enjoyment of reading and their desire to read.

Writing Development

The writing component of the literature programme began during the first week as the children helped organize the writing workshop and put all the materials in place. They eagerly received their laminated writing folders with their compartments and writing sections. The children wrote their autobiographies in the space provided to supply information about themselves for their published books. They excitedly discussed some possible topics for writing and jotted them down in the proper space.

Initially, although they were very enthusiastic about their writing folders, when the time came to actually write, some children were very reluctant to start. Those

students felt they had nothing to write or, as they put it, "Miss, I don't know what to write about." Attempts to solve this problem were made through discussion with the teacher, the whole class or each other. Sometimes attempts were made at peer tutoring, where a capable student worked with one who was having difficulty. At other times two students having difficulty worked together to co-author one story. Such co-operative approaches occurred occasionally throughout the programme whenever the need arose or at the children's suggestions.

Many children's early writings consisted of accounts of events from their own experiences, such as a trip they had taken, camping with their families or pet stories. Several other early pieces were their own play-by-play accounts of baseball games, a sport that interested many of the boys. A few children were concerned about conventional spelling, but most were not. Those who were concerned needed only reassuring once or twice. Many early stories were very short but the children did not see them as being incomplete or lacking detail.

As the days and weeks went by there were some gradual changes. First of all, fewer children experienced difficulty getting started on a topic. Most, in fact, were so anxious to write that they did not want any class discussion. They just wanted to be alone somewhere to formulate their thoughts. Secondly, the finished products were much longer. Some of them lacked plot development but at least there was something there to discuss during conferences. Some students wrote stories that had chapters, others wrote sequels to already published stories. A few children chose to write poetry and published books of poems. There were pages and pages of writing

placed in their folders after a few weeks. Not everything could be published but all children published some of their work (Table 5).

A third change occurred in the nature of the topics selected by the children. There were fewer accounts of events in their lives and more fictional stories using the literature as models or stimuli. After the reading of Myers' Sidney Rella and the Glass Sneaker and Briggs' Jim and the Beanstalk many set out to write a similar story. Barrett's Cloudy with a Chance of Meatballs proved to be a model for many stories. The children's writing also began to reflect a sensitivity to the book language to which they were being exposed in their reading. Adverbs and adjectives were used more frequently, as were synonyms of the word "said", as students sought ways to make their stories more interesting and exciting.

During writing sessions the students sought privacy so that their flow of thoughts would be uninterrupted. Some stayed at their desks with their writing folders set up as a divider. Others moved to any comfortable spot in the room they could find such as under tables, in corners, lying on the carpeted floor, in the writing workshop, at the reading centre. Fortunately, the classroom was located directly across the hall from the resource centre. This meant that usually there was more than twice the available space provided by a single classroom. This proximity to the resource centre meant that the teacher could allow children to find a quiet corner there as well and she was still able to provide adequate supervision and guidance. See appendix M for photographs of children writing.

TABLE 5

NUMBER OF "PUBLISHED" STORIES

STUDENT	BY NOV. 1	BY DEC. 14
1	5	7
2	5	9
3	2	3
4	4	6
5	6	9
6	3	5
7	2	3
8	2	6
9	3	5
10	2	4
11	1	2
12	5	7
13	3	4
14	2	3
15	2	5
16	6	7
17	5	9
18	4	4
19	3	5
20	3	5
21	1	1
22	3	4
23	2	3
24	1	2
25	1	2
26	3	4
27	7	12
28	2	3
29	5	6

While some parents volunteered to type the children's stories, there were too many stories to rely on that publication method alone. Since the teacher had previous experience with word processing on computers and the school was equipped with several computers, it was decided to publish some stories that way. There was always a computer in the classroom and three others were available for use in the resource centre. The children quickly learned how to load the computer and type in their stories, sometimes with the help of other students. The stories were then edited by a parent or the teacher and printed out for the student. Tired expressions were quickly replaced by exclamations of pride as children watched their stories appear from the printer.

Sharing time was provided for the students, but at first not all students wished to read their stories to the class. Some were willing for another member of the class to read their stories; others were unwilling to share their written work at all. Before long, all wanted to read, making it difficult to find time for everyone. Some time outside of language arts periods was found such as moments seized while waiting for the bus or to go to assemblies. See appendix N for photographs.

The published books of the children were available at all times to be chosen for independent reading, just as were any other book. They were also made available for parents to peruse during parent-teacher interview week. At the end of the programme each child chose one book to donate to the resource centre.

Evaluation of the Children's Writing

A sample of each child's writing completed at the beginning of the study was analyzed according to the criteria presented in Chapter III. This procedure was repeated half way through the study and again at the end of the study. The results were then compared and used to illustrate general trends in the children's writing development. In an effort to provide reliability to the writing evaluation, another experienced teacher analyzed several writing samples. It was found that these analyses agreed with those of the investigator.

Analysis of Writing (Pretest)

Story Structure

Title. Most children supplied a title and most titles were very general. Four titles could be considered to arouse interest and create excitement - "Blue Jays are in the Finals", "The Caveman Fun Days", "The Artist and the Lost Cartoon", and "My Dream" subtitled, "A Lucky Day at School". Children writing these titles were awarded a score of 3 (Table 6). Seven children supplied no title at all.

Setting. All but one child indicated time and place in their stories. Most who did so used general descriptors, like "one day", "once upon a time", "a long time ago", "the ball field", "the park". Four students were more specific, using settings with phrases such as, "On Sunday, August 31, seven days after Gary's 8th birthday", "today", "my friend's house", "Bell Island", "Toronto".

TABLE 6

WRITING EVALUATION (PRETEST)

STUDENT	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	T
STORY STRUCTURE TITLE	2	3	2	3	2	0	0	2	2	0	0	3	0	3	2	2	1	2	2	2	2	1	0	0	2	2	2	2	2	47
SETTING	1	1	1	1	2	1	1	1	1	0	2	1	1	1	1	1	1	2	1	1	1	1	1	1	2	1	0	1	1	30
CHARACTER-IZATION	1	1	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	0	1	0	1	1	28
DIALOGUE	0	0	0	0	0	0	0	0	1	3	0	0	0	3	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	10
LITERARY DEVICES	1	1	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	2	1	0	0	2	1	1	2	31
COHERENCE	1	2	1	1	2	1	1	1	1	1	1	3	1	3	1	2	2	1	2	2	0	2	1	1	0	1	0	2	2	39
SELF EXPRESSION EMOTION	0	0	0	0	0	0	0	0	0	0	0	1	0	1	1	0	2	1	2	0	0	0	1	0	0	0	0	1	0	10
SENSORY IMPRESSION	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
LANGUAGE VOCABULARY	1	1	1	1	2	1	1	0	1	1	1	3	1	2	1	1	1	0	1	1	0	1	1	1	1	0	1	1	1	29
SENTENCE STRUCTURE	2	1	3	2	3	2	2	1	1	2	1	3	1	1	1	1	1	3	2	1	1	2	3	1	1	0	1	1	2	46
PUNCTUATION	2	3	1	3	2	3	3	1	3	1	2	2	2	3	1	2	1	3	2	2	1	3	2	1	1	1	0	2	2	55
TOTAL POINTS	11	13	12	13	15	10	10	8	12	10	9	20	8	19	10	11	11	14	14	11	7	16	11	6	7	8	5	12	13	326

Possible Total Points Each = 33 Mean Points = 11.24

Characterization. The characters were not well developed in any of the writing samples. Two of the stories were play-by-play commentaries of baseball games and received scores of 0 (Table 6). When characters were identified they were frequently referred to in general terms such as, "my friend", "a caveman", "a monster", or they were identified by name only but without additional development or description at all. One child who received a score of 2 described a character as "an artist who loved to make cartoons", and attempted to develop the cartoon character through his actions.

Dialogue. Most children did not make use of any dialogue and were given a score of 0 (Table 6). One child used dialogue once, resulting in a score of 1. Three of the children received scores of 3 for their dialogue efforts, since they either told the story using dialogue or the characters' actions suited the dialogue.

Examples of this are:

> When we got home our mom said, "Have a good day at school, girls?" Me and Krista looked at each other and said, "Good? It was EXCELLENT!" Then we both started laughing.

> "Hi mom, hi Jenny! There is a letter came for you. It is from your friend in England." "But mom, there is nothing on the paper! "Well, that's strange."

Literary Devices. Most of the children's stories were simple narratives containing no other literary device. Those writers received scores of 1 (Table 6). Four children made attempts at the use of literary devices. One child made use of personification; another child produced a flip flop story similar to that of Remy Charlip's What Good Luck! What Bad Luck! Another child's story included an

invitation to a party in the invitation form while a fourth child divided her short story into Part I and Part II. These children were awarded scores of 2 for their one attempt at using literary device (Table 6).

Coherence. Most of the children wrote about an event in their lives with varying degrees of development of their ideas. These children received a rating of 1 or 2 (Table 6). Three children who received scores of 0 wrote very disjointed pieces, while 2 children produced well organized pieces and were awarded scores of 3. One of these children had a good topic sentence with the idea flowing throughout; the other child presented a very well developed story line as well which went from realistic fiction to fantasy.

Self-Expression

Emotion. Twenty-one of the 29 children wrote factual accounts of events in their own lives or someone else's with no hint of any emotion. They received scores of 0 (Table 6). Six stories contained some minor reference to emotion. For example: "then the real fun began", "it was gross" (meaning awful), "boo, boo", "yah, yah", "worried sick". These stories were awarded 1 point. Two stories received 2 points because the emotion expressed was repetitive "I was very excited", "I couldn't wait". There were two emotions expressed in the one story - "We had a lot of fun" and "she (Mom) was so proud".

Sensory Impression. None of the children indicated any sensory impressions and therefore all but one received a score of 0 (Table 6). One child made a close

enough approximation to receive a score of 1 with the phrase "he's a gruesome fix". None of the children referred to the sense of touch, hearing, tasting or smelling. There were references to things seen but these things were never described enough to cause the investigator to award any points.

Language

Vocabulary. As Table 6 shows, the children used very common nouns and verbs with few adjectives and adverbs in their early writings. Most received scores of 0 or 1. Many children wrote baseball stories or scary stories, using appropriate vocabulary such as "pitched", "homerun", "inning", "ghost", "haunted".

There was, however, no attempt to use adjectives or adverbs with these words. Three children were awarded scores of 2 or 3 because of the use of a variety of interesting verbs and nouns like "that cat hissed", "the stalks towered above him", and the employment of engaging adverbs or adjectives such as "freshly mowed lawns", "incredible", "luckiest day", "dead goat", "normal cartoon". Most of the adverbs and adjectives used, however, were common ones such as "one day", "every", "then", "big", "little" and numbers.

Sentence Structure. One child who used short, simple sentences with no connectives received a score of 0 (Table 6). Fifteen children used only the connective "and" to join simple sentences. They obtained a score of 1. The following is an example of this:

> One day there was a little girl and her name was Melissa
> and she had a dog named Fireball.

Nine of the children used subordination at least once, receiving a score of 2. The following is an illustration of this:

> One day I was walking home from school and a big greer thing popped out in front of me. He took me to a big cave and tied me up but he never knew that I had a knife.

Complex sentences, were used by four students who were awarded a mark of 3. Examples of these sentences included:

> He took me into a big cave and tied me up but he never knew that I had a knife.

> When he stopped he met a rat who called him right back to the house.

Punctuation. Only one student showed no evidence of any knowledge of punctuation. His score was 0 (Table 6). Eight students were awarded a perfect score of 3, since they had all the proper punctuation in place. Twenty students received scores of 1 or 2, depending on their degree of omissions. All of these 20 began with a capital letter and ended the story with a period. There were, however, various places where appropriate punctuation was missing.

Analysis of Writing (Mid-Study)

Story Structure

Title. All children now supplied a title for their stories with two titles being inappropriate. These students received a score of 1 as shown in Table 7. Five titles built interest in the story, earning a score of 3 for the writer. Examples of these titles

TABLE 7

WRITING EVALUATION (MID STUDY)

STUDENT	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	T
STORY STRUCTURE TITLE	2	2	2	3	2	2	2	2	2	2	2	3	2	2	3	2	2	2	2	2	1	2	1	2	2	3	3	2	2	61
SETTING	1	2	1	1	1	2	0	1	1	1	1	2	1	2	1	1	1	1	1	1	1	2	1	1	1	1	1	2	1	34
CHARACTER-IZATION	1	2	2	2	1	1	1	1	2	1	1	2	1	2	1	1	1	1	1	1	1	3	1	1	1	1	2	1	1	38
DIALOGUE	2	0	3	0	2	0	0	0	1	1	0	0	1	3	3	1	2	1	1	0	0	3	0	2	0	3	2	3	3	37
LITERARY DEVICES	2	1	2	1	1	2	1	1	2	1	1	2	1	2	2	1	1	1	1	1	1	1	1	1	1	2	1	1	2	38
COHERENCE	2	3	2	2	2	1	1	2	1	2	2	1	3	2	2	2	2	2	2	0	3	1	2	1	3	2	2	2	2	54
SELF EXPRESSION EMOTION	0	0	0	3	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	1	0	0	0	0	0	6
SENSORY IMPRESSION	1	0	0	1	0	0	0	0	0	0	1	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5
LANGUAGE VOCABULARY	2	2	3	1	2	2	2	1	2	1	1	3	2	3	2	2	2	2	2	3	1	2	2	2	1	2	2	2	1	55
SENTENCE STRUCTURE	2	2	3	2	3	3	2	2	3	2	1	3	1	3	2	3	2	2	3	2	1	3	2	2	2	2	3	1	1	63
PUNCTUATION	2	3	3	2	3	2	2	2	3	2	3	2	2	3	2	3	2	3	2	3	1	3	3	2	1	1	3	2	2	67
TOTAL POINTS	17	17	21	18	17	16	11	11	18	12	13	20	12	24	19	16	15	16	15	15	7	22	12	16	10	18	19	16	15	458

POSSIBLE TOTAL POINTS EACH =33 Mean Points = 15.76

are: "Computer Explosion", "Krack up Soup", "Planet Wife". The remaining 22 titles were general and did not build interest in the story. They received a score of 2.

Setting. Most children provided a very general setting for their stories with expression such as "one day", "once upon a time", "in my back yard". Often there was an indication of time or place but not both, resulting in 1 point being awarded (Table 7). Six children were awarded 2 points because they gave specific times and places. For example: "One day in 1919...in Lexington, Kentucky", "In a far away place where the palm trees grow and the beach rock are as smooth as silk...", "It was Tuesday night, the night before Hallowe'en. Tomorrow there was going to be a big Hallowe'en party at school". No child provided both time and place with descriptions of both. One child who gave no indication of time or place received a score of 0.

Characterization. All of the children identified characters but most characters were not developed, so that a score of 1 was given (Table 7). Eight children developed characters to a degree through description or actions as in the examples shown below:

> George was no fool. He didn't believe that this little ogre could eat him because this little ogre was only knee high! And George fell over laughing.

> There was a quiet little man who had no family and wanted someone to share his beautiful island with.

Dialogue. Eleven children did not make use of any dialogue and received scores of 0 (Table 7). A score of 1 was assigned to 6 children who used dialogue once or the dialogue that was used was not effective. Examples of such dialogue follow:

"Let's go to that old castle."
I said "ok".

Twelve children were awarded scores of 2 or 3 for effective dialogue. This is demonstrated by the following:

"I don't believe that you can eat me!" yelled George laughing.
Right after that the ogre bit him on the toe.

Clara heard her mom and dad say, "Sorry Clara can't come.
She is sick." When Clara heard this, she got into her
costume and did her hair as fast as she could and opened
her window. "Clara Wellon is going on this trick-or-treating
no matter what," Clara said.

Then in a little voice the computer said, "What is your name?"
My name is_____. Then the teacher asked,
"_____, are you talking?" No, miss.

Literary Devices. Most of the children's stories were narratives with no other literary device. Such stories earned a score of 1 (Table 7). Nine stories contained some literary device such as the three novel endings that the story was just a dream or "to be continued", or "that was just the beginning of the woman's adventure", and notes and signs written as pictures. One story contained a simile: "a glass of milk as big as a house" and "a slice of bread the size of a hayloft". These nine writers were awarded scores of 2 for their efforts.

Coherence. Most children developed a story with ideas following logically throughout. They received scores of 2 (Table 7). One child with a score of 0, completely rambled with no coherent ideas.

Six children produced stories with some coherence but the stories were not developed. One such story was a retelling of The Three Little Pigs. Another lacked

a beginning; still another lacked a proper conclusion; two stories possessed confusing plots; while one story was too short to be developed.

Self Expression

Emotion. Twenty two children wrote in the third person with no indication of personal involvement. Of the seven who wrote in the first person, four expressed some emotion. One child, who was awarded a score of 3 (Table 7), wrote a story called Do You Love Me? in which he was sad because he thought no one loved him. This was his conclusion:

> At dinner I was not hungry. My mom gave me a kiss.
> I said in my mind, they do love me.

Three other children received scores of 1 for the expressions, "I couldn't believe a computer talking!", "I was scared...happy...impatient", and "I would like to go to my friend's house again".

Sensory impression. As shown in Table 7, only 5 children included sensory impressions in their stories. They received a score of 1. The majority of these were impressions of feeling, with the words, "The ground was soggy", "He dived in the milk. It was cold", "the beach rocks are as smooth as silk". One child attempted sound impressions with the sentence, "all the bee said was buzz". Another child presented a good visual impression with the following description:

> The fourth house was a big house that had broken
> windows and a chest outside. The chest was white.
> The chest was big and dusty.

That was the only detailed visual impression and there were no examples of tasting or smelling included in the writing samples.

Language

Vocabulary. Most of the children used a variety of nouns and verbs and included simple adverbs and adjectives. Only 7 children did not do this. They received scores of 1 (Table 7). The following illustrates their writing:

> He went down by the door. When he looked out the door it was no one. It was just the wind. So he went back upstairs.

Many children chose a variety of very appropriate verbs, thus adding to the quality of the story. Some examples are:

> When the ogre fell, he unveiled a hole full of gold! George picked up a piece of gold. Another piece appeared in its spot.

> She collapsed on her bed. She grabbed her dog out from behind the dresser. Clara started to cry. She hugged her dog.

> He sharpened his teeth for two hours and then he wanted... The vampire swooped down and grabbed the teenager...a dog raced through the woods and ripped all the flesh off the vampire...

One child used nine synonyms for said. Among which were "whispered", "thought", "shouted" "explained", "replied".

Only seven children included no adjective or only one adjective in their writing samples. Most children used only common adjectives such as, big, old, small, happy, scared. Six children supplied very interesting adjectives among which were "shocking

discovery", "he was camouflaged", "ladder was sturdier", "he was familiar to her", "faraway place", "fair-sized house".

While adverbs occurred less frequently than did adjectives, seven children used adverbs other than the most common ones such as, "not", "once", "last","then". "Finally", "excitedly", "probably", "already", "never", "ever" are samples.

Sentence Structure. None of the writing samples consisted solely of short simple sentences. Five of the 20 children received a score of 1 (Table 7) when they used simple sentences connected by "and", with no subordination. The examples below illustrate this,

> They became best friends. Adam went to Tim's house to play Nintendo. Tim finished it and Adam got to the best level and got killed.

> One day a truck was coming past my house and it stopped at my driveway and took my dog and cat and my mom called Al and we got my dog and cat back and then...

Ten of the children, earned scores of 3, used simple sentences and a variety of complex sentences in their writings. Some examples follow:

> When Kirk was done eating, he couldn't drink the milk because he was too full after eating the bread.

> Once upon a time there was a town called Chew and Swallow. There were no stores in Chew and Swallow because whenever it rained, it didn't rain plain rain. It rained juice or milk.

> One day a woman was walking in the woods when a dove fell out of a tree. It was bleeding and crying oo..oo.oo.. The woman said, "Little dove, come and I will give you a home.

There was a very old trap that was at the door.
It was an axe that was more than 200 years old.
It fell and hit them but it was so old that it
fell and turned to sand.

Half of the students used a combination of simple sentences joined by "and" and one or two examples of subordination. Such constructions were assigned a score of 2.

Punctuation. All students indicated knowledge of punctuation to varying degrees, with twelve students making no errors. These students were awarded scores of 3 (Table 7). Only three students received scores of 1, with little evidence of proper punctuation. The remaining 14 students, with fewer omissions, earned scores of 2.

Analysis of Writing (Posttest)

Story Structure

Title. All children provided an appropriate title or one that built interest, earning scores of 2 or 3, as shown in Table 8. Among the most interesting of those seven titles that were awarded scores of 3 were the following: "The Door to the Other Land", "The Bee Wife", "An Extremely Bad Mouse, a true story", "The Wonderland in the Attic".

Setting. Just over half of the children provided only a general setting for their stories. They received scores of 1, as shown in Table 8. Examples of these general settings are:

Once upon a time there was a place called Horseland.
All the horses lived there.

TABLE 8

WRITING EVALUATION (POSTTEST)

STUDENT	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	T
STORY STRUCTURE TITLE	2	3	2	3	2	2	2	2	3	3	2	3	2	2	2	3	2	2	2	2	N	2	2	2	2	3	2	2	2	63
SETTING	1	2	0	1	2	1	1	1	3	1	1	1	1	3	1	3	1	2	2	1	O	1	2	1	1	2	1	1	1	39
CHARACTER-IZATION	1	2	2	2	1	2	2	1	1	2	1	1	1	2	1	3	2	3	2	1	T	2	1	1	1	2	2	2	3	47
DIALOGUE	2	2	3	3	0	2	2	2	0	0	0	0	3	3	2	1	2	3	0	2	A	3	1	2	1		0	0	0	42
LITERARY DEVICES	1	2	1	1	1	2	1	1	1	1	1	2	2	1	1	1	1	1	1	1	V	2	1	1	1	1	2	2	1	35
COHERENCE	2	3	3	2	3	3	2	1	2	2	1	3	2	2	2	2	3	3	2	2	A	3	2	2	1	3	2	2	2	62
SELF EXPRESSION EMOTION	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0	1	0	1	0	I	0	1	0	0	0	0	0	0	5
SENSORY IMPRESSION	0	0	0	1	1	0	0	0	1	0	0	0	0	0	1	0	0	1	0	0	L	0	1	0	0	1	0	0	1	8
LANGUAGE VOCABULARY	2	3	3	2	2	2	2	1	2	2	1	3	1	3	2	2	2	2	2	3	A	3	2	3	2	3	2	2	3	62
SENTENCE STRUCTURE	2	3	3	2	3	3	2	2	3	3	2	3	2	3	3	3	3	3	3	3	B	3	3	2	1	2	2	2	2	71
PUNCTUATION	2	3	3	3	2	3	3	1	3	1	1	3	3	3	2	3	2	3	3	3	L	3	2	3	3	2	3	2	2	70
TOTAL POINTS	15	23	20	20	17	20	17	13	19	15	10	19	17	22	17	21	19	23	18	18	E	22	18	17	13	22	16	15	17	504

POSSIBLE TOTAL POINTS EACH =33 Mean Points = 17.38

One day I went to the zoo with my mom.

One day a little flea got caught on a dog.

Some specific settings were assigned scores of 2.

It was a windy blowing day, it was a
good day to go fly a kite, but it was winter.

On September 4th, 1765 in a village in Russia there
were two children.

It was the twenty-third day of December and everyone
in town was getting ready for the big day in two more days.

Scores of 3 were awarded to only 3 settings that provided a description of both time and place.

One day a long, long time ago there lived a man named
Ray. He lived in a little house on a hill and at the
bottom of the hill was a forest.

It was Christmas Eve. Michael and Megan had just
come in from sliding. There was hot chocolate with
marshmallows and soup on the table.

Characterization. All of the children identified characters but many were not developed, so that a score of 1 was given to these 12 students (Table 8). Twelve other students made attempts to develop their characters through either description for their actions and were, therefore, awarded scores of 2. Two of these are quoted below.

One day there was an ant named John. He liked to
explore alot. One day he found a strange world
with big creatures and big forests on their heads.

> Fudge was the funniest out of all of them, Andrew was brave and like exploring things and places. But Andrew was the smartest, he was the oldest and was the leader in everything.

Only 3 children were awarded scores of 3 for their descriptions and behaviour of their characters. An example from one is quoted below.

> Red Bull was always mad and grumpy but worst of all he was a bull to her and for that matter an ugly one with two large horns and a scruffy tail... Big Red Bull came out of woods and chased little Ruby away.

Most of the character development that was produced resulted from actions or dialogue of the characters, not description.

Dialogue. Nine children did not make use of any dialogue and received scores of 0 (Table 8). When dialogue was used it was generally effective, which allowed scores of 2 or 3 depending on the degree of effectiveness. Some examples follow.

> When they looked under the tree there was nothing there! "Oh dear! Where are all our presents?" asked Megan. "I don't know!" replied Michael. "I wish Uncle Wally was here," whispered Megan. Just then out of nowhere Uncle Wally jumped up "Surprise!" he shouted.

> "Why are you crying?" "I'm crying because I'm cold and lonely." "Well you aren't lonely anymore because I'm here," said the voice. "Don't go, please don't go," said the blue jay.

> "Say, where is your father now? Is he still alive? Can we go and visit him?" said Tom in one deep breath. "Hold your horses Tom. I can only answer one question at a time!" the flea said in relief. "First of all, yes, he is still alive and he has a very good house on a cat."

Literary devices. Most of the children's stories were narratives with no other literary device. Scores of 1 were assigned to them (Table 8). Seven children were awarded scores of 2 for their attempts at literary devices such as incorporating speech balloons in the story; writing the cliff hanger ending, "You can find out what happened in the next book of Fudge, Pete and Andrew in Toyland"; describing a human from an ant's point of view, as "big creatures with little forests on their heads and only two legs"; and speaking to the reader directly.

Coherence. Most children developed a story with ideas following logically from beginning to end, receiving scores of either 2 or 3 (Table 8) depending on the originality in the story. Three children obtaining scores of 1 produced stories with some coherence but the stories were not developed.

Self-Expression.

Emotion. Twenty-three children wrote in the third person with no indication of personal involvement. Five children received scores of 1 for their minor emotional references (Table 8). Among these reactions were, "I love her" (her sister), "I really did miss her" (a friend), "I was very happy then".

Sensory impressions. As shown in Table 8, only 8 children included sensory impressions in their stories, obtaining scores of 1. There were 2 examples of the sense of taste with the words, "nice sweet honey", "nice juicy mouse", and two examples of touch; "warm cozy beds" and "cold and wet". Another child hinted at the sense of smell by saying, "he smelled a strange aroma" and identifying it later as hay

cooking. One child incorporated two senses together with the sentence, "It was cozy inside, smelled yummy, and was very comfortable".

Language

Vocabulary. Most of the children used a variety of nouns and verbs and included simple or even some unique adverbs and adjectives. Four children did not do that and received a score of 1 (Table 8). This is illustrated by the following:

> One day I was walking home from school and I saw my friend, Terry Lynn come along and I said to Terry Lynn, "Do you want to play with me?"

Many children chose a variety of very appropriate verbs which added to the quality of the writing. Some examples follow:

> The beetle was crawling along the floor and he came across a tunnel. He crawled in and was lifted off the ground and shot into the air.

> Dr. Wily had been watching every move they made on his computer view screen. He turned around in his seat and mumbled, "It's you who won't see tomorrow!" Dr. Wily pushed a button and a panel on his computer sank and a code board appeared.

All the children included adjectives. Some were common adjectives but many were interesting ones such as "scratching noise", "hypnotized", "rough time", "widowed father", "strange world", "steep hill", "proud of himself". Many children used two adjectives together in their writings, for example: "dark green forest", "beautiful young girl", "cold and wet", "quiet and lonely".

Many students included adverbs. Among the most interesting were the following: "I looked very carefully", "he was always mad", "she said shyly". "she became deeply in love", "fast asleep snoring away", "Megan went slowly to sleep", "the beetle got home safely", "and finally he left", "Mega was barely alive".

Sentence structure. All but one of the writing samples contained both simple and complex sentences. Students were assigned a score of 2 or 3, depending on the degree to which they used complex sentences (Table 8). The following examples of writing were assigned a score of 2.

> One day in a beehive there was a meeting about a present for the queen. They said, "Let's get her a diamond." So they went to the grocery store for the diamond for the queen.

> One day in 1705, a man named Koko was looking for some wood. One night in May, a knock came to his door. A beautiful young girl was standing there. Koko asked if she would come in.

> The next morning I went out to the place where I set up the net. I looked very carefully. I saw that there was something in the net.

The samples quoted below were awarded scores of 3.

> Today was December 23, 1981. The boys got out of bed and went downstairs to get some breakfast. When the boys finished breakfast, they got ready to go outside. When they got up the hill they saw a polar bear that came out of a door in the middle of the hill.

> When we were there we showed the lady at the front desk our tickets and she told us that we had to go to gate 14 because that was where our plane was. When we finally got there we boarded the plane and took our seats.

Mega Man swore to get revenge. There was only one
person who could help him, Dr. Light's son, Jimmy
Light. Mega Man got to the house and knocked on the door.

Punctuation. All students indicated knowledge of punctuation to varying degrees. Seventeen students who made no errors, earned scores of 3 (Table 8). Three students who gave little evidence of correct punctuation, received scores of 1, while the remaining eight with fewer omissions, earned scores of 2.

Trends in Writing Development

Three samples of writing from each child were analyzed with a focus on the quality of structure, self expression and language. A comparison of the findings revealed certain general trends in the writing development of the children.

Tables 9 and 10 indicate improvement in the children's writing as the study progressed, with most improvement coming during the first half of the study. Although the children's writing development appeared to stabilize, there were still signs of progress. The analysis of the writing samples completed at the beginning of the study revealed that the children already possessed a certain "sense of story" which Huck et al (1987) maintained is a result of exposure to good literature. Since the children were in the fourth grade and had been exposed to some literature through reading aloud by previous teachers, it was expected that the children would show some "sense of story". Both Applebee (1978) and Brown (1977) believed that a "sense of story" is developmental. The analyses of the writing samples completed in this study support this view. Except for the use of literary devices, there was a

TABLE 9

A COMPARISON OF THE TOTAL SCORES OF THE CHILDREN IN THE WRITING ANALYSES.

Student	Pretest	Mid	Posttest	Differences in the pre and posttests.
1	11	17	15	4
2	13	17	23	10
3	12	21	20	8
4	13	18	20	7
5	15	17	17	2
6	10	16	21	11
7	10	11	17	7
8	8	11	13	5
9	12	18	19	7
10	10	12	15	5
11	9	13	10	4
12	20	20	19	-1
13	8	12	17	9
14	19	24	22	3
15	10	19	17	7
16	11	16	21	10
17	11	15	19	8
18	14	16	23	9
19	14	15	18	4
20	11	15	18	7
21	7	7		
22	16	22	22	6
23	11	12	18	7
24	6	16	17	11
25	7	10	13	6
26	8	18	22	14
27	5	19	16	11
28	12	16	15	3
29	13	15	17	4

TABLE 10

A COMPARISON OF THE THREE WRITING ANALYSES

FOCUS	PRETEST	MID	POSTTEST	DIFFERENCES IN THE PRETEST AND POSTTEST SCORES
STORY STRUCTURE TITLE	47	61	63	16
SETTING	30	34	39	9
CHARACTERIZATION	28	38	47	19
DIALOGUE	10	37	42	32
LITERARY DEVICES	31	38	35	4
COHERENCE	39	54	62	23
SELF EXPRESSION EMOTION	10	6	5	-5
SENSORY IMPRESSION	1	5	8	7
LANGUAGE VOCABULARY	29	55	62	33
SENTENCE STRUCTURE	46	63	71	25
PUNCTUATION	55	67	70	15
TOTALS	326	458	504	

consistent increase in the scores of the elements of story structure. This was especially obvious in the areas of dialogue, coherence and characterization. At the conclusion of the study the children were writing much longer pieces with more character development through the use of dialogue, description and actions. Also, there was more plot development, with a logical sequence of events characterized by a definite and lengthy beginning, middle and end. The children were exposed to what Huck (1977) called "book language", which she believed would be incorporated into their writing. According to the increased scores in vocabulary and sentence structure in the three samples, the children were indeed attempting to include the complex language of literature in their writing through the use of a variety of verbs, more vivid adjectives and, to a lesser extent, livelier adverbs. Their writing at the end of the study was also much less stilted, with the employment of more complex sentence structure that included subordination and clauses. There was much less reliance on the use of "and", not only because of the more frequent clause usage, but also as a result of the use of proper punctuation.

Without having been specifically required to do so, the children produced various forms of writing which included poetry, biography, and fairytales. It appears that exposure to the various genre in the literature selections motivated them to attempt these forms themselves. Dalton (1985) found that when exposed to poetry, fantasy and fairytales, first graders could themselves produce these forms of writing. As the children of the present study read more chapter books independently and became aware of books to which there were sequels such as Bank's Indian in the

Cupboard, and the Narnia series (C.S. Lewis), their own pieces included chapters, and many students wrote sequels to stories they had written earlier. Some of the more artistic students were asked by others to illustrate their books. The children's exposure to fine literature had demonstrated to them that an author and an illustrator of the one book are not necessarily the same person.

Self expression in the forms of sensory impression and emotion, was the feature that developed the least in this study. In fact, the children tended to express themselves less as the study progressed. This may be due, in part, to the fact that the children wrote fewer pieces in the first person but, instead, tended to write omnisciently. These findings are not supported by those of Noseworthy (1988) whose results revealed an increase in self expression of the children in their writing. The age of the students may be a factor, since older children tend to be less self-centred and more inhibited.

The inhibitions of the children were a factor in publishing and reading their stories to others. While they welcomed the production of their published stories, some were reluctant to share them with the other members of the class, especially at the beginning of the study. They were either too shy or they felt the stories were not of a sufficiently high standard. The latter meant that they were aware of a sense of audience which Graves (1983) stressed as very important in the writing development of children. They would, however, then, make an effort to write their best because, as one child said, "Miss, anyone might read this." One parent commented on her child's awareness of proper spelling and grammar when she said:

> Typing little books has made _____ realize that when he's typing and makes an error he has to use white out to erase his mistakes. He is taking more time and being more careful. It is teaching him he should hand in neat work. It is making him check his spelling and grammar.

Another parent commented that her child "takes more pride and time doing his stories".

Writing Attitude and Habits

One of the questions basic to this study was whether or not daily exposure to good children's literature would motivate students to write and bring enjoyment to the task. In an effort to answer this question, a writing attitude questionnaire was administered at the beginning of the study and again at the end. Scores on the questionnaire revealed that indeed the children did have a more positive attitude toward writing at the end of the study (Table 11). This was most obvious in the increased positive answers to questions 1, 5, 9, 13, 15 and 16, all of which focus on enjoying writing. The increased number of positive answers to questions 6, 7, 10, 11 and 12 indicated that the children became involved with others and wished to share the enjoyment they found in writing. The responses to questions 18 and 19 revealed that at the end of the study the children placed less emphasis on the mechanics of writing and more on the content. There was, however, an increased awareness of the importance of both aspects of writing. Another observation that can be made from the responses to this questionnaire is that by the end of the study the children were

TABLE 11

RESULTS OF WRITING QUESTIONNAIRE

	PRETEST				POSTTEST			
QUESTION	YES	NO	BOTH	N.A	YES	NO	BOTH	N.A
1. Do you like writing stories?	19	8		2	27	1		1
2. Do you like to be told about what to write?	1	26	1	1	4	22		4
3. Do you prefer to be allowed to write what you want to write?	26	19	1	2	27	1		1
4. Do you think you are a good writer for your age?	21	41		4	26	1		2
5. Would you like to be a famous writer?	12	14	2	1	22	6		1
6. Do you get help from your friends when you write?	2	24		3	11	17		1
7. Do you like to talk to the teacher about your story while you are writing?	4	20	1	4	19	9		1
8. Do you let books you have read help you in your writing?	22	6	1		24	4		1
9. Do you read your own stories for enjoyment?	20	6		3	25	3		1
10. Do you read your friends stories for fun?	9	17		3	26	2		1
11. Do you like to read your own stories to others?	10	17		2	22	6		1
12. Do you like for others to read your stories?	10	17	1	1	22	6		1
13. Do you reread your own stories while you are writing them to try to improve them?	24	5			27	1		1
14. Do your stories contain much conversation between the characters?	17	12			18	9		2
15. Do you illustrate your own stories?	21	5	1	2	26	2		1
16. Does writing a story make you feel good?	15	10		4	27	1		1
17. Do your write long or short stories?	Long 13	Short 7	1	8	Long 1	Short 2	15	1
18. Which is more important to a story: 1: the ideas characters and the story itself or 2: the proper spelling, capital letters, periods and so on?	1-6	2-17	1	5	1-9	2-11	7	2
19. Which do you think about when you write?	1-9	2-10	4	6	1-10	2-4	11	4
20. Name as many writers as you can.	39 Responses				237 responses			

NOTE: N. A. = Not Answered

writing both long and short stories, possibly indicating that length alone was not an important consideration. The number of responses concerning writers the children knew increased from a total of 39 to 237. There is no doubt that the respondents' knowledge of and familiarity with children's literature had expanded.

At the beginning of the programme, when time was provided for writing some students found it difficult to get started. Even after the reading of a literature selection they still had "nothing to write about". "I can't write about that" or "I don't want to" were frequent responses. By the end of the programme there were few such problems. All the children went about contentedly writing about something and discussing their writing with their peers or the teacher. Many students demanded extra writing time, with the rest of the class joining in a chorus of "Yes, Miss, we want longer to write!", and "Miss, can we have writing all day?" As a result of these pleas, one afternoon the scheduled one hour language arts period was extended to include the whole afternoon. This meant that children's thoughts were uninterrupted and they soon saw the outcome of their efforts.

The remedial reading teacher, who regularly provided extra assistance to students 8, 21 and 24, noticed a change in the general attitude of these students. She reported that they arrived at her class in a happier frame of mind and expressed a positive attitude toward writing. That particular teacher, interested in the literature programme that was being carried out in the classroom, arrived one day to listen first hand to the reactions of the children. She stood in disbelief at the enthusiasm for

writing displayed by the children when she asked them questions about their feelings on writing and reading.

Another indicator of the children's growing interest in writing was the increased length of their stories. The samples of writing in the pretest were never longer than one page and most often they were half a page or even less. By the end of the programme many students were producing some stories that were two, three and up to six pages in length. These "long" stories were not required or even suggested; the children were motivated by pure enjoyment of writing. These same children still wrote some short stories, depending on their topic. They appeared to realize that length alone did not necessarily produce an excellent story.

The children's writing folders initially were to be kept in the writing centre for them to retrieve during writing sessions. As the children became involved in their writing, they wanted to keep their folders at their desks for easy access when they had some free moments at any time of the day.

At the end of the programme, the parents were asked to answer a questionnaire (Appendix Q) to help the investigator in the evaluation of the programme. Table 12 summarizes the results of the twenty five questionnaires returned. The results indicate that the parents perceived the children as enjoying the writing programme. The nature of the parents' responses is indicated by some of their comments reported below:

> We find that she is generally more articulate and spends more time writing stories, poetry and letters that are not expected for school.

TABLE 12

PARENT WRITING-QUESTIONNAIRE RESULTS

QUESTION	YES	NO	NOT SURE
1. My child is writing more stories.	24		1
2. My child wants to share the written stories with us at home.	24		1
3. My child has shown other family members his/her written work.	22	2	1
4. My child appears to go to school happier.	18	3	4
5. My child appears to enjoy writing stories more this term.	21	2	2

> We have witnessed the start of a very keen interest in writing about his life. We have nothing but praise (certainly respect as well) for how this programme has helped him.
>
> I feel that _____ enjoys writing much more this year than in the past but I do feel that at times he does not want me to proof read. I have come to the conclusion that it is because he may think I will point out errors so I have tried to read without correcting as I would not want him to think he was not doing a good job.
>
> I know that the programme have improved _____ a lot in the area doing stories.
>
> The programme appears to be an excellent one. We find that _____ enjoys writing alot more this year. _____ has been quoted as saying, "Gee, Mom, school is fun this year!"
>
> He takes more pride and time doing his written stories. _____ also looks forward to going to school.

The results of the attitude questionnaire administered to the children clearly indicated an improved attitude on the part of the students toward writing. The observations and comments made by the teacher and students also provided confirmation of the enjoyment the students received from their writing. Many parents noted changes in their children regarding their writing habits and their attitudes toward writing. Based on this sample, there is strong evidence to support the view that exposure to fine children's literature can have a positive influence on children's desire to write.

Student Involvement and Reaction

Literature Presentations

From the beginning of the study the children were eager to listen to the stories and poems being read to them. At first some children, especially those at the bottom of the horseshoe (See Appendix J for classroom floor plan), asked if they could come to the front of the room. Before long most of the class sat or lay on the carpet or sat with their friends who were near the front. Even during the first week their appreciation was obvious as they gave their undivided attention to the teacher. Frequently, when the reading period was finished there would be requests for "another one". During the presentations the children enjoyed making predictions about the outcome. Occasionally the predictions were sparked by the title, other times by various stages of the plot. The point was made that being right or wrong was not the issue; it was the logic of their predictions that they should consider. One selection that produced many predictions was Blume's Freckle Juice. The children enthusiastically made their predictions at the end of each chapter and then sat eagerly listening to the reading. They were held spellbound all the way through the book. The next day one child came to school with some freckle juice for the class, having made up the recipe the previous night.

Poetry, especially humorous poetry, was always received with delight. The rhythm of the poem "The Monkeys and the Crocodile" by Richards was so alluring that the children tapped their feet and after 2 or 3 readings were able to join in on key words. Dennis Lee's poetry was a favourite, as was that of Shel Silverstein. The

children frequently requested, "Miss, read one more" or "Miss, can we have a copy of that one?" The girls, especially, delighted in the poem "The New Kid on the Block" by Prelutsky, while the boys stared open-mouthed at the end. The poems of Allen Allsberg in Please Mrs. Butler were relished by the children, especially as they attempted to write extra verses for particular poems. Some children brought poems that they found and liked to be shared with the class. A highlight for the students and the teacher was a visit to the classroom by a local writer, Tamara Squires, who had just published a book of poems. While most of the poems were philosophical and a little above the level of nine year olds, the writer provided inspiration to the children through her presence and her simple explanations of the imagery in her poetry.

Early in the programme it was evident that the children were becoming aware of various authors and illustrators. They began to seek out books by authors they had come to like such as Betsy Byars, Chris Van Alsburg and E. B. White. This was especially noticeable when they were at the school library choosing a book, perusing their book orders and assessing the new books that were brought to the classroom for them. One parent said that her child "has always been a good reader but has gone from Babysitter's Club to C.S. Lewis since September". Another parent told of overhearing his child and another member of the class at home discussing the writings of Beverly Cleary and C.S. Lewis. The illustrations of Barbara Reid did not go unnoticed by the students. They were quick to recognize them in their French textbook, for which Barbara Reid did provide some illustrations. During the reading

of Aliki's The Two of Them one child commented, "Miss, the pictures really suit the story in this book."

From the beginning of the programme the various aspects of stories were discussed with the children. The meaning of titles was considered before and after the reading. Discussion occurred on the point of view from which the story was written. The children were encouraged to speculate on what the story would be like written from another's view point such as that of Charlotte instead of Fern in White's Charlotte's Web. Characters from different books were compared and contrasted, as quotes from the stories supported views presented. On My Honor by Bauer provided the students with practice on character analysis, as did Byars' The Pinballs. The writer's choice of interesting verbs, adjectives and adverbs became a focus during many readings. Scenes or characters with vivid description were reread for emphasis and to savour the expressions, as were spirited, lively actions. Children were soon observing such language in their own reading and pointing it out to the class. Books with a common thread were read and discussed with a view to using them as models for writing. Cooper's The Selkie Girl and Yagawa's The Crane Wife were utilized in this way as was Myers' Sidney Rella and The Glass Sneaker and Briggs' Jim and the Beanstalk.

The author's purposes for writing and lessons to be learned from the story, as well as the age level of the intended audience were often focuses of discussion. Gackenbach's Harry and the Terrible Whatzit and Viorst's Alexander and the Terrible Horrible No Good Very Bad Day both provided a basis for discussion in

those areas. The children then centred their attention on their own purposes for writing and the age level of their audiences.

All literature presentations were welcomed by the children and given their undivided attention. Requests to "Read the next chapter" were not uncommon. Although all class members had a copy of Charlotte's Web (White), most preferred to listen because "Miss, you read it so nice. You make it sound so real." After two or three children, as well as the teacher, wiped their eyes during the reading of Sadako and the Thousand Paper Cranes (Coerr), the point was made that there is no need to be ashamed of showing emotions; that is the power of literature, and that fine books will often evoke such strong emotional responses.

Independent Reading

The reading centre (as described in Chapter III) was designed with the help of the children, who eagerly brought stuffed toys and cushions to provide comfort and interest. It proved to be rarely empty. During independent reading sessions there was often a race to get there, since limits had been set on how many children it could serve at one time. Some children, recognizing that the area would be crowded, preferred to remain in their seats and read. Others sat in the writing workshop while several found corners and tables which allowed them some privacy. Photographs of children engaged in independent reading are provided in Appendix O.

At first there were four or five children who experienced difficulty in choosing a book even though there were many from which to choose. These children had to be encouraged to read a short book because of their lack of attention span and

reading skills. Two or three of them indicated that they felt self conscious reading an "easy" book and needed assurance that it was fine to read whatever was comfortable for them. After seeing the more capable readers reading picture books, this was no longer of concern to them.

When designated reading time was given, most children became totally involved in their chosen book. Many were reading chapter books which could take days to finish. They rarely wanted to stop when the teacher thought they might be tired or when she wished to go on to some other activity. Therefore, equal lengths of assigned reading time were not given everyday, since there had to be time provided for writing, response to literature and listening. The children, however, did read everyday, either during designated reading times, after work was finished in other subjects or at night. Some voracious readers attempted to read during instruction time in other subjects. Many read at recess and lunch times.

As explained in Chapter III, the children kept a record of their readings on file cards. After finishing a book at home the night before they would often rush in the classroom in the morning to write up the card for their files. At first some competitive students regarded the record keeping as a race and quickly read through easy picture books to add another to their collection. Once that idea was dispelled, those children joined the others in reading books more challenging and more suited to their abilities. Table 13 indicates that the number of books read by many children decreased toward the end of the study. This is not an indication of a waning interest but, instead, is a result of their reading longer chapter books instead of all short picture books. Many children read the picture books in class time, especially during

TABLE 13

CUMULATIVE NUMBER OF BOOKS READ INDEPENDENTLY

Student	Oct. 10	Nov. 5	Dec. 3	Dec. 14
1	34	38	42	50
2	36	49	60	71
3	27	50	53	59
4	24	27	32	35
5	105	135	147	158
6	18	28	39	42
7	10	18	24	26
8	19	30	36	38
9	7	11	20	26
10	4	8	10	12
11	5	5	7	9
12	4	14	19	19
13	16	26	31	47
14	13	29	35	40
15	26	41	44	49
16	16	26	30	34
17	91	106	116	117
18	21	33	38	40
19	23	32	36	42
20	73	95	100	103
21	15	24	25	30
22	4	16	21	24
23	53	57	60	67
24	8	15	29	32
25	5	20	40	48
26	32	51	55	58
27	0	14	16	24
28	13	25	26	28
29	14	21	28	35
Mean books read =47			Total	1363

the day of the morning the books arrived at school, but kept their chapter book to read during any free time and at night. The total number of books read by each child ranged from a minium of 9 to a maximum of 158 (Table 13). The total number of books read by the class was 1,363 and the average number was 47. Of all the books that came into the classroom from the various sources not one was misplaced or lost. The children respected the monetary value of books and they accepted responsibility for returning books that were not theirs to keep.

The children were encouraged to share the books with their families. Many did this by reading a picture book to a younger sibling or reading a chapter book with parents who read a chapter aloud. Some children told of Mom's eagerness to find out more or Grandmother's wanting to borrow the book. They, then, would seek titles by those authors whose books they had enjoyed.

Discussions often occurred in the classroom about the quality of the books. If a child experienced difficulty making a choice, someone offered suggestions based on his/her reading experiences. Comments of "This one is excellent!" or "I'm going to read that one again" were heard. Some reluctant readers at first would choose a book that had just been read to them to the dismay of other class members who were quickly assured that this practice was acceptable. Styles of writing were discussed by circles of students, as were styles of art shown in the illustrations. Students became aware of such awards as the Canadian Library Association Book of the Year Award and the Amelia Frances Howard-Gibbon Award, as well as the Newbery and

Caldecott awards from the United States. They recognized the award emblems when they appeared on the covers of the books.

Creative Response to Literature

The creative responses to the literature the children heard consisted of various forms of art, drama, or writing, with drama being the favourite. Often there was a combination of these responses. Because of the children's love for drama a performance was often in progress. This usually required minimal preparation by the teacher. The children were able to organize themselves in groups, decide on a stage performance or puppet show and make the necessary preparations. For her group's puppet play of Charlotte's Web (White) one child distributed to the class "programmes" that she had produced from her home computer. Some puppets were borrowed from the class French kit; others were made both at home and at school. A puppet theatre had been built previously by the caretaker of the school. Some children preferred to stage a live production. Pippi Longstocking (Lindgren) was dramatized by three children taking the major roles. Many other stories were dramatized either on stage or through puppets. Pictures of productions are included in Appendix L.

Children were encouraged to improvise rather than to learn exact words. In that way they were "forced" to enter the characters' minds and feelings. Most of the children were eager to participate in the activities. One very self conscious, quiet boy, who lacked self confidence, absolutely refused to have any part. He was

encouraged but not forced. By the end o the programme he was s..yly practising with a puppet when there was no intended audience.

With the children's increasing awareness of illustrators, art became another favourite form of responding to thc literature selections. Mosaics were created using pencil and three dimensional materials. The starkness of the trees in November outside the classroom window, combined with the haiku poetry of George Swede and Harry Behn, inspired an activity of straw painting followed by attempts at haiku writing. The reading of Hiroshima No Pika (Maruki) resulted in the shaping of paper lanterns. These were displayed with the poppies and crosses to mark Remembrance Day. As a response to Sadako and the Thousand Paper Cranes (Coerr) the children folded origami paper cranes. These they arranged in the form of a wreath in memory of Sadako. The illustrations of Barbara Reid motivated the class to try their hands at depicting a favourite book using coloured play dough. They were all pleased with the results of their efforts. During the last week of the programme the children wondered what to do as a lasting reminder of the literature programme. Through discussion the idea of an art rug emerged. With coloured markers each child drew on a white handkerchief an illustration for a favourite book. A parent sewed the resulting individual blocks of all of the children to a large piece of material, thus producing a literature quilt as a permanent statement of the children's enjoyment. This literature quilt was hung in the school's library. Photographs and copies of various art activities can be seen in Appendices L and R.

Another form of creative response to the literature selections was writing. Children wrote not only stories, which have been discussed in detail elsewhere, but also poems, letters, journal entries and newspaper articles. Edward Lear's limericks provided motivation for many to produce their own. Other poems were written after the first snowfall and the reading of several poems about snow. The completion of Bauer's On My Honor, seemed to demand poetry. The children had been quite involved emotionally with the book and wanted to express some of this emotion. The reading of other books resulted in letters being written to authors expressing enjoyment of the work and asking questions. Imaginary letters were also written to Sadako, as the children tried to empathize with her after thinking about some sad experiences in their own lives. They also wrote about occasions when they paid respect to someone dead such as trips to the cemetery to the graves of their grandparents. Samples of their writing appear in Appendix R.

Terry: A Case Study

Terry lives with his parents and siblings in a small home in rural Newfoundland. He has a much older brother and sister, both of whom have struggled through their early grades and are now in high school. Terry has lived in the same community all of his 9 years and has attended the same school there. He travels on the school bus everyday. Terry is not involved in any organized activity except to attend Sunday school. After school he watches T.V. or plays outdoors with

his friends. He has not been exposed to a variety of experiences, but he did have a trip to St. Pierre.

It was recognized early in his school life that Terry needed extra help, especially with reading. Ever since second grade Terry had been receiving help from the remedial reading teacher. He is a good, industrious worker but he lacks self-confidence. A very quiet, passive boy, Terry sometimes appears to have little energy. His non-aggressive manner has kept him in the background, never in any kind of trouble, but always an observer. Reading and writing have not been activities that he has particularly enjoyed. Observations of Terry's behaviour throughout this study have provided insights into his development as a reader and as a writer as he engaged in these activities.

Reading Performance and Behaviour

The results of the Gates MacGinitie reading Tests administered at the beginning of this study revealed that Terry was indeed, reading below his grade level, with grade scores of 2.5 in vocabulary and 2.4 in comprehension. The test results at the end of the study indicated that he was still reading below grade level with no gain in vocabulary. Comprehension, however, showed a gain of 1.1.

From the beginning of the programme Terry appeared to enjoy listening to the stories being read aloud. Even though his seat was near the teacher he always liked to move closer and assume a relaxed position on the carpet. He frequently raised his hand, indicating a desire to see the book at the end of the reading.

Terry's turn to be librarian came early in the programme and at first he was reluctant to undertake that responsibility. He was more positive about assuming the responsibility upon learning that he had a partner who needed his help. He very capably filled the role of librarian and, even after the end of his term, he could be seen helping his successor organize the books and set up displays.

At first Terry expressed no opinion on his choice of response to the literature selections he heard. He did not appear to enjoy any particular response, although he made it obvious that he enjoyed the literature itself. He always preferred the passive role, never selecting anything that meant active participation on his part. He did not care for art, perhaps because he never thought that he could do anything well. He was too inhibited to take part in drama or music and he did not like writing. As time went on, however, he came to enjoy all of these activities to varying degrees. His contribution to the literature quilt (discussed elsewhere in this chapter) was meticulously drawn and proudly displayed. While he did not take an active role in a drama production, he willingly worked behind the scenes and it appeared, at the end of the study, that he might like to try an active role, since he was seen "inside" the puppet theatre pretending to do a skit.

During independent reading sessions Terry at first experienced great difficulty in choosing a book. His choice would inevitably be one that had been previously read aloud. At times he was observed just looking at the pictures. When he attempted to read he would seek help with the identification of words. He was well aware of his reading inadequacies and would explain, "Miss, I can't read very good".

He was always open and honest about his inabilities, even to the point of being resigned to them rather than actively involved in changing them.

Through constant encouragement by the teacher to believe in himself and through peer tutoring, which he appeared to enjoy and occasionally initiated, Terry came to regard independent reading time as enjoyable and less frustrating. Books by Robert Munsch became favourites as did the Amelia Bedelia series. He enjoyed poetry and often selected a book of poems. He especially enjoyed Where the Sidewalk Ends by Shel Silverstein.

Terry faithfully kept a record of his reading on his file cards. Most cards had only the title and author/illustrator with no comment. By the end of October, however, he ventured a comment on The Ghost-Eye Tree by Bill Martin, Jr. and John Archambault. He printed "The boy found his hat". His card for Time is Flies by George Swede had the comment, "I like the poems very much".

By the end of the programme Terry was enjoying the reading sessions more and more. His interest in books extended beyond the classroom. On a number of occasions he arrived at school anxious to write up a card because, as he expressed, "Miss, I finished that book last night". His mother felt that Terry, indeed, was reading more frequently and more confidently than he had before the study started.

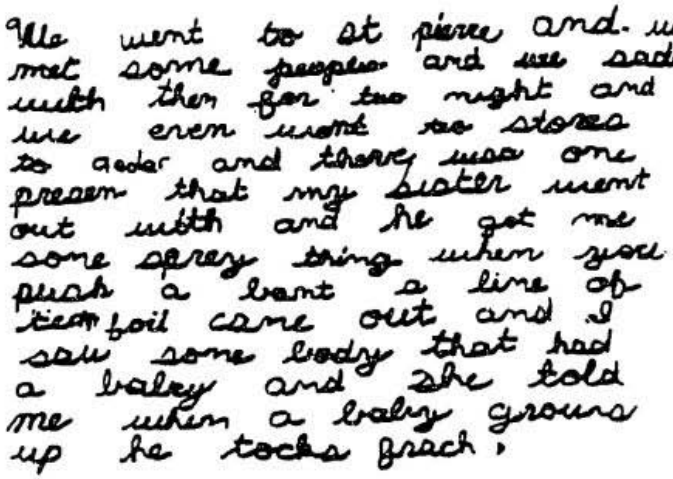
According to his responses on the Inventory of Reading Attitude forms completed at the beginning and at the end of the study, Terry's attitude toward reading became more positive but he still did not regard himself as a good reader for his age. Nevertheless, at the end of the study he felt reading time was the best

part of the schoc' day and he liked to read all kinds of books. He no longer thought that most things were more fun than reading anc he even expressed a desire to have more books to read. Clearly, his previously negative attitude had undergone a drastic change. His outlook had become much more positive.

Writing Performance and Behaviour

At the beginning of the study, writing appeared to be a real chore for Terry. He sat with a blank sheet of paper and an apparent blank mind, as he painfully declared, "Miss, I don't have anything to write about." Most of his early attempts were accounts of his own experiences. In September he wrote the following:

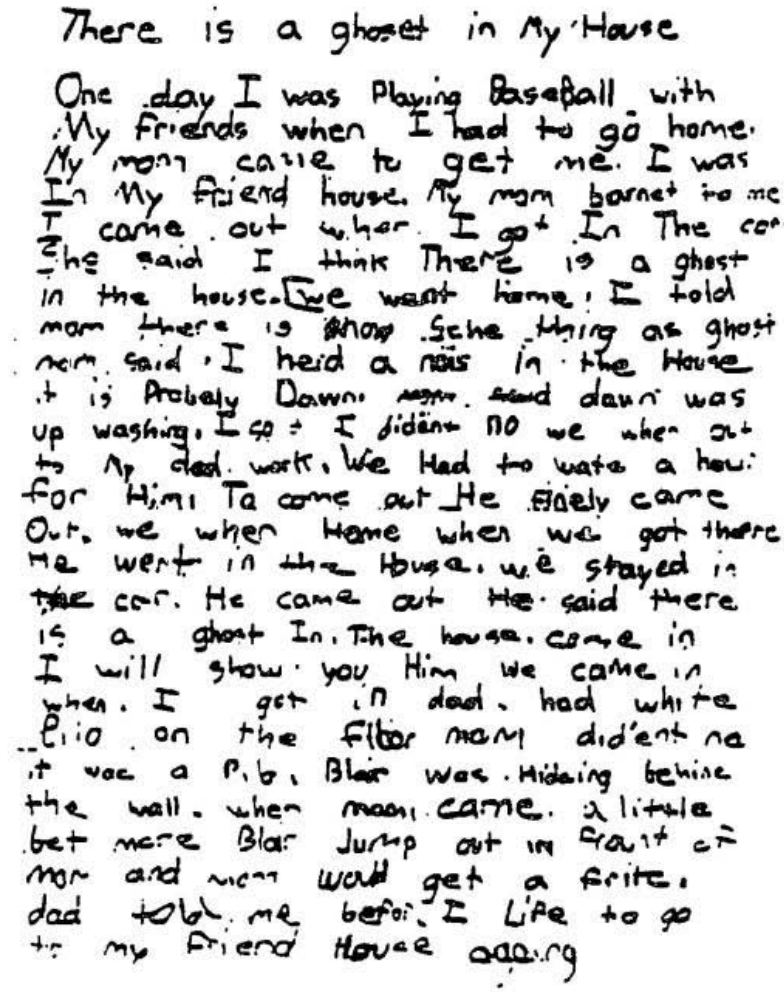
Sept 12 1990



Translation:
We went to St. Pierre and we met some people and we stayed with them for two nights and we even went to stores together and there was one person that my sister went out with and he got me some spray thing when you push a button a line of tin foil came out and I saw somebody that had a baby and she told me that when a baby grows up he talks French.

In this piece of writing Terry used no conventions except for a capital letter at the beginning and a period at the end. He did not even make use of the common beginnings, "Once upon a time" or "One day". The story, which was untitled, contained no character development, no story line and no dialogue. His ideas move around with very little coherence. His attempts at invented spelling do indicate a willingness to take some risks.

Terry always seemed to have difficulty getting started on a topic and he could not let his imagination go. By late October he was still writing personal accounts, but by this time these accounts included some hint of story. The following was written the end of October.



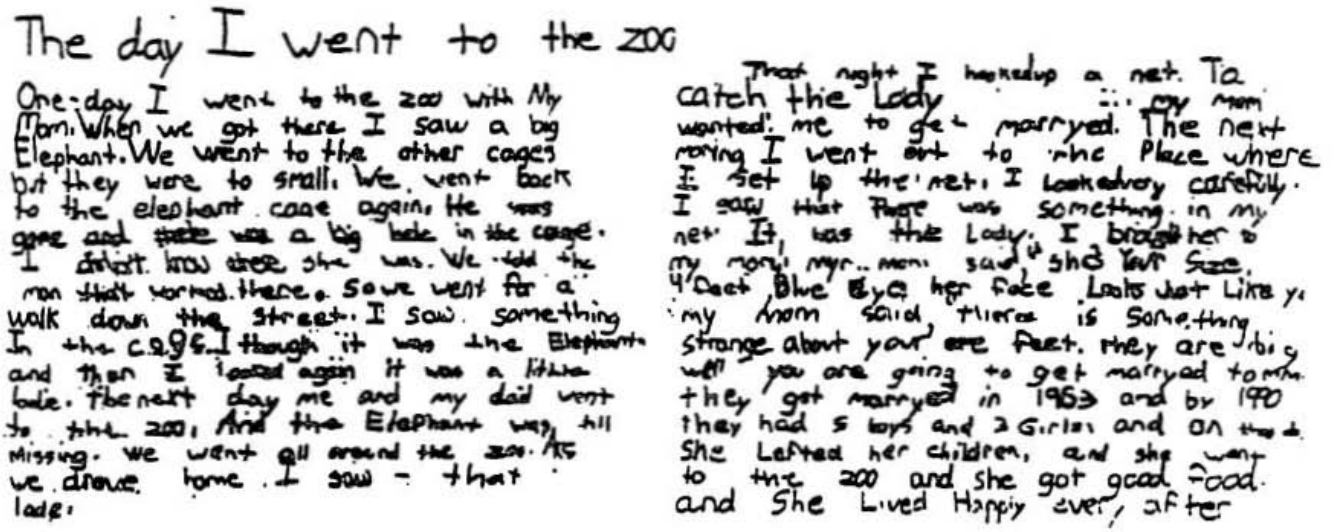
There is a ghoset in My House

One day I was Playing Baseball with My friends when I had to go home. My mom came to get me. I was In My friend house. My mom bornet to me I come out wher I got In The car. She said I think There is a ghost in the house. We want home. I told mom there is show Sche thing as ghost mom said. I heid a nas in the House it is Probely Dawn. mom said dawn was up washing. I go + I didnn no we when out to My dad work. We Had to wate a hou for Him To come out He finely came Out. we when Home when we got there He went in the House. we stayed in the car. He came out He said there is a ghost In. The house. come in I will show you Him we came in when. I get in dad. had white Pio on the filor mom didnt na it was a P.b. Blair was. Hideing behine the wall. when mom came. a little bet more Blar Jump out in front of mom and mom would get a frite. dad told me befor I Like to go to my Friend House aaing

In this passage there is a title and an obvious beginning. While punctuation and capital letters are not all correctly placed, there is a very real improvement in this regard. There is a definite story-line and the story is quite coherent. The use of the words "barmpt", "finally", and "probably" indicate a growing working vocabulary. Although the conventions are not included, there is dialogue.

Terry was very aware of audience. He often indicated concern that someone would see his work. He did not want to read his stories aloud. This lack of self confidence hindered his progress. He did, however, enjoy using the computer and preferred to publish his stories that way. He was willing to have a friend sit with him at the computer to help.

Toward the middle of November, Terry wrote the following piece in response to the reading of The Selkie Girl by Susan Cooper:



The day I went to the zoo

One day I went to the zoo with My Mom. When we got there I saw a big Elephant. We went to the other cages but they were to small. We went back to the elephant cage again. He was gone and there was a big hole in the cage. I didn't know where she was. We told the man that worked there. So we went for a walk down the street. I saw something in the cage. I though it was the Elephant and then I looked again it was a little bale. The next day me and my dad went to the zoo. And the Elephant was all Missing. We went all around the zoo. As we drove home. I saw - that lady.

That night I hooked up a net. To catch the Lady ... my mom wanted me to get marryed. The next morning I went out to the Place where I set up the net. I looked very carefully. I saw that there was something in my net. It was the Lady. I brought her to my mom. myr.. mom said she Got Size. 4 Feet Blue Eyes her face Looks just Like y. my mom said there is Something strange about your are feet. they are big well you are going to get marryed to me they got marryed in 1963 and by 1990 they had 5 boys and 2 Girls and on the She Lefted her children, and she went to the zoo and she got good food. and She Lived Happy ever after

This piece of writing has many more of the conventions of story writing, including title, some setting, a good story line albeit a little unbelievable, dialogue with quotation marks and some underdeveloped characters. Terry has employed some interesting vocabulary such as "looked very carefully", "little lady", "hooked up a net". Also he has written some complex sentences using the connectives "when", "and", and "where". The story has a definite beginning, middle and end. Even though the story is obviously not true, Terry is still writing in the first person.

Towards the end of the study Terry started a story which he entitled "The Ant in the Meadow". This piece of writing was in response to Van Alsburg's Two Bad Ants. This time he finally wrote in the third person with an unnamed character, a boy.

At the end of the study Terry approached a writing task much more positively and with less trepidation. An examination of his answers to the questions on the inventory of writing attitude indicates a change from a very negative to a more positive attitude. For example, he reversed his answers toward the positive on such questions as "Do you like writing stories?", "Do you get help from your friends when you write?" and "Does writing a story make you feel good?" These were all answered in the affirmative on the post questionnaire. The remedial reading teacher, whom he saw three times a week, observed that Terry appeared happier about coming to school generally and was much more anxious to write for her. He was also more willing to present his work to her, she reported.

Summary

Terry demonstrated an interest in books from the start of the programme, not so much in reading independently as in listening to stories being read aloud. He also enjoyed looking at the pictures of the story he had just heard and he frequently attempted to read the book himself. Although he did not make the expected gains in vocabulary, his gains in comprehension were higher than expected. His general behaviour throughout the study indicated a developing enthusiasm for books and a growing awareness of the joy that fine literature can offer.

Although Terry did not show any eagerness to write stories at the beginning of the study, this attitude changed. Slowly he developed a tolerance for the activity and, later, even some enthusiasm as he saw his thoughts and words take on new form. His growth in writing was obvious, as samples produced at various stages of the study were examined. The stories to which he had been exposed appeared to be influencing his writing, which became more coherent and exhibited more of the features of the books he was experiencing. He began to make use of more complex sentences, dialogue and a richer store of vocabulary. As well as improving in performance in reading and writing, Terry appeared more eager to take part in these activities than he had been at the beginning of the study.

Mark: A Case Study

Mark lives with his parents who are both employed as professionals. He has one younger sister who is in kindergarten. Two years ago the family moved to their present home from Alberta when Mark was in the second grade. Both Mark and his sister travel daily on the school bus.

Mark is very interested in sports, baseball and hockey. He plays minor hockey and assumes an active role in any school sponsored sport. He is also a member of a Cub Pack, a branch of The Boy Scouts of America. He likes to watch some television and play the video system, Nintendo.

Mark is a very well adjusted, mature boy who co-operates with his peers and teachers. He is energetic and usually does his best. His work in all subjects is of a consistently high standard. For all his abilities Mark attempts only the required work and rarely undertakes extra tasks. He is very polite, well behaved and quiet, yet he takes an active role in his own learning by seeking help and advice when needed. Although reading and writing have not been favourite activities for Mark they have not been disliked either; they were undertaken because they were expected of him. He showed no real enthusiasm. Further insights into Mark's development as a reader and writer were provided throughout the present study by his behaviour and his written pieces.

Reading Performance and Behaviour

The results of the Gates MacGinitie Reading Tests administered at the beginning of the study indicated that Mark was already reading above grade level with scores of 5.1 in vocabulary and 5.5 in comprehension. The test results at the end of the study indicated more than expected gains in both vocabulary (.6) and comprehension (1.7).

From the beginning of the study Mark was interested in the books the teacher was reading as well as in these suggested for independent reading. At first during read-aloud sessions he would move to the carpet to be closer to the teacher, but as time went by he tended to stay in his seat. This was not a result of diminishing interest. Instead, he became so involved with the whole programme that he was attempting to listen and work on some activity at the same time. His oral comments on the readings gave evidence of his attention. In fact he proved to be a profound thinker, at times asking very stimulating questions. His questions indicated an ability to infer, apply and reason. He was able to empathize with Joel and his feelings during the presentation of Bauer's On My Honor. He related the tragedy to himself and considered how he would feel in a similar circumstances. He thoroughly enjoyed Charlottes Web (White), laughing heartily at the humour but becoming quite pensive about Charlotte's death. He showed maturity in that at the end he was able to accept the spider's death as a natural course of life. He always had opinions on every literature presentation and he offered his opinions very seriously. He was

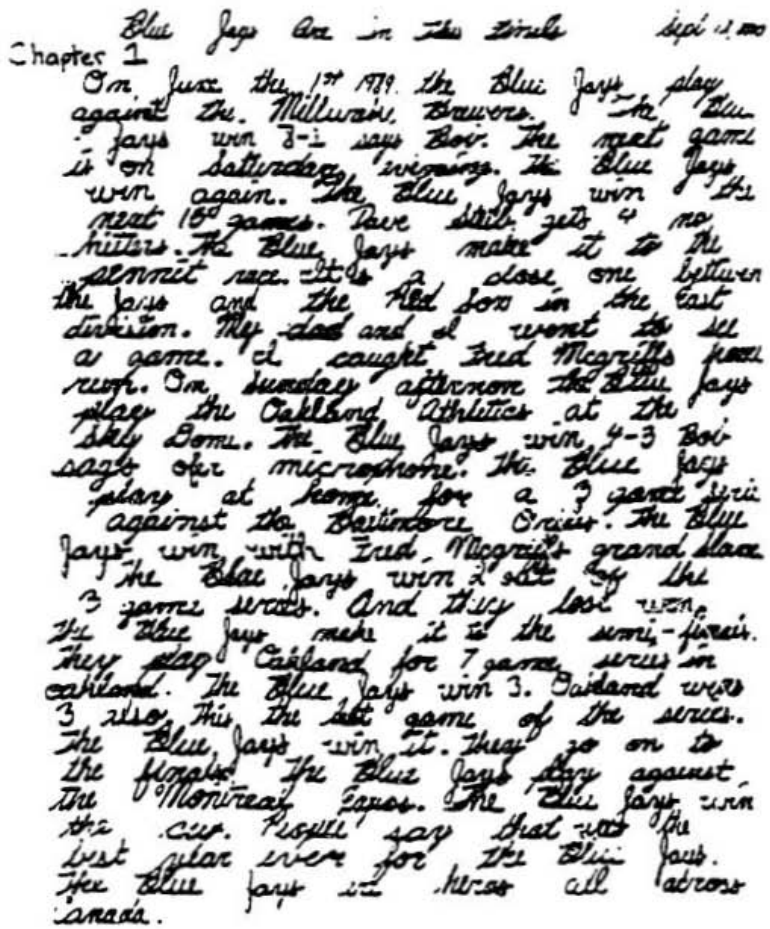
completely involved at all times and his contributions to class discussions were significant.

Independently, Mark read a total of 71 books. His interest ranged from picture books to chapter books and embraced a wide variety of topics. His main interests at first were books about sports; later, Beverly Cleary's books became an attraction. These were followed by the Narnia tales of C.S. Lewis. His father reported, with pleased amazement, a conversation he overheard between Mark and his friends who were discussing the writing styles of both these authors and the children's preferences. Mark faithfully recorded the titles and authors of the books he read on his file cards, usually adding a general comment about each book. His comments often began with the words, "I liked " such as "I liked this book". Later, with reference to Prelutsky's The New Kid on the Block he wrote, "I liked the poems and the drawings". "It was a nice book and a loving book", he wrote about Aliki's The Two of Them, "It took a long time to read it. It was funny", he recorded about Blume's Superfudge, and "I did not like the book. It was too short", about Hoban's Harvey's Hideout. Although Mark's attitude toward reading was fairly positive from the beginning, according to his response on the Inventory of Reading Attitude forms that he completed at the beginning and at the end of the study, his attitude became even more positive. His answers changed from "no" to "yes" to questions such as "Does reading make you feel good?", "Do you feel that reading time is the best part of the school day?", and "Is reading your favourite subject at school?" His responses to the question, "Do you think that most things are more fun than reading?" also

indicated a change in attitude since he answered "yes" in September and "no" in December at the end of the study.

Writing Performance and Behaviour

At the beginning of the study, Mark went about his writing assignments with respectful obedience. His unassigned writing pieces were always on the topic of sports, especially baseball. The following piece was written by Mark early in September:



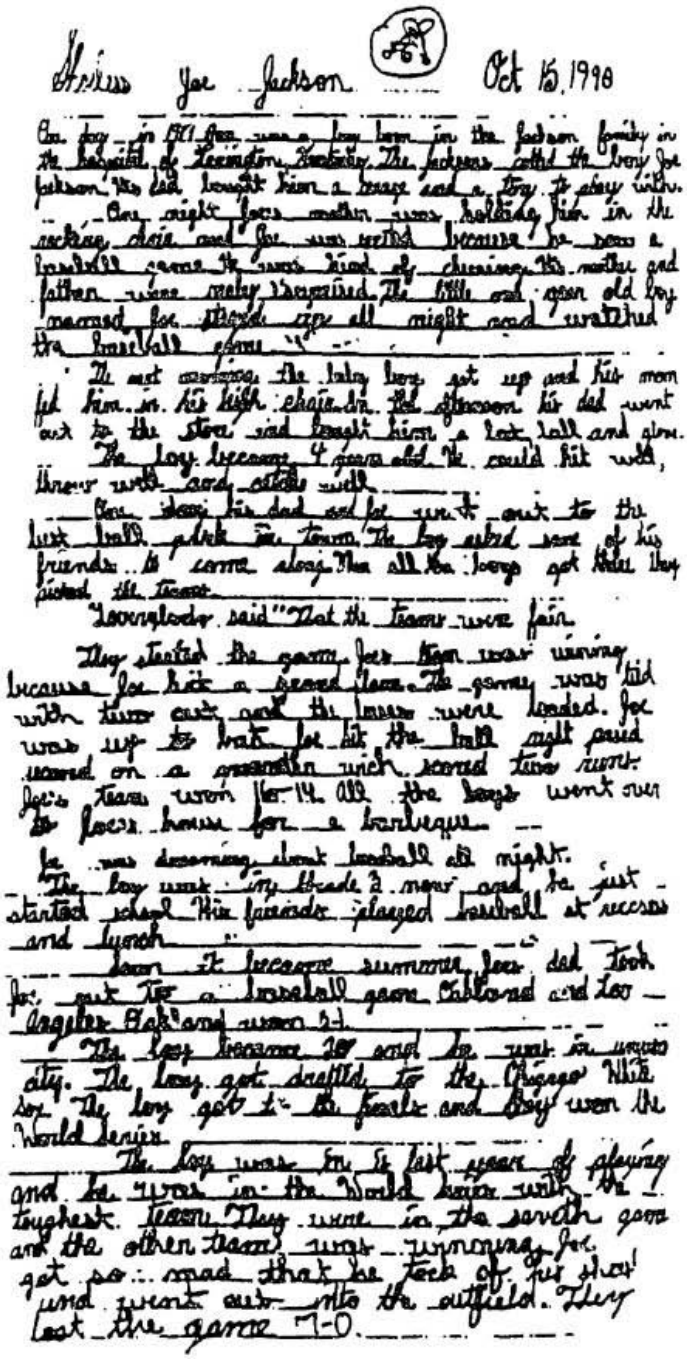
Blue Jays Are in the finals

Chapter 1

On June the 1st 1979 the Blue Jays play against the Milwaukie Brewers. The Blue Jays win 8-1 says Bob. The next game is on Saturday, winning. The Blue Jays win again. The Blue Jays win the next 10 games. Dave Stieb gets 4 no hitters. The Blue Jays make it to the pennit race. It's a close one between the Jays and the Red Sox in the East division. My dad and I went to see a game. I caught Fred Mcgriffs foul ball. On Sunday afternoon the Blue Jays play the Oakland Athletics at the Sky Dome. The Blue Jays win 4-3 Bob sags for microphone. The Blue Jays play at home for a 3 game serie against the Baltimore Orioles. The Blue Jays win with Fred Mcgriff's grand slam the Blue Jays win 2 out of the 3 game series. And they lose the The Blue Jays make it to the semi-finals. they play Oakland for 7 game series in oakland. The Blue Jays win 3. Oakland wins 3 also, this the last game of the series. The Blue Jays win it. They go on to the finals. The Blue Jays play against the Montreal Expos. The Blue Jays win the cup. People say that was the best year ever for the Blue Jays. The Blue Jays fans across all across Canada.

While the mechanics and structure are satisfactory there is a lack of characterization, descriptive vocabulary, dialogue, complex sentences and a good story line.

As a result of his continued interest in baseball, and his growing awareness of authorship, by early October Mark was producing biographies. He wrote the following on October 15 and later published it as a laminated story.



Oct 15, 1998

One day in 1981 there was a boy born in the Jackson family in the hospital of Lexington, Kentucky. The Jacksons called the boy Joe Jackson. His dad bought him a bat and a toy to play with.

One night Joe's mother was holding him in the rocking chair and Joe was crying because he saw a baseball game. It was kind of cheating. His mother and father were really surprised. The little one year old boy moaned for about an hour all night and watched the baseball game.

The next morning the baby boy got up and his mom fed him in his high chair. In the afternoon his dad went out to the store and bought him a soft ball and glove.

The boy became 4 years old. He could hit well, throw with accuracy, catch well.

One day his dad and Joe went out to the little ball park for team. The boy asked some of his friends to come along. Then all the boys got there they picked the teams.

Scorekeeper said "That the teams were fair.

They started the game Joe's team was winning because he hit a second base. The game was filled with three outs and the bases were loaded. Joe was up to bat. Joe hit the ball right past second on a grounder which scored two runs. Joe's team won 14-11. All the boys went over to Joe's house for a barbeque.

He was dreaming about baseball all night.

The boy went into 3rd grade and he just started school. His friends played baseball at recess and lunch.

Soon it became summer. Joe's dad took Joe out to a baseball game Oakland and Los Angeles Park and won 5-1.

The boy became 18 and he went to minor city. The boys got drafted to the Chicago White Sox. The boy got to the finals and they won the World Series.

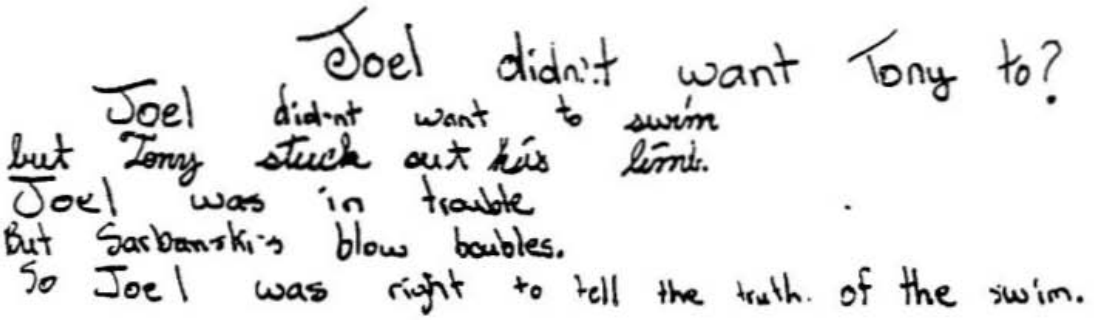
The boy was in his last year of playing and he went in the World Series with the toughest teams. They were in the seventh game and the other team was winning Joe got so mad that he took off his glove and went out into the outfield. They lost the game 7-0.

This story showed a definite improvement in story structure with a clear setting, characterization and coherence. While he demonstrated a knowledge of punctuation in the writing of the first story, this time he included paragraphing and an attempt was made at dialogue. He ventured the use of interesting adjectives and adverbs with the words "excited", "really surprised" and "cheering".

By the middle of October Mark was totally involved in story writing and often asked for an extension of writing time. He no longer wrote because it was expected of him; he was engrossed in what was becoming almost a passion for him. Everyday he wanted a conference to help him through his current stage. Often these conferences lasted five minutes or less, just to give permission to go to the computer to publish, or to help him with some aspect of mechanics or he wanted to read his story to the class.

As Hallowe'en approached Mark moved from the subject of baseball to ghost stories. He combined haunted houses with Bart Simpson, an infamous T.V. character, and produced not only one story, entitled "Bart Simpson and the Haunted House", but a sequel called, "Bart Simpson and His Vacation to New Zealand". By this time he had become totally committed to the literature programme and was always reading or writing.

In the meantime, Mark had made other attempts at authorship in the form of poems, letters and journal writing. There were poems on snow and poems written in response to various literature selections such as the one below written after hearing Bauer's On My Honor:



After reading Babbit's Tuck Everlasting, he began a story entitled "The Man who Invented the Fountain of Youth". The Selkie Girl by Susan Cooper and Yagawa's The Crane Wife prompted him to write "The Unicorn Wife".

By late November Mark had returned to biographies and sports with the writing of an imaginary autobiography entitled "Me in the NHL". He expressed an interest in having this story published in the form of a type written book, but the sheer length of it (it was five pages long) made it quite an undertaking for any volunteer parent. Nevertheless, Mark insisted that his story be published. The school secretary was approached and Mark soon was in possession of a published copy of "Me in the NHL".

In early December Mark asked if we were soon going to have some Christmas stories to read. After hearing several read including Van Alsberg's The Polar Express, and independently reading Brigg's Father Christmas and Aubry's The Christmas Wolf, he wrote two Christmas stories. One is reproduced here:

The Door to the Other hand

One day on the Christmas holidays Fudge, Pete and Andrew were sliding down the hill in the back yard. Fudge was the funniest out of all of them, Andrew was brave and liked exploring things and places. But Andrew was the smartest, he was the oldest and was the leader in everything. They were having fun until they saw a polar bear chasing a penguin.

They said "Thats wierd"

Then the polar bear and the penguin jumped into mid air and dissapeared through a black door. Then the kids went to the house and told their mother what had happened.

Their mother said "Don't be so silly and don't come in here if you have such nonsense."

The Kids said "Okay"

Then the Kids went outside and kept sliding till supper

The next day was sunny and perfect for sliding in the back yard. Today was December 23, 1991. The boys got out of bed and went downstairs to get some breakfast. When the boys finished breakfast they got ready to go outside. When they got up the hill they saw a polar bear that came out of a door in the middle of the hill. Then Andrew had a wonderful idea. The others thought it was a pretty good idea. So they got ready and when the polar bear came near them they all jumped on the polar bear. When the bear jumped in the middle of the hill they all disappeared thraugh a black door. When they came out that said: Toy land

P.S. You can find out what happened in the next book of Fudge, Pete and Andrew in Toy land.

While this story, since it was meant to be only a beginning, was much shorter than many of his other works, it represented the progress Mark had achieved. He now included a novel title, characterization, dialogue, and interesting vocabulary. He made use of a cliff-hanger ending, indicating that this is really only the beginning of the story.

An examination of Mark's answers to the questions on the Inventory of Writing Attitude indicated a fairly positive attitude toward writing in the beginning. Not only did his attitude remain positive, but he later indicated that he would now like to become a famous writer. Moreover, he now enjoyed talking to the teacher about his stories. He also went from being able to name 4 writers in September to naming 17 in his post questionnaire in December.

Summary

From the commencement of the programme Mark demonstrated an interest in reading and writing that blossomed as the programme progressed. His greater than expected gains in both vocabulary and comprehension attested to the value of the programme in reading for Mark. He became a voracious reader, who was curious about the reading choices of other students for fear of missing a good book.

He progressed from being an occasional writer who wrote only when it was required of him to one who was always at some stage in the writing process. He found enjoyment at every stage from composing to publishing, including the illustrating and sharing.

His stories were comprised of a variety of topics. His first written stories were often baseball play-by-play reports or some other aspect of baseball. Later he tried biographies as well as stories, using certain literature selections as direct models. Seasonal topics also became the subject of some writings. More and more of the conventions of good story writing appeared in his writings and those skills that he already possessed became more refined. Mark appeared to have discovered a new joy, a new ability, a whole new way of life in his reading and writing activities.

Chapter V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

Researchers and educators have actively investigated children's reading and writing behaviours. Consequently there is an impressive volume of information available on these two processes. Much of the research focuses on reading and writing as skills that are learned in a hierarchy. This belief has been challenged, since many educators feel that schools still have not produced children who want to read and write. The focus has moved from a skills approach to a process approach using children's literature. The value of a constant exposure to fine literature has been shown to be tremendous with primary and pre-school children. There is reason to believe that elementary school children could also benefit from more exposure to good literature. Basal readers, with their controlled vocabulary, do not provide children with the rich language that they could be experiencing from well written books. Yet, these basal readers are widely used in our classrooms to teach reading and provide the model for writing. There is a need to develop instructional strategies that provide children with the best possible reading and writing models. This is needed, not just to increase reading achievement and improve writing skills, but also to nurture in children a love of reading and writing. The present study was an attempt to explore the effect of a literature programme on the reading and the writing development of elementary school children as well as on the attitudes of the children toward reading and writing.

This chapter contains a summary of the study, a discussion of major conclusions drawn from the study and a number of recommendations for implementing a literature programme in other regular classrooms.

Summary

This study was undertaken to investigate the effect of a planned literature programme on the reading and writing achievements of the members of a fourth grade class as well as on their attitudes to both of these processes. The programme consisted of read-aloud sessions, the provision for independent reading time, opportunities for creative response to the literature selections and free writing sessions. The 29 children spent from one to two hours daily on these activities for a period of fourteen weeks.

Four questions fundamental to this study were:

1. Will daily exposure to fine children's literature enhance children's reading vocabulary and improve their reading comprehension?
2. Will daily involvement with quality children's literature increase student's enjoyment and their desire to read?
3. Will daily experience with good literature help students develop their writing abilities both in the area of composing and in the area of the mechanics of writing?

4. Will daily exposure to fine literature increase both students' desire to write and their enjoyment of writing?

The answers to these questions, based on standardized test results, observations of the teacher, writing samples produced by the students, and opinions expressed by both children and parents, were presented in detail in Chapter IV and are now outlined briefly below:

1. Will daily exposure to fine children's literature enhance children's reading vocabulary and improve their reading comprehension?

The Gates MacGinitie Reading Test, Level D, Form 1 was administered as a pretest while Form 2 of the same test was administered as a posttest. The results revealed mean gains of 0.7 in vocabulary and 0.9 in comprehension. These gains were better than expected in a three and one half month period. The mean scores in both vocabulary and comprehension were below grade level in September. While the mean score in vocabulary was still below grade level in December, it was at grade level in comprehension. An examination of the individual scores revealed that 14 children did not make gains in one of either vocabulary or comprehension. Twenty five of the 29 children, however, made gains in comprehension. The maximum gain in vocabulary was 2.8 years while that in comprehension was 3.8 years. These results appear to be evidence that exposure to quality children's literature will enhance students' reading vocabulary and comprehension since the gains in both areas were greater than expected.

2. Will daily involvement with quality children's literature increase students' enjoyment and their desire to read?

The children in this study were always anxious to listen to the literature presentations and they did so attentively. Their spontaneous comments and questions attested to their complete involvement. They enthusiastically responded to the literature programme through art, drama or writing. Many children reread books that had been read aloud and sought other books by authors who had been introduced to them through read-aloud sessions. The level of difficulty of the books read independently increased as the study progressed. The children often pleaded for more reading time in class and chose to read outside designated times both at school and at home.

3. Will daily experience with good literature help students develop their writing abilities both in the area of composing and in the area of the mechanics of writing?

An analysis of the children's writing samples taken at the beginning, middle and end of the study indicated a trend towards improvement in both areas of writing. The children became more articulate as they incorporated into their own writing the complex language and rich vocabulary of the literature to which they had been exposed. Their stories became more structured in that there appeared to be a conscious inclusion of such things as appropriate dialogue, more coherent plots, descriptive settings and better developed characters. Mechanics of writing, such as punctuation and capital letters, improved. There was a much more frequent use of quotation marks and proper paragraphing.

4. Will daily exposure to fine literature increase both students' desire to write and their enjoyment of writing?

At first some children experienced great difficulty in getting started while others wrote very short pieces. As the study progressed fewer children experienced difficulty and some writing pieces were pages long. Many children chose to write sequels and chapters to stories. They demanded more in-class writing time and often worked at home by choice. They clamoured to have their stories published, making heavy demands on both the available computers and the teacher's time to assist in editing and laminating. They eagerly awaited the return of their stories when they were sent to the parent publishers to be typed, regularly inquiring, "Is my story back yet?". After work in other subject areas was completed, the children worked at illustrating their stories. No time was wasted. Every spare moment was utilized.

Conclusions

The present study examined the effect of a literature programme implemented in a fourth grade classroom for a 14 week period. The study revealed that the programme, consisting of read-aloud sessions, independent reading time and participation in literature related activities fostered the children's desire to both read and write. It also indicated that participation in such a programme improved the quality of both their reading and writing.

To effectively implement such a programme a number of conditions must be met. Access to a substantial supply of quality books, appropriate for the children for

whom they are intended, is imperative. These books must be displayed in an inviting manner so that the children are attracted to them. The children, once attracted to the books, need a comfortable area to relax while perusing the books. Time is then needed - time to read, time to share, time to listen and time to participate in creative activities. Materials for writing, publishing, and dramatizing must be readily available for the children's independent use. The teacher must assume an active role in making sure the children are exposed to the contents of books that are too good to be missed. These books must be read aloud, either in their entirety or in part. Books and authors must also be discussed by the teacher with the class so that the children are made aware of the existence of such fine literature. Attractively displaying the literature is not enough, however. It is also important in the implementation of a programme such as this one that the teacher become a good role model by knowing titles and authors and by being seen as a reader too. If the teacher's love and enthusiasm for books are obvious, they may become contagious for the children.

The literature programme in this study was limited to fourteen weeks. In that period the children made average reading gains of 0.7 months in vocabulary and 0.9 months in comprehension. They also made considerable gains in their writing development, as described in detail in Chapter IV. It appears logical to believe that children exposed to such a programme for a longer period of time would continue to make gains in reading and writing. It also appears logical to conclude that children would become increasingly interested in books and the desire to read

independently would be fostered in more and more children. Such a programme, then, would not only teach children how to read but would instill in them the desire to read. Ideally, such a programme should not be something which is implemented for only a short period of time with some children, but, instead, should be part of the basic curriculum for all children for the whole school year.

Recommendations

No study can provide absolute answers to questions. The findings of this investigation, however, do provide strong evidence of the value of children's literature in the areas of reading and writing. Some questions still remain unanswered. Because of this the following recommendations are made:

1. It is recommended that this study be replicated using a control group.
2. It is recommended that a similar study be conducted using older children, especially those who carry negative attitudes toward reading and writing.
3. It is recommended that a similar study be used for a longer period of time, possibly a full year.
4. It is recommended that longitudinal studies be conducted to determine whether children who make significant gains in reading and writing retain those gains with the passing of years.
5. It is recommended that the study be replicated, but in the second half of the school year rather than at the beginning, to allow for the students' previously acquired knowledge to become more activated than it may have been in this study.

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APPENDIX A

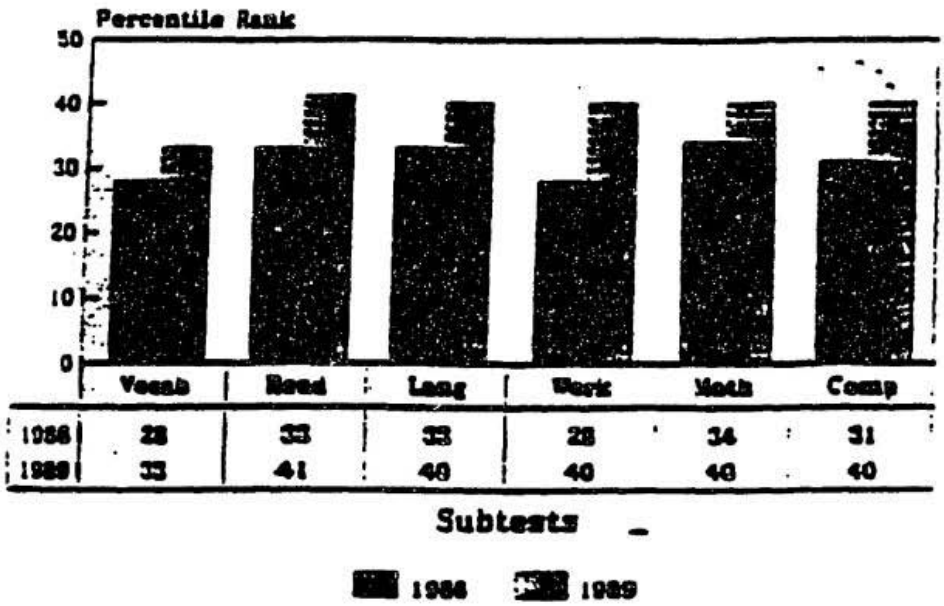
Pattern of Achievement in Percentile Ranks From 1975 to 1987 for Grade 4 Students in Newfoundland and Labrador

Years	1975	1978	1981	1984	1987
Vocabulary	31	38	41	30	36
Reading Comprehension	36	40	48	38	41
Language	40	43	49	42	44
Work-Study	41	45	50	39	43
Mathematics	45	45	45	47	47
Composite	38	42	46	38	42

SOURCE: Blagdon, R.J. (1987). Testing Standards Grade 4. 1987, Department of Education, Government of Newfoundland and Labrador.

APPENDIX B

Canadian Test of Basic Skills
Achievement, Grade 8, 1986 and 1989



SOURCE: Department of Education, (1990). Newsletter, 12, No. 2.

APPENDIX C

Inventory of Reading Attitude

Name: _____

Directions: The teacher reads the questions to the student. The student circles his answer.

1. Do you like to read before you go to bed?	Yes	No
2. Are you interested in what other people read?	Yes	No
3. Do you like to read when mother and father are reading?	Yes	No
4. Is reading your favourite subject at school?	Yes	No
5. If you could do anything you wanted to do, would reading be one of the things you would choose to do?	Yes	No
6. Do you think that you are a good reader for your age?	Yes	No
7. Do you like to read catalogues?	Yes	No
8. Do you think that most things are more fun than reading?	Yes	No
9. Do you like to read aloud for other children at school?	Yes	No
10. Do you like to tell stories?	Yes	No
11. Do you like to read the newspaper?	Yes	No
12. Do you like to read all kinds of books at school?	Yes	No
13. Do you like to answer questions about things you have read?	Yes	No

14. Do you like to talk about books you have read?	Yes	No
15. Does reading make you feel good?	Yes	No
16. Do you feel that reading time is the best part of the school day?	Yes	No
17. Do you find it hard to write about what you have read?	Yes	No
18. Would you like to have more books to read?	Yes	No
19. Do you like to act out stories that you have read in books?	Yes	No
20. Do you like to take reading tests?	Yes	No

SOURCE: Strong, E. (1978). The use of children's literature to foster positive reading attitudes in primary children with reading difficulties. Unpublished internship report, Memorial University of Newfoundland, St. John's.

APPENDIX D

Inventory of Writing Attitude

Name:_____

Directions: The teacher reads the questions to the student. The student circles his answer.

1. Do you like writing stories?	Yes	No
2. Do you like to be told about what to write?	Yes	No
3. Do you prefer to be allowed to write what you want to write?	Yes	No
4. Do you think you are a good writer for your age?	Yes	No
5. Would you like to be a famous writer?	Yes	No
6. Do you get help from your friends when you write?	Yes	No
7. Do you like to talk to the teacher about your story while you are writing?	Yes	No
8. Do you let books you have read help you in your writing?	Yes	No
9. Do you read your own stories for enjoyment?	Yes	No
10. Do you read your friend's stories for fun?	Yes	No
11. Do you like to read your own stories to others?	Yes	No
12. Do you like for others to read your stories?	Yes	No

13. Do you reread your own stories while you are writing them to try to improve them? Yes No

14. Do your stories contain much conversation between the characters? Yes No

15 Do you illustrate your own stories? Yes No

16. Does writing a story make you feel good? Yes No

17. Do you write long or short stories? Long Short

18. Which is more important to a story: (1) (2)
    (1) the ideas, characters and the story itself or
    (2) the proper spelling, capital letters, periods and so on?

19. Which do you think about when you write? (1) (2)

20. Name as many writers as you can.

APPENDIX E

Books Read Aloud

Aliki, (1979). The two of them. New York: Greenwillow Books.

Bauer, M. D. (1986). On my honor. New York: Dell.

Barrett, J. (1978). Cloudy with a chance of meatballs. New York: Atheneum.

Bellingham, B. (1985). Two parents too many. New York: Scholastic.

Blume, J. (1971). Freckle juice. New York: Four Winds.

Blume, J. (1972). Tales of a fourth grade nothing. New York: Dutton.

Briggs, R. (1970). Jim and the beanstalk. New York: Coward McCann.

Buscaglia, L. (1982). The fall of Freddy the leaf. New Jersey: Henry Hollett.

Byars, B. (1977). The pinballs. New York: Harper and Row.

Charlip, R. (1972). What good luck! What bad luck! New York: Scholastic.

Cleary, B. (1975). Ramona the brave. New York: Dell.

Collins, M. (1985). The willow maiden. New York: Dial.

Coerr, E. (1977). Sadako and the thousand paper cranes. New York: Dell.

Cooper, S. (1986). The selkie girl. New York: Macmillan.

DePaola T. (1981). Now one foot, now the other. New York: Putman.

DePaola T. (1973). Nana upstairs, Nana downstairs. New York: Putman.

Fleischman, S. (1974). The ghost on Saturday night. New York: Scholastic.

Gackenbach, D. (1977). Harry and the terrible whatzit. New York: Scholastic.

Hunter, B. T. (1983). With love from Booky. New York: Scholastic.

Ike, J. and Zimmerman, B. (1982). A Japanese fairy tale. New York: Frederick Warne.

Keats, E. J. (1962). The snowy day. New York: Viking.

Lewis, C.S. (1955). The magician's nephew. New York: Macmillan.

Lewis, C.S. (1950). The lion, the witch and the wardrobe. New York: Macmillan.

Lindgren, A. (1950). Pippy Longstocking. New York: Viking.

Little, J. (1972). From Anna. New York: Harper and Row.

MacLachlan, P. (1985). Sarah, plain and tall. New York: Harper and Row.

Maruki, T. (1980). Hiroshima no pika. New York: Tethrop.

Myers, B. (1985). Sidney Rella and the glass sneaker. New York: Macmillan.

Obed E. B. (1988). Borrowed black. St. John's: Breakwater.

Parish, P. (1963). Amelia Bedelia. New York: Scholastic.

Pinkwater, D.M. (1975). Blue moose. New York: Putman.

Silverstein, S. (1964). The giving tree. New York: Harper and Row.

Uchida, Y. (1988). The faithful elephants. Boston: Houghton Mifflin.

Van Allsberg, C. (1979). The garden of Abdul Gasazi. Boston: Houghton Mifflin.

Van Allsberg, C. (1983). The wreck of the Zephyr. Boston: Houghton Mifflin.

Van Allsberg, C. (1985). The polar express. Boston: Houghton Mifflin.

Van Allsberg, C. (1988). Jumanji. Boston: Houghton Mifflin.

Van Allsberg, C. (1988). Two big ants. Boston: Houghton Mifflin.

Viorst, J. (1972). Alexander and the terrible horrible no good very bad day. New York: Macmillan.

White, E. B. (1952). Charlotte's web. New York: Scholastic.

Williams, M. (1983). The velveteen rabbit. New York: Holt, Rinehart and Winston.

Yashima, T. (1955). Crow boy. New York: Viking.

Yorinks, A. (1986). Hey, Al. New York: Farra, Strauss and Giroux.

APPENDIX F

BOOKS OF POETRY PRESENTED

Arbuthnot, M. H., Root, S. L., Jr. (Eds.) (1968). Time for poetry. (3rd ed.). New York: Scott Foresman.

Ahlberg, A. (1983). Please Mrs. Butler. New York: Puffin.

Behn, H. (1964). Cricket songs. New York: Harcourt.

de Regniers, B. S., Moore, E. and White, M. M. (Eds.) (1969). Poems children will sit still for. New York: Scholastic.

Fisher, A. (1963). Cricket in a thicket. New York: Scribner.

Fisher, A. (1973). Filling the bill. Glendale, California: Nelson.

Lee, D. (1974). Alligator pie. Toronto: Macmillan.

Lee, D. (1977). Garbage delight. Toronto: Macmillan.

Lee, D. (1983). Jelly belly. Toronto: Macmillan.

Milne, A. A. (1970). Now we are six. New York: Dell.

Prelutsky, J. (1984). The new kid on the block. New York: Scholastic.

Prelutsky, J. (Ed.) (1983). The Random House book of poetry for children. New York: Random House.

Silverstein, S. (1974). Where the sidewalk ends. New York: Harper and Row.

Squires, T. (1970). Colour my silence. St. John's: Creative Publishers.

Stevenson, R. L. (1951). A child's garden of verses. New York: Western Publishing, Co.

Swede, G. (1984). Time is flies. Toronto: Three Trees Press.

Wallace, D. (1979). Ghost poems. New York: Holiday House.

APPENDIX G

POEMS PRESENTED DURING READ-ALOUD SESSIONS

Aldis, D. "On a snowy day".

Allen, M. L. "First snow".

Anonymous. "Three ghostesses".

Anonymous. "Ghoulies and ghosties".

Asheron, S. "Echo".

Behn, H. "Ghosts".

Bennett, R. "When you talk to a monkey".

Bennett, R. "Motor cars".

Brown, W. M. "Gramps".

Cane, M. "Snow toward evening".

Chute, M. "Snowflakes".

Carnell, C. G. "Earthworm".

Eastwick, I.O. "Snow in spring".

Farjeon, E. "Mrs. Peck-pigeon".

Fisher, A. "Skins".

Hales, B. M. "Sidewalk measles".

Hearn, E. "Seeings and hearings".

Hoberman, M. A. "Brother".

Hoberman, M. A. "Hello and good-by".

Lear, E. "There was an old man from Peru".

Livingston, M.C. "For a bird".

Livingston, M.C. "Winter and summer".

Malam, C. "Steam shovel".

McCord, D. "The grasshopper".

McCord, D. "The pickety fence".

Merriam, E. "Satellite, satellite".

Milne, A.A. "The more it snows".

Morrison, L. "The sidewalk racer".

Noyes, A. "Daddy fell into the pond".

Reeves, J. "The old wife and the ghost".

Richards, L.E. "Eletelephony".

Richards, L.E. "The monkeys and the crocodile".

Richards, L.E. "The owl and the pussycat".

Sandburg, C. "Fog".

Trachuk, J. "Ghosts".

APPENDIX H

BOOK-TAPE KITS USED IN THE LITERATURE PROGRAMME

Bellingham, B. (1985). Two parents too many. New York: Scholastic.

Blume, J. (1980). Superfudge. New York: Dutton.

Coerr, E. (1977). Sadako and the thousand paper cranes. New York: Dell.

Hall, L. (1973). Nobody's dog. New York: Scholastic.

Hunter, B. (1983). With love from Booky. New York: Scholastic.

Smith, D.B. (1973). A taste of blackberries. New York: Crowell.

Walt Disney Productions (1970). The haunted mansion. New York: Western Publishing.

White, E.B. (1952). Charlotte's web. New York: Scholastic.

Williams, M. (1983). The velveteen rabbit. New York: Holt, Rinehart and Winston.

APPENDIX I
VIDEO-CASSETTES USED IN THE LITERATURE PROGRAMME

Cleary, B. Ramona the brave.

Grahame, K. The wind in the willows.

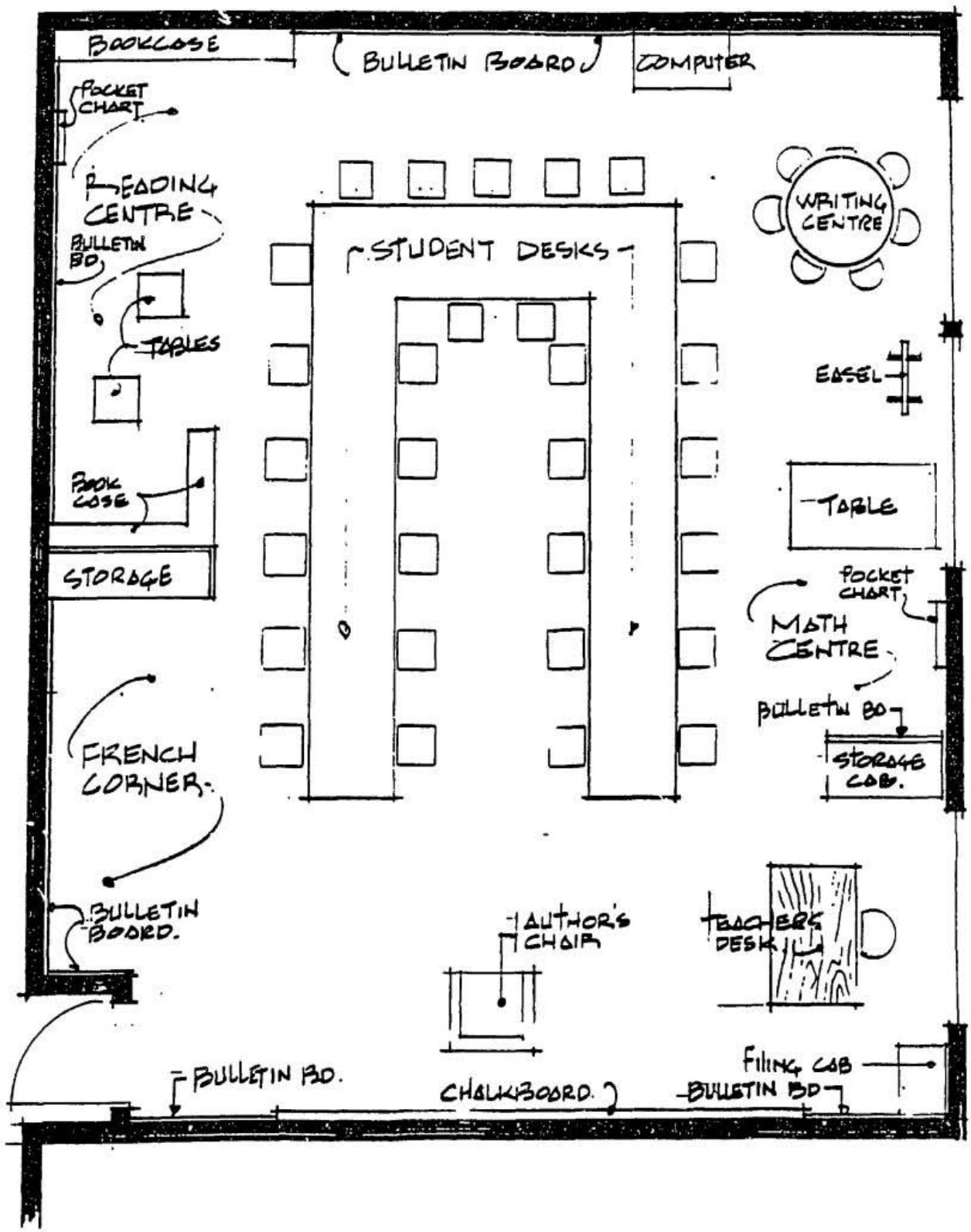
Lewis, C.S. The lion, the witch and the wardrobe.

White, E.B. Charlotte's web.

Williams, M. The velveteen rabbit.

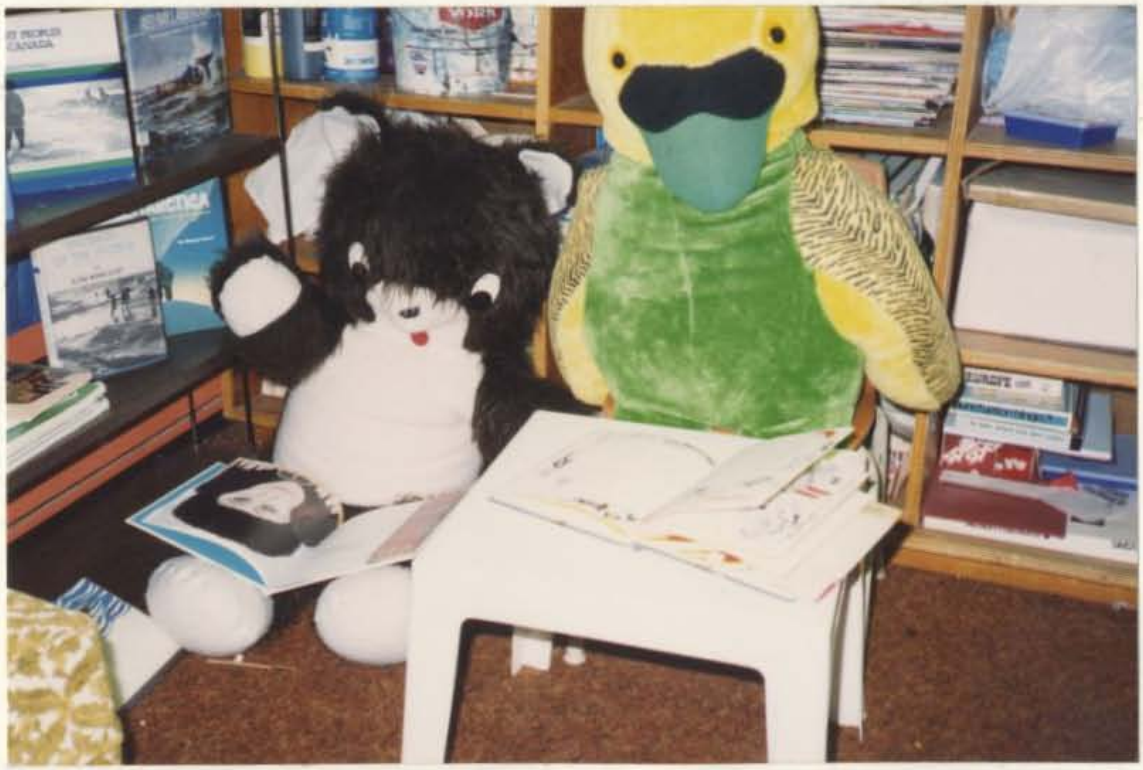
APPENDIX J

Floor Plan of the Classroom



APPENDIX K

Photographs of the Classroom Environment



APPENDIX L

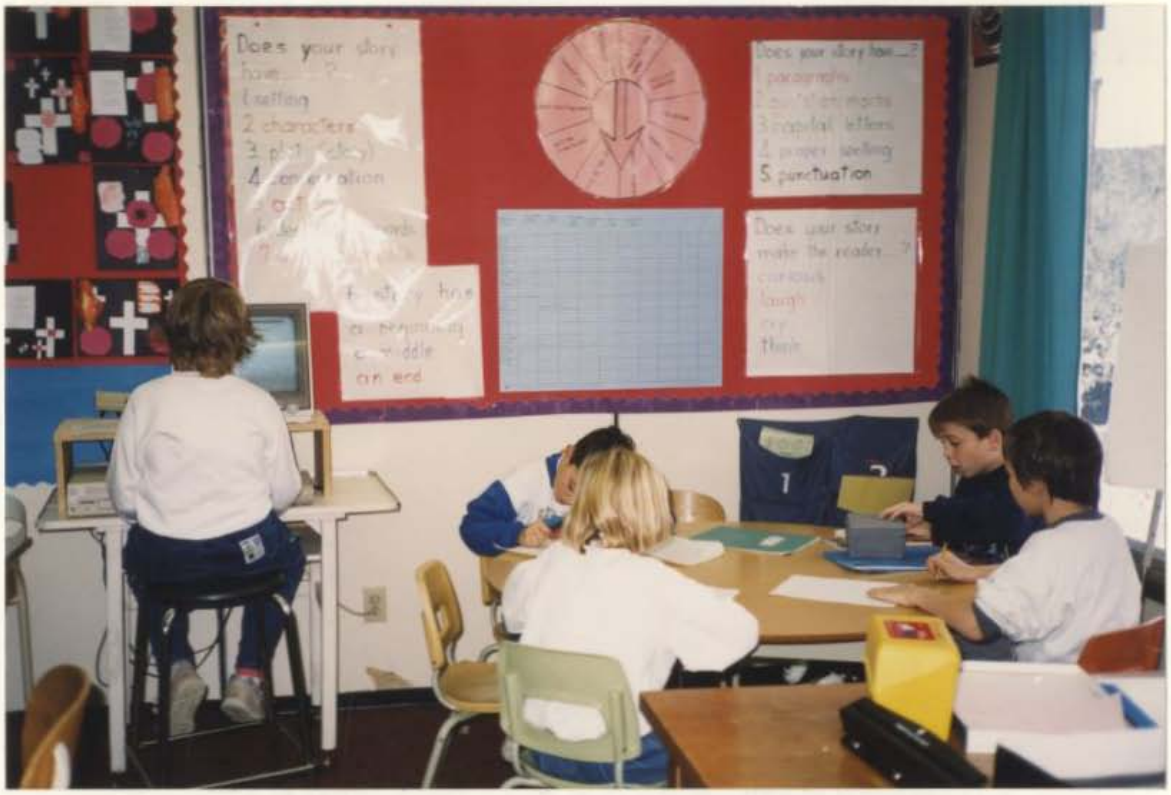
Photographs of Interpretive Activities

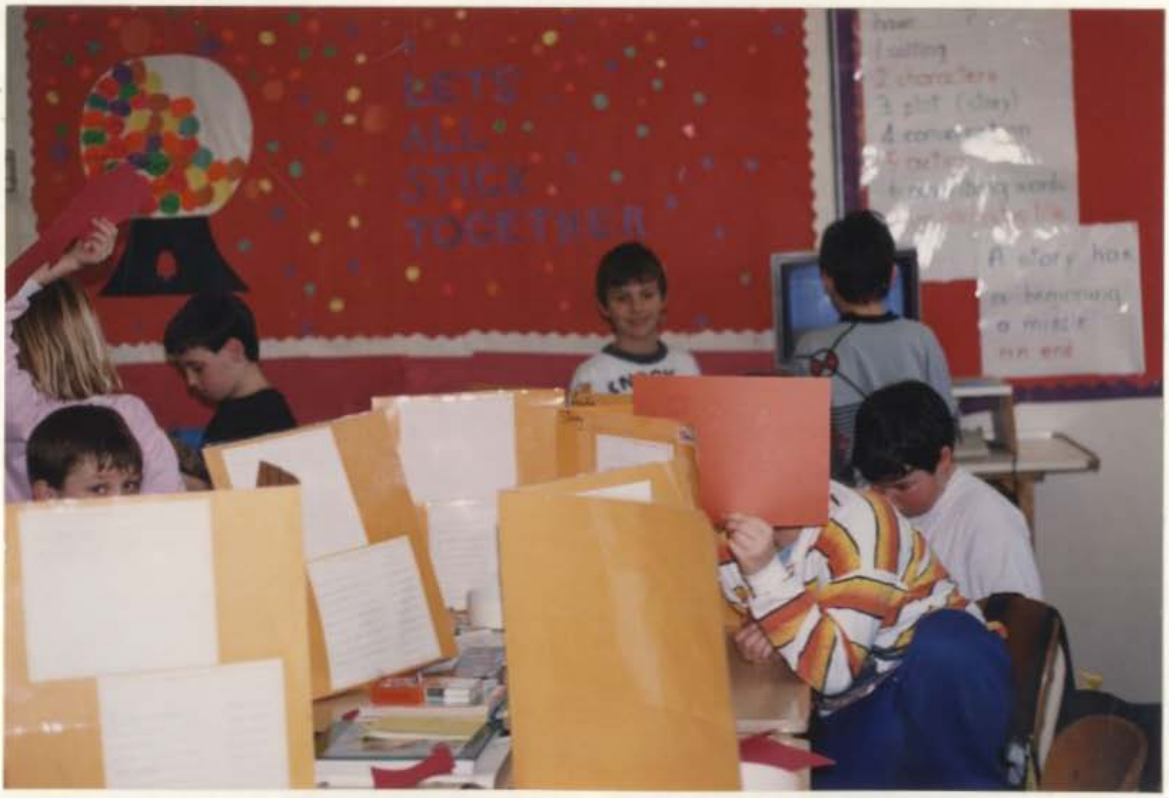

MEMORY OF
SADAKO
MICHI


MEET BABAR
AND His family
THE
LITTLER

APPENDIX M

Photographs Taken During Writing Sessions





APPENDIX N

Photographs of Children Sharing Books

APPENDIX O

Photographs Taken During Independent Reading


The Wonderful Pigs
of Jillian Jiggs

APPENDIX P

Parent Questionnaire for Reading

Dear Parents,

Your child has been involved in a literature based programme since September. Would you kindly help me evaluate the success or lack of success of the programme by answering the following:

1. My child has been reading more this term.	Yes	No	Not Sure
2. My child appears to enjoy reading books more this term.	Yes	No	Not Sure
3. My child wants to spend more money on books.	Yes	No	Not Sure
4. My child talks more about school this term.	Yes	No	Not Sure
5. My child wants to share a book with me more this year than other years.	Yes	No	Not Sure

Please write any comment you wish to make, or anything that would help me determine the value of the programme, one way or the other.

Thank you very much for your time and co-operation.

Yours sincerely,

Marian Hayden

APPENDIX Q

Parent Questionnaire for Writing

Dear Parents,

Your child has been involved in a literature based programme since September. Would you kindly help me evaluate the success or lack of success of the programme by answering the following:

1. My child is writing more stories.	Yes	No	Not Sure
2. My child wants to share the written stories with us at home.	Yes	No	Not Sure
3. My child has shown other family members his/her written work.	Yes	No	Not Sure
4. My child appears to go to school happier.	Yes	No	Not Sure
5. My child appears to enjoy writing stories more this term.	Yes	No	Not Sure

Please write any comment you wish to make, or anything that would help me determine the value of the programme, one way or the other.

Yours sincerely,

Marian Hayden

APPENDIX R

Copies of Various Interpretive Activities

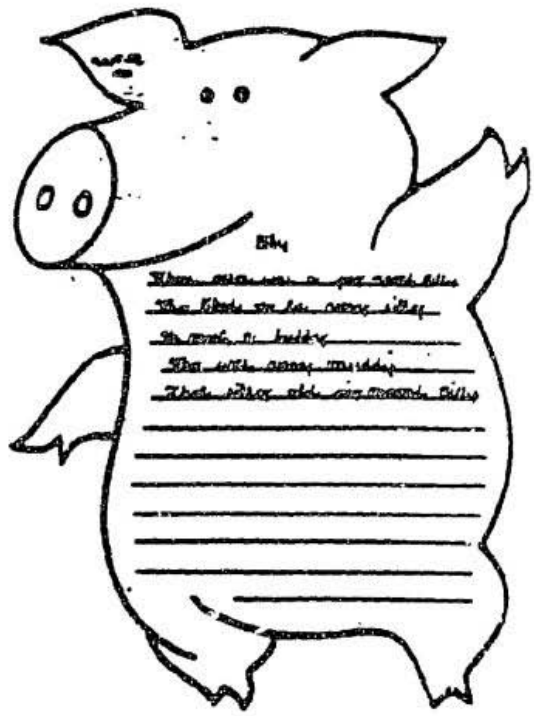
In Response to White's Charlotte's Web

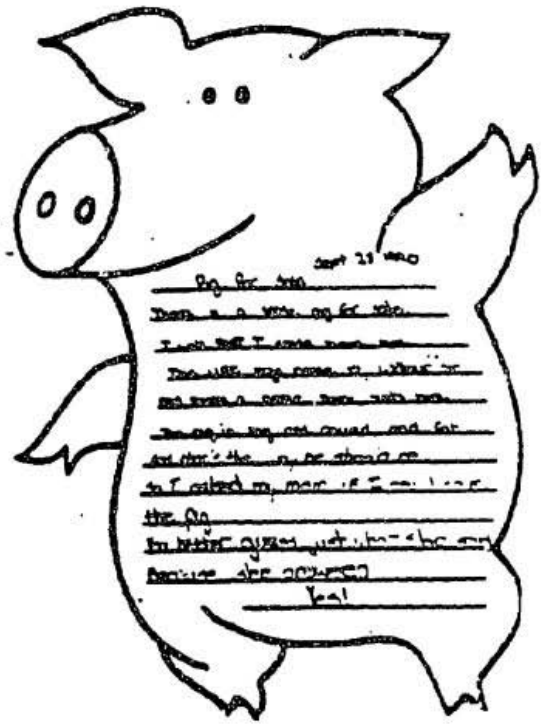
For Sale

For SALE 1 large pig
and
For SALE 1 small spider

Pig eats slops
Spider eats live or dead flies.
Veary good pets

$15.00 for the pig
$2.00 for the spider





SPIDER SAVES PIG

Sept 21

by Ken Arable

Nov, 8 1990 **Snowflaks**

Snowflakes fall out of the sky and in my hand so I can make a Snowball out of them.

Nov 7 1990 **Pop Corn**

I see you fall like a Pop Corn ball there on the ground. I pick up and make you into a Snow ball.

Look Out the Window!

Look out the window! I said to my mom. Look at the trees in the cemetery all gray. Look at the clock! I said to my dad. It's three o'clock! I said to my teddy bear. Look out the door! I said to my teddy bear. Let's go outside for a snowball fight.

Nov, 9 1990 **A Dog**

A dog walks in the woods with no where to go and hungry.

Nov. 8 1990. **Snowballs**

In the snow you see you can make a Snowball to throw at me.

Snow on the hill soft and fluffy how lovely

The falling flyes are so slo the flaks that land on my nose.

Cocoa warming on the stove marshmallows getting redd.. in a bowl

Steven M

The Little Swallow

The little bird hopped past me. Its wings were hurt badly. It was not a pretty sight. The little bird was gone. On that night she little her fathers name on one lantern. The little birds on the other.

The day it happened

The Seven rivers of HiroShima. Still run - with Sadae. Of all the people the - ing of the boom a - that struck and the heaps of people lying dead.

The Bomb!

The Sadaes soul drifts across Hiroshima

SADNESS Nov. 2, 1990

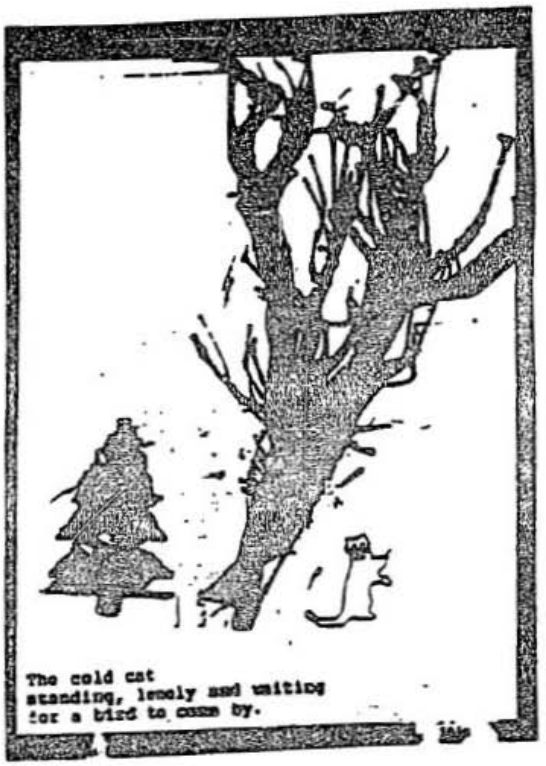
Death
Sadness
Sorrow
And a bird that can not fly.

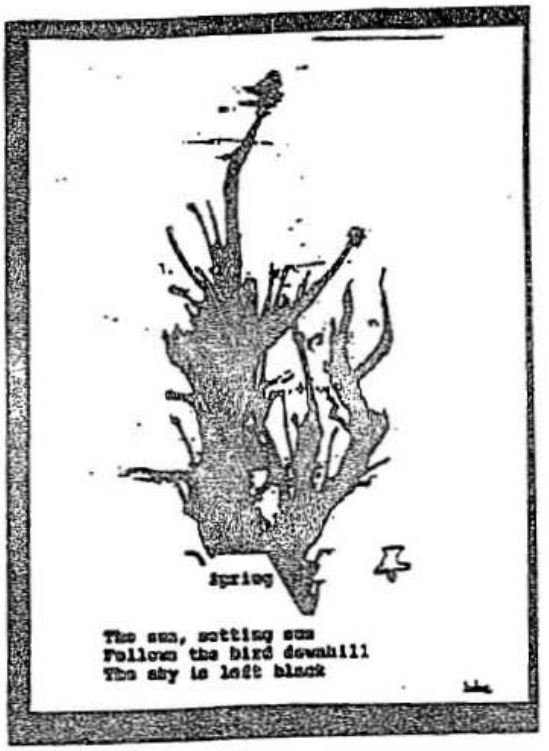
Nov 7 90

Dear Sadako

I know how you feel about running and I feel the same way in a other sport. I would it wished you hope if I was alive then. IN my spirit I hope you still run in heaven now. If the bomb haden t droped I bet you would of been the best in the world. If I were alive when you had leukemia I would had said "keep making more paper cranes now" and I also don t mean to hurt you when I said that. So your spirit is prosa with me so I'll try to make alot of paper cranes in my life. GOOD LUCK IN HEAVEN.

FROM YOUR FRIEND


The cold cat
standing, lonely and waiting
for a bird to come by.


Spring
The sun, setting sun
Follows the bird downhill
The sky is left black


A dim morning
A losing tree in the wind
A quiet evening


Fall
Green and red leaves
Yellow leaves, too
Rabbits running looking for red.

Losing a friend Oct 22, 9'

We were having a good time
in the river.
We were racing.
I stopped!
I didn't hear him splashing.
I looked behind me.
He wasn't there.
I forgot.
He couldn't swim!
Was he gone?!
Yes, He has to be.
It's hard.
Losing a friend.

Oct. 22, 19?? The river
Down come the horses with
splashes falling a human away
and leaving one to suffer

Letters to Authors

Dear Patricia MacLachlan;

I like your story because you use good describing words and every time I case to the end of a chapter I wanted to read on to the end of the book. You make your story interesting by Caleb saying will she leave, will she come back, I hope she comes back. Will she come back is the basic thing that is said and it makes you interested in the story. I am glad that you have the Most Disinguished Contribution to American Literature For Children Award because it does belong to you and your book; Sarah, Plain and Tall.

November, 25, 1990.

Dear Betsy Byars

[illegible] your book Pinballs the way you made us wonder one or two times but when you ended the story it made me think how it could be any other, a good but better. Then when you indeed wrote the story I had to read or as I could find out what was going to happen to the people whom the stories told about so as to get the same things in the books. A lot after you ended the chapter or it just had to read on.

From your fan

Nov 25, 1990

Dear Betsy Byars

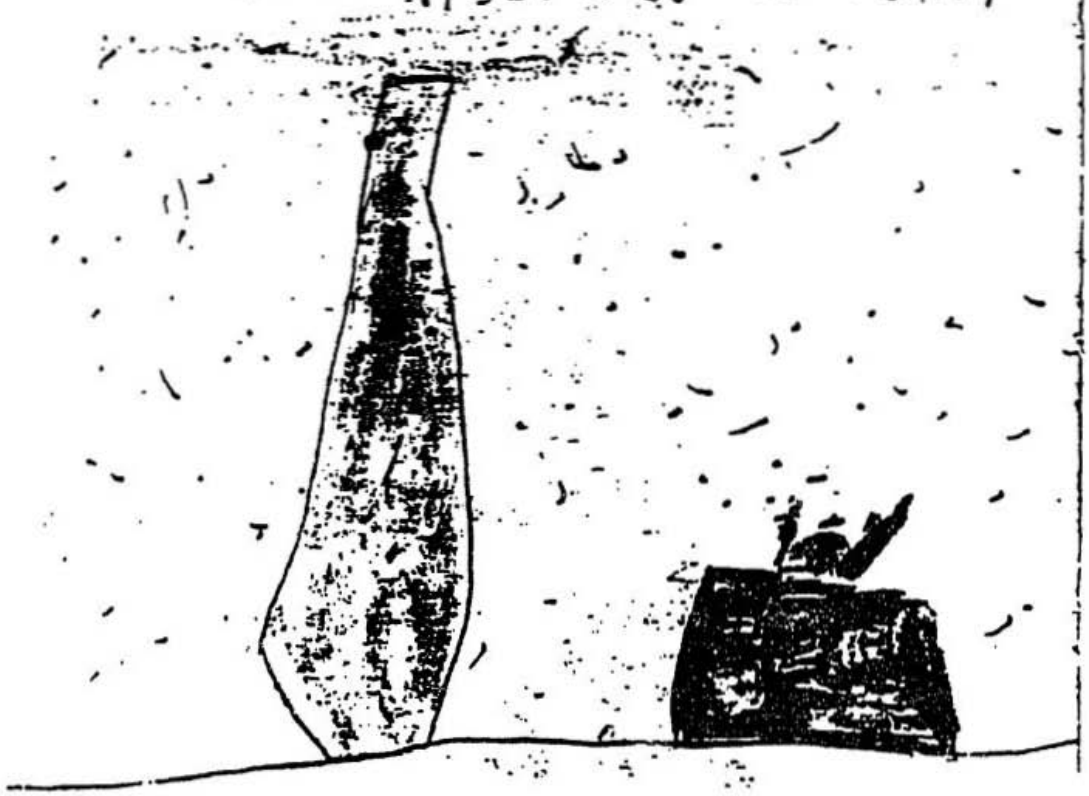
I injoyed the story alot it was very very good I thought on if my mother or my father read it they would like it to The book was very very very interesting thank you.


GEORGE
and the
PEAPOD

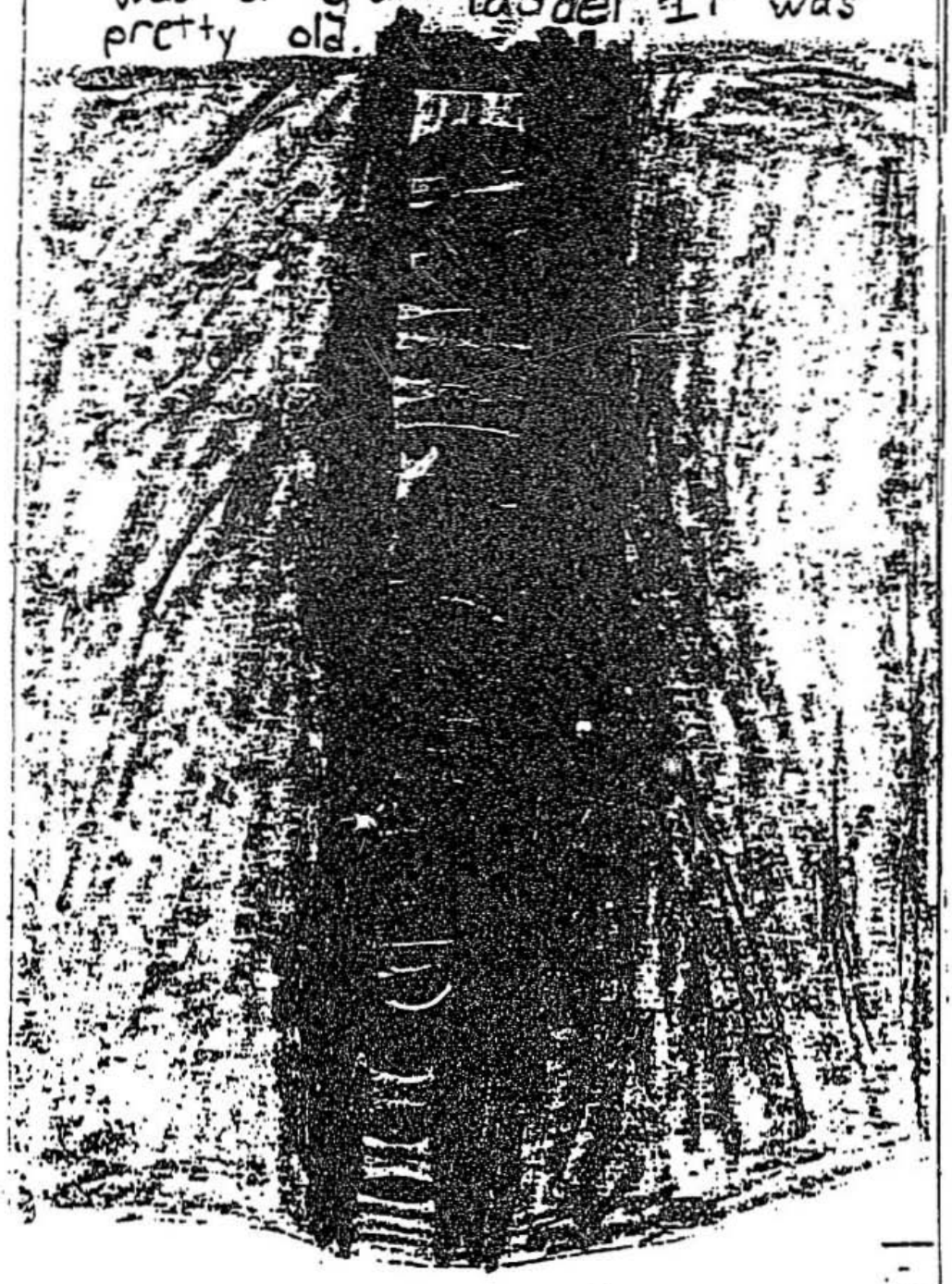
This book is dedacated to Mom and Dad!

One morning George stuck his head out his window. He saw a giant peapod growing outside.

As fast as he could he got dressed and went downstairs. As soon as he got out the door it started to rain!



He went over to the peapod with an axe. It looked like a door. He went in it. There was a giant ladder. It was pretty old.



He started to climb the ladder. It was sturdier than he thaght. Soon he came to the very top. There was a very tiny hut.

An Ogre came out of the hut. He yelled at George. He said, I'm going to eat you for dinner. George was no fool, He didn't belive that this little Ogre could eat him, because this little ogre was only knee high! And George fell over laughing!

Then he said "out loud"
I don't belive that can ea-
me! yelled George. laughing.
Right after George said tha-
the ogre bit him on the
toe.

George was hopping and
yelping in pain! George kicked the
ogre and then he punched
the ogre in the face. The ogre was
knocked out.

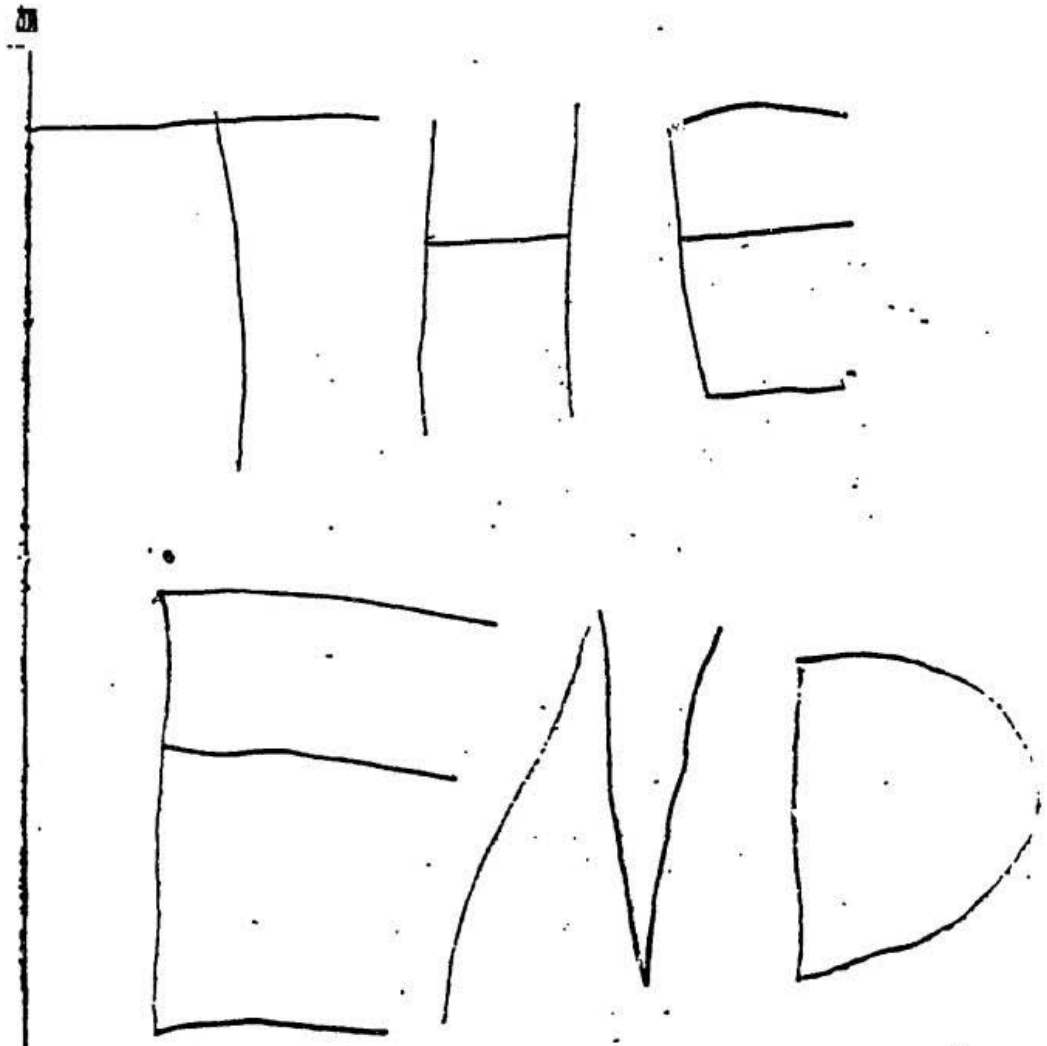
in

When the ogre fell he unveiled a hole full of gold! George picked up a piece of gold. Another piece apeared in it's spot! George yelled, yeppie!!

When he went back to the ogre, he found that the Ogre was dead.

When George took his mother to the top of the peapod and showed her the ogre and the gold she fainted!

From now on whenever George needs gold he just climbs the peapod!


THE
END

Plantet Wife

Nov. 14.

In a far away place where the palm trees grow and the black rocks are as smooth as silk. It was a quiet place where the water was very clean. There was a quiet little man who had no family and wanted someone to share his beautiful island with.

One day a great fiery rock fell from the sky near the mans house.

The next day the mans house rattled and a strange light shone threw the windows and door. The strange light shone for afew minutes. The man turnes to find a small baby in a hand woven basket on the floor.

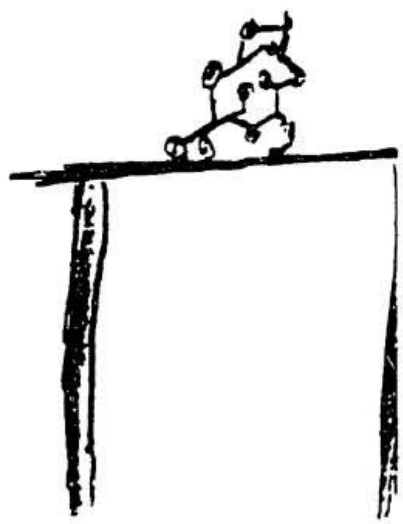
The man took care of the baby for man years. He always wondered how the baby got in to the mans house in the first plac

After a time she had become a young woman and had graduated from high school.

She became a scientist who studied the star

One day she made a schacking discove

She had found a new life on another planet The people were somehow familiar to her as if they were her family



That night when the man was asleep he felt the warm light and he jumped to the window to see what we call an astroid and it semed to have long hair like the lady. When the man went to go back to bed and lady was not there and was never there again !!!!

The End

APPENDIX S

Letter to School Board Requesting Permission to Conduct the Study

ST. PHILIP'S ELEMENTARY SCHOOL

BOX 290, R.R.# 1
ST. PHILLIP'S, C/O PARADISE P.O.
NEWFOUNDLAND, A1L 1C1

P.A. House
Principal

B. Durdle
Vice-Principal

Phone
895-2241/6

April 24, 1990

Mr. William Lee, Supt.
Avalon Consolidated
School Board
St. John's, NF

Dear Mr. Lee:

As part of the requirement for the M. Ed. programme in Curriculum and Instruction at Memorial University of Newfoundland, I am planning to conduct a study with my Grade four students at this school. The study is designed to implement and evaluate a literature-based language arts programme.

I am, therefore, asking your permission to allow me to conduct this study. I thank you in advance in anticipation of your consent.

Yours truly,

Marian Hayden

Letter from School Board Granting Permission to Conduct the Study

The Avalon Consolidated School Board
P.O. BOX 1980, ST. JOHN'S, NEWFOUNDLAND A1C 5R5
TELEPHONE (709) 754-0710 FAX (709) 754-0122

May 10, 1990

Mrs. Marian Havden
St. Philip's Elementary
Box 290, R.R. # 1
St. Philip's, NF
A1L 1C1

Dear Mrs. Hayden:

I wish to reply to your request to administer a questionnaire to a sample number of students at St. Philip's Elementary.

I have reviewed the purpose of your project, the sample parent permission forms and the questionnaire to be used and find nothing in either to which I would object.

On behalf of the Board, therefore, permission is granted and I wish you every success in your research.

Yours truly,

F.H. Tulk,
Assistant Superintendent.

FHT/rt

c.c. Mr. Paul House, Principal