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ABSTRACT

The paper presented at this conference, the theme of which was "Celebrating Literacy," focused on theories and applications of literature-based education and the use of holistic methods across the curriculum. Following an introduction by the editors, the book contains the following 12 papers: "Windows and Mirrors: Children's Books and Parallel Cultures" (Rudine Sims Bishop); "Using a Literature-Based Program with Students with Reading and Writing Difficulties" (Linda Prentice and Patricia Tefft Cousin); "What It Takes to Have a Literature-Based Reading and Language Arts Program" (Julia Candace Corliss); "Celebrate Literacy: Cultivate Risk-Taking" (J. Dixon Hearne and Linda M. LeBlanc); "Building Bridges to Literacy: Merging Children's Spanish Literature and Social Studies" (J. Sabrina Mims); "The Westhoff Project: Creating a Whole Language School" (Darlene M. Michener); "Reading to Learn and Other Study Strategies: Transitions into Junior High/Middle School" (Olivette Scott Miller and T. Patrick Mullen); "Make Every Kid an Author" (Susan Abel and Andrea Street); "Would You Rather" (Evelyn Hanssen and Dorothy Menosky); "Sound Effects Stories" (Adria F. Klein); "The Writing Process and Cooperative Learning" (Beverly Young); and "Collaboration and Text Revision" (Margaret A. Atwell). (PRA)

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of the
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1990

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"Celebrating Literacy"

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California State University
San Bernardino

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California State University, San Bernardino Reading Conference

14th Annual Conference Proceedings

Edited By
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&
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1990 Conference Theme:

Celebrating Literacy

ERIC

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Introduction to the Conference Proceedings

The Fourteenth Annual Reading Conference highlighted the role of the teacher at a very exciting time in California's growth. During the past several years, California public schools have begun to move away from basal-directed reading instruction toward literature-based programs. Where language arts was once divided, we are now charged to " teach whole language to the whole child." Such a demand requires several changes in the methods, materials, and operational structures that guide our teaching. That is why the conference was dedicated to "Celebrating Literacy." The reports given during the conference focused on theories and applications of literature-based education. Each paper addressed some promising program or idea designed to make our children life-long readers and learners. Taken together, the papers in the Proceedings give some direction to those teachers hoping to deal effectively with holistic methods across the curriculum.

The Proceedings is organized into three parts. The first part is the keynote address delivered by Rudine Sims Bishop. The second part includes papers presented at the conference that describe classrooms that support the growth of literacy. Several of these papers describe Whole Language classrooms or settings that have expanded to include and support diverse student populations. The third section puts theory into practice by detailing specific strategies that correspond to the conference theme.

Rudine Sims Bishop provides a unique perspective—literature as windows that allow us to see a world wider than our own, and as a mirror to reflect on "our own lives and experiences as part of the larger human experience." Literature, according to Bishop, allows children from all cultures to reflect on language, traditions, and values that connect us as no other medium can.

Curricular structures that use literature-based programs for reading instruction are described by Linda Prentice and Patricia Tefft Cousin. They detail three structures: supported reading, art and drama, and text sets as supportive of a greater range of student ability and development. While their article focuses on students with reading/writing problems it is clear that it applies to others as well.

Julia Candace Corliss discusses the role of the learner in a literature-based classroom as the guide to a wide selection of reading materials. Corliss describes seven basic components that, together, create a strong program.

No one can become literate without first learning to take risks. Dixon Hearne and Linda LeBlanc discuss two aspects of this concept. The first is that students must become willing to extend themselves beyond what is comfortable and known. The second insight is that the teacher too must be willing to go beyond what is planned for and predictable and explore the process of learning as it unfolds. The art and challenge of teaching lie herein! They describe one specific model, the Career Research Project, as a helpful tool for teaching research as a process.

Sabrina Mims uses Spanish literature to support and expand student's knowledge of social studies. Her description of thematic teaching has application to both elementary and secondary teaching levels and provides specific guidance to those wishing to teach across the curriculum.

What really happens when a school decides to change its direction and develop a new curriculum? Darlene Michener's article describes the change process that occurred when Westhoff School decided to become a "Whole Language" school. Assisted by a grant from California State University, Los Angeles and community funds, four university professors assisted the faculty in redesigning the curriculum. Michener's overview of the first year's activities is a broad outline of the integration that permeated every content area.

While study strategies have long been considered "teachable" at the secondary level, they can be taught successfully at earlier grades as well. Olivette Scott Miller and T. Patrick Mullen discuss a multitude of study strategies that can reinforce instruction at elementary and intermediate grade levels. The authors note that, with the rise in the number of single-parent families, the schools may need to provide time, space, and instruction in study techniques that were formerly taught at home.

All educational theories must translate into effective and efficient practice. Five specific strategy lessons that support literature-

based teaching are included in the third section. Each should be used as a guide to be improvised by teachers. By changing the materials suggested here, or modifying the steps in the procedures described, the reader can expand these strategies into numerous lessons that use literature as the oasis for literacy instruction.

Since its inception, the CSUSB Reading Conference has been dedicated to serving the needs of teachers and students in the greater San Bernardino/Riverside area. The Fourteenth Annual Conference dedicated to celebrating literacy is no different. The Proceedings stand as a record of the day. Hopefully, the dialogues begun then will continue.

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Section One: Keynote Address

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Windows and Mirrors: Children's Books and Parallel Cultures

by Rudine Sims Bishop
Ohio State University

Introduction

A book can sometimes be a window. The view from the window can be imagined or real, familiar or new, panoramic or narrow. Usually the window is also a door, and a reader has only to walk through in imagination to become a part of whatever world has been created or re-created in the book. When lighting conditions are just right, a window can also be a mirror, reflecting back for us the joys and sorrows, the loves and hates, the pain and pleasure of living. One of the reasons literature exists is to transform human experience, and reflect it back to us so that we can better understand it. Through the mirror of literature we can see our own lives and experiences as part of the larger human experience. Reading then, becomes a means of self-affirmation, of reaffirming our place in the world and our society.

Books As Mirrors

Julius Lester (Horn Book, April, 1984), tells a story about how books can be mirrors. He ways that when he was living in New York, he used to frequent the library at 23rd St. and 7th Ave., and he was intrigued by the old women who come to the library and checked out six and seven mysteries and detective novels at a time. They never seemed to check out any other kinds of books. Julius says he pictured these sweet-looking old women returning to "the tiny rooms in which they lived with their cats and ancient teapots, sitting down and reading gory mysteries, cackling like the witches in MacBeth, their teeth dripping blood." But Julius himself had been a reader of mysteries in his youth, and after he started reading mysteries again, he understood the function they served for those particular readers. Many of the mystery novels had old women, like Agatha Christie's Miss Marple, as detectives. "There is no other literary genre in which old women are treated with dignity, respect, and love. The old women, alone in life, forgotten and useless to society, had found their mirrors and thus mitigated what could have been a crushing loneliness into a solitary warmth."

Children and young adults, too, seek their mirrors in books. I once asked a ten year-old black girl who was an avid reader what kinds of things she like to read, and she replied, "I like to read about strong Black girls". In other words, she wanted to see herself reflected in books. It was at the time that Camille Yarborough's book Cornrows was new, and she loved that book because she found in it a hair style she had worn to her uncle's wedding. She loved Jeanette Caines' Daddy because it reflected her experiences as the child of divorced parents. But her favorites were the strong Black girls — Ludell, Beth Lambert in Philip Hall, Elizabeth Geeder in Zeely.

Helping children find their mirrors is a challenge for teachers and librarians. Ours is a country composed of what Virginia Hamilton, the superb writer who was the first Afro-American to win the Newbery award, calls "parallel cultures." I have borrowed the term because I like its connotation of equality, implied in one of the dictionary definitions of parallel as "corresponding or similar, as in parallel customs from different countries." Our challenge comes because statistics indicate that by next year, thirty percent of the school population today are members of so-called minority groups — parallel cultures composed of people of color, mainly Latinos (the fastest growing population group), Asian-Americans, Afro-Americans. And where will they find their mirrors?

A former colleague of mine at the University of Massachusetts, Sonia Nieto, surveyed books about Puerto Ricans published between 1972 and 1982, and found that in that ten-year period only 56 books, an average of 5.6 books per year, were published about Puerto Ricans, and most of those she felt she could not recommend. A perusal of the review books on my shelves and recent catalogues suggests to me that if Sonia were to extend her count for the past seven years, the average would not be any higher, in fact it might be lower. Stories about contemporary Mexican-Americans are few and far between. Isabel Schon's 1989 bibliography (Journal of Youth Services, Winter 1989) of recent books about Hispanics lists nineteen books, fifteen non-fiction and four books of folk stories and legends.

Contemporary Asian-Americans don't fare much better. Were it not for Lawrence Yep and Bette Bao Lord, there would be almost nothing. Yochiko Uchida's novels deal with the experiences of Japanese Americans during and after World War II when many were sent off to internment camps. Contemporary Native Americans are also under-represented in the world of children's literature. Aside from Virginia Driving Hawk Sneve's 1970's novels, and

Jamake Highwater's work, there is little available. What is readily available is some historical fiction of varying quality, some new and recent high quality non-fiction about these groups and their past and current experiences in this country, and an abundance of folk tales and legends which reflect the traditional values, attitudes and beliefs of the cultural group from which the stories come.

The group that fares best in terms of the availability of reasonable number of good quality books is Afro-Americans. Starting in the latter half of the sixties and moving through the seventies, social, political, and economic conditions resulted in a flurry of publishing of books by and about Blacks. There was a major decrease in the number of books from non-white parallel cultures in the early eighties, but there seems to be at least a slight increase in books about Blacks in the last couple of years.

This availability of books about various cultural groups becomes important because books are not only mirrors, they are also socializers. They give subtle messages about who and what we value in our society. When children cannot find themselves in books, or when they see themselves presented only as laughable stereotypes, they learn a powerful lesson about how much they are undervalued in the society in which they are a part. Our classrooms and libraries ought to be places where, like the old women Julius Lester found in the library, children of all the social groups that make up the salad bowl of American culture can find their mirrors. They should be able to see reflections of their culture — their values, beliefs, attitudes, institutions, social relations, language, customs; their "design for living," as my anthropologist colleague defines culture.

Reflections of Culture

I'd like to give three examples of aspects of culture that are often reflected in books. The first is language. While on one important level, we all share the same language, on another level, there are many variations that help to keep that language dynamic and rich. We do not all speak the same way, and no individual speaks the same way all the time in all situations. So one of the ways writers from parallel cultures help us get to know their characters is to make them talk like real human beings. Sometimes, particularly when the way characters talk is not the highly valued prestige dialect called Standard English, this reflection of real language can make a book controversial. But, in my view, when it's real, it only makes it authentic and adds to our knowledge about the character and the cultural group of which he or she is a part. For example,

Jo Carson's recently published book of poems, Stories I Ain't Told Nobody Yet, seems to me to echo the voices of the Appalachian mountain people whose lives are reflected in the poems. It's not just the non-standard grammar that is important, but the imagery, the rhythm, the style of speaking that marks it as Appalachian and gives it a ring of authenticity, even for a reader who cannot effectively reproduce the "accent".

The same is true of one of my favorite children's poems, Eloise Greenfield's "Honey I Love". In this one, the grammar actually is standard, but the rhythm and the style mark the poem as culturally Afro-American. Lucille Clifton's prose in My Brother Fine With Me, captures perfectly the informal Black vernacular of an eight year-old former only child:

> "My brother Baggy, He gonna run away. He say he tired of Mama and Daddy always telling him what to do. He say he a Black man, a warrior. And he can make it by hisself. So he gonna run away. I help him get his stuff together. I'm named Johnetta after my Daddy. Baggy's real name Wayne. Me and Baggy the only children. I was the only child till he come being born. Everything was all right, me and Mama and Daddy doing fine till Mama come spreading out like a pancake and Aunt Winnie who don't even like children come to watch me for a while and Mama go off and come back here with Baggy. I was mad for a long time and I ain't really all that glad now...."

A second kind of cultural particularity that tends to show up in books from parallel cultures is a focus on or attention to history and traditions. There has been, for instance, a spate of recent books on Afro-American folklore, starting with Virginia Hamilton's The People Could Fly, and extending into the recent retellings of the Br'er Rabbit tales, Jump, Jump Again, Jump On Over, illustrated by Barry Moser; and Julius Lester's somewhat controversial retellings of the Uncle Remus stories. One of the Caldecott Honor books last year was Patricia McKissack's Mirandy and Brother Wind, which combines some cultural history with a story of her grandparents and how they got together as young people. So you get both family history and group history.

Lawrence Yep's Rainbow People, is a collection of stories told by Chinese immigrants, the old-timers who had not been able to bring their families to America. One of the ways they would pass the time was to tell stories, some of which were collected in the WPA projects in the '30's. Though most are set in China, Yep says

that the stories express "the loneliness, anger, fear, and love that were part of the Chinese-American experience".

The third example of cultural reflections found in the mirror of books from parallel cultures focuses on values and attitudes. For example, because of the unique history of Afro-Americans in this country Black writers very often write on the theme of survival. In fact, an analysis of Afro-American novels by Bernard Bell of the University of Massachusetts, demonstrates that this theme of survival is the one most commonly found in such novels for adults. Bell states, "the value most frequently celebrated in the tradition of the Afro-American novel is the spiritual resiliency of a people to survive, individually and collectively, with dignity and to realize fully their human potential".

Currently, Mildred Taylor's books, Roll of Thunder, Hear My Cry, Let the Circle Be Unbroken, The Gold Cadillac, The Friendship, probably most explicitly keep that theme at the center. Another recent powerful example is Virginia Hamilton's Anthony Burns: The Defeat and Triumph of a Fugitive Slave. In her afterword, Hamilton asks "What does the life of a slave born a hundred and fifty years ago have to do with us? Here was a poor fugitive who lived but nine years of his total life of twenty-eight years in freedom. Yet he did become free, and he died a free man, so why not let it go at that? What does a slave out of millions like him, long gone and best forgotten, have to do with us — you, me — in this last decade before the year 2000?"

She calls Anthony Burns "liberation literature", which she says "not only frees the subject of record and evidence but the witness as well, who is also the reader, who then becomes part of the struggle. We take our position, then rightly, as participants alongside the victim. We become emotionally involved in his problem; we suffer and we triumph, as the victim triumphs, in the solution of liberation. Thus, past and present are revealed as one through freedom of the individual."

Books As Windows

But if it is important for children of so-called minority groups to see themselves reflected in the literature they read, it is equally important to recognize that books can also be windows. Students from dominant social groups need to be able to look through the window of books to come to know people whose cultures are different from their own. If they see only reflections of themselves, they will grow up with an exaggerated view of their importance and value in the world — a dangerous ethnocentrism.

In a country where racism is still one of the major unresolved social problems, books may be one of the few places where children who are socially isolated and insulated from the larger world may meet people unlike themselves. If we are to solve some of our problems we will have to learn to understand each other better, and perhaps to love each other more. I believe that some of that understanding can come from our experiences with literature. Such experiences help us see the world in a new way. James Baldwin, the late Black novelist, believed that literature has the power to change the world because, he said, "the world changes according to the way people see it, and if you alter, even by a millimeter, the way a person looks at reality, then you can change it". It is this capacity of literature to change us, to change our perspective on the world, that makes it a powerful vehicle for understanding cultures and experiences different from our own.

There is another sense in which literature as a window can make a difference in children's lives. Let me illustrate by telling you about one life story I recently have come to know. It's the story of a man names Walter. Walter was born into a large West Virginia family with very little money. His mother died two years later, making his a one-parent family. When he was about three, he was informally adopted by foster parents and taken to Harlem to live. As a child, he had a speech problem so severe and so unusual that people in his neighborhood used to give him money to hear him talk. When he took this speech to school, the kids laughed at him, the teachers didn't know how to help, and he hated what felt to him like condescension when they tried to intervene between him and the other children. So, in spite of his loving home environment, he became a "problem child". He lashed out, he fought anybody and everybody, including the teachers. He even resorted to setting fires. He was such a terror, he said, that his teachers wished for snow days in August. By the end of fourth grade, they tried to suspend him from school permanently. When he was in high school, he spent so little time at school that one day when he decided to go to just check in, he found out that school had closed for the summer. On the streets, he joined a gang, acquired a stilleto, almost got himself killed. Not surprisingly, he dropped out of high school at seventeen.

This past January, Scorpions, a book written by Walter, was named a Newbery Honor Book, and another of his books, Fallen Angels, was the winner of ALA's Coretta Scott King Award. Walter's full name is Walter Dean Myers, and today he is a highly respected writer of fiction for children and adolescents.

The question becomes how could this happen? What could make such a difference in the life of a child who displayed so many characteristics and behaviors generally associated with failure — he was a poor Black, inner-city child with a monumental speech problem, a trouble maker in school, a child diagnosed as having emotional problems, a high school dropout. What made the difference, he said, were three things: one, that he learned to read and he learned to read early (his mother taught him at home when he was four with True Romance magazines); two, his father told him stories; and three, at least two of his teachers connected him to literature. When he was in fifth grade, his teacher caught him reading comic books in the back of the room. She tore up the comics, and the next day she brought him a stack of what she called good books. The first book she gave him was East of the Sun and West of the Moon, a title he still remembers some forty years later. In high school, one of his English teacher interviewed all her students and gave them a personalized reading list. Walter devoured the books on his list, and fantasized about marrying this woman who so influenced his life. For Walter Dean Myers books and reading became, in his words, "the entree into the fullness of life". In his world it was "the road less travelled by, and it has made all the difference".

Windows to Parallel Cultures

For Walter, books and literature became a window in the world. I would like to discuss just three ways in which literature as a window opens up the world to all of our children, from all of our parallel cultures.

1. LITERATURE PROVIDES A WINDOW ON SOCIETY; IT HELPS TO SOCIALIZE OUR CHILDREN.

Storytelling is one of the most important ways a society transmits its values to its young. Much, though not all, of this transmission comes through our fantasy literature — folktales, mythology, other traditional literature, as well as modern fantasy. Those old stories unambiguously tell us the difference between right and wrong, between good and evil. They tell us the kind of behavior that gets rewarded and the kind that gets punished. The young person who is hard-working and generous and shares his meager belongings is the one who is rewarded with some magic object or some treasure. The lazy, greedy siblings receive some sort of punishment. The meek shall inherit the earth.

In literature we deal with concepts like honor and courage and love and truth. As one example we are told over and over again in our literature that we are responsible for our own actions. In Ursula LeGuin's The Wizard of Earthesea, the main character, Ged, who is learning to be a wizard, asks how to transform objects and make the transformation permanent. He is told:

> "You will learn it, when you are ready to learn it. But you must not change one thing, one pebble, one grain of sand, until you know that good and evil will follow the act. The world is in Equilibrium. A wizard's power of Changing and of Summoning can change the balance of the world. It is dangerous, that power. It is most perilous. It must follow knowledge, and serve need. To light a candle is to cast a shadow."

That is a lesson I wish could be grasped by everyone who assumes a position of power, from the President of the United States, to the President of General Motors, to the CEO of Exxon Corporation.

These universal truths also underlie some of the best of our realistic fiction. Walter Dean Myer's novel Fallen Angels is about one young man's experiences in the Vietnam War. It is a coming of age story, but it is also a powerful statement about the futility and wastefulness and anguish of wars, and its potential to dehumanize the people who fight them.

So we should choose our literature wisely. If we want our children to know what we value, we must present them with literature that reflects our values. If we believe in the importance of a pluralistic society, we will present them literature from diverse cultures, reflecting linguistic variety. If we believe that good triumphs over evil, we will present them with the high fantasy in which good does triumph over evil. If we believe that the lives of great people and the lessons of history have relevance to their lives today, we will present them with biography and history and good historical fiction.

2. STORYTELLING IS A WAY OF KNOWING.

Barbara Hardy, in The Cool Web tells us that "narrative is a primary act of mind", a basic way of making meaning, really a cognitive strategy, a way of ordering the world". She says that "in order really to live, we make up stories about ourselves and others, about the personal as well as the social past and future". Stories, it

seems, have been so important a part of life in some groups that they have invented stories to explain where stories come from.

The Ashanti in West Africa say that all stories were once the property of Nyame, the sky god. Anansi, the trickster spider, had to earn them by capturing MMboro, the hornet who stings like fire; Osebo, the leopard of the terrible teeth' and Onini, the great python. And he had to deliver all three to Nyame. Only after accomplishing these deeds, which no one else had been able to do, was Anansi able to get all the stories in the world. Fortunately, he has shared them with all the world.

The Seneca Indians tell how, long before people were on earth, Skunny Wundy was able to trick fox into having to tell all his stories. Skunny Wundy placed them all in an otter skin bag and hid them away for people to find them when they came to earth.

The Hungarians have a legend about a fairy tale tree that says that "beyond endless mountains, beyond endless rivers, at the very remotest end of the earth and whither no bird has ever yet flown, there is a deep blue sea, and in this sea there is a small green island, and on this island is a stately tree, all of gold with shapely branches, twelve in all, and on each branch there is a nest, and in each nest, a nestful of eggs — a nestful of eggs of clearest crystal. You've only to break the crystal shell, and each has a fairy tale to tell."

Three different cultures, but each has made the origin of a story a part of their folklore — a powerful statement about the traditional importance of story.

The importance of this point is that this universality of narrative, the telling of stories, is a way to connect to the lives of all children in our classrooms, no matter what social group they are a part of. They all have stories to tell. Further, there are stories that are a part of their own particular cultural traditions. Sharing their stories is another way to help children learn to celebrate both the distinctiveness of each cultural group, and the universality of human experience.

If story-making is a cognitive strategy, then literature can also offer to every child a model of one of the possible ways to make clear for themselves and others what it is they are learning in our classrooms. Literature can be an invitation to tell stories about their learning, whether the stories be in writing or drama or music or any other of the creative arts. Garth Boomer, the Australian educator, reminds us that "the capacity to use the imagination is at the heart of all learning". Storytelling is a way of knowing.

3. LITERATURE NURTURES THE IMAGINATION.

This is, arguably, the greatest gift that literature has to offer every child. Albert Einstein said, "When I examine myself and my methods of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge". It is imagination that leads us to invention, to innovation. Neal Armstrong could not have walked on the moon had someone not been able to imagine that it could be done. Science fiction writers move us by imagining what our future will be like if certain possibilities come to fruition.

Jane Yolen, in an essay entitled "The Mask on the Lapel", traces the connections between wisdom and imagination. She starts with the magician or the MAGE. A mage was a person of great wisdom and learning. It was a mage who told Ged in The Wizard of Earthesea that to light a candle is to cast a shadow. The mage had his MAGIC which was the power to produce surprising phenomena and seemingly unnatural effects. The mage in The Wizard of Earthsea could, for instance, seemingly transform an object in to something else. What they did was to produce IMAGES that pass for reality, that change our understanding of what if real, that push us past our initial perceptions into the world of IMAGINATION. And so the connection MAGE, MAGIC, IMAGE, IMAGINATION — all from the same root.

Good literature keeps alive the connections between wisdom and magic and imagination in ways no other medium can. It is that connection that underlies the power of literature to speak to all our children, from all our parallel cultures.

Section Two: Constructing Settings that Celebrate Literacy

ERIC

Using a Literature-Based Program with Students with Reading and Writing Difficulties

Abstract

This article presents three curricular structures for use within a literature-based reading program. These structures directly support the reading and writing development of students with difficulties in using written language. The structures involve varied levels of complexity, but all involve students in reading and writing rather than sub-skill activities.

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The use of a literature-based reading program is currently a major focus for language arts instruction in the public schools of California. Designated selections of literature, rather than basal readers, are the basis of the program. This type of reading curriculum has been recommended for all learners, including those having special needs. (California State Department of Education, 1987; 1989).

A literature-based program supports students' development of reading and writing and is predicated on current theories about the reading process. In recent years, many literary theorists have argued that the meaning of a text is created by each individual reader. When we read, we take active roles as co-creators of the text. We are not simply passive receivers of information. We are, rather, participants in a process linked intimately to our prior experiences, the context in which we are reading, and the academic, social, and cultural community of which we are a part (Fish, 1976; Hynds, 1989; Iser, 1975; Rosenblatt, 1978).

As we apply these understandings about reading to the teaching of literature in classrooms, we must develop new ways to organize the curriculum and support students in becoming proficient readers and writers (Atwell, 1987; Nelms, 1988). Literature-

based programs acknowledge the importance of promoting student choice and building a curriculum based on the exploration of meaning. An effective program also builds on students' views about the world and their prior knowledge experiences (Zarrillo, 1989).

Literature for all students

Literature-based programs are appropriate for all types of students. The basic premise is that all students must be exposed to and read literature, not just students who are good readers (California State Department of Education, 1989). Opportunities for mainstreaming and integration are also enhanced since all students cover the same material.

However, these changes in the way we teach reading and writing are not easily made. A new classroom context is created for both teachers and students. This is particularly true for those who have used skills-based programs, the type of curriculum traditionally used for learners with reading and writing difficulties (Polloway, Payne, Patton, & Payne, 1989). In addition, there is not a great deal of information regarding the use of literature-based programs with students who require additional support in reading and writing.

In this article, we will present three curricular structures which support students, including students with reading and writing problems. The structures (supported reading, expansion through art and drama, and text sets) provide teachers and students with a range of options as readers respond to literature. These structures involve varied levels of complexity. All provide students with additional support in the reading and interpretation of text. The structures focus on providing integrated experiences in reading and writing rather than sub-skill practice. We have found them to be successful in our work with students in regular, resource, and special day class settings.

Supported Reading

Definition: Supported reading is a form of reading that provides support for the less-proficient reader by asking a more proficient reader or readers to carry the "weight of the reading". The stronger reader reads the material while the "buddy" chimes in wherever possible. Supported reading provides less-proficient readers experience in fluency, intonation, and eye movement. It gives them opportunities to enjoy reading without the "psychological burden" of having to read by oneself (Phinney, 1988, p. 24).

There are five different types of supported reading --

Peer Reading (sometimes called "shared reading") involves two or more students dividing up the text. Then each reads a section. Peer reading involves cooperation and decision-making.

Assisted Reading involves one-on-one reading with the more proficient reader doing the majority of the reading.

Echo Reading involves the group reading of a text. It can be adapted to have groups of students read separate parts of the story. Plays and poetry adapt well to this type of reading.

Choral Reading involves the group reading of text. It can be adapted to have groups of students read separate parts of the story. Plays and poetry adapt well to this type of reading.

Taped Stories involve the student listening to stories on tape and following in the text.

The amount of time required is what is necessary to read the story. The role of the teacher is to decide the level of support needed for the student and to choose the appropriate type of supported reading. The student's role is to engage in reading.

Example: A group of four students chose a short play, "Five Under Cover "(Nord, 1989), about five patriots during the Revolutionary War. They divided up the sections of the play. Though two of the students were less-proficient readers, they were still required to participate. They chose smaller parts but still contributed to the whole. The group read the play several times and then shared it with the rest of the class. All students worked together to make the presentation effective.

Expanding Text Through Art and Drama

Definition: Literary themes and concepts in the core text can be expanded through art and drama as students express themselves through painting, sculpture, collage, drawing, and play writing.

A wide variety of art supplies, paper, and markers are the necessary materials.

The whole class reads the selected piece of core literature. Students are then randomly placed in cooperative groups. Each

group brainstorms ways of responding to the story. Students must decide if the story is best represented through drawing or painting a favorite part, creating a clay sculpture, adapting the story into a script, doing Reader's Theater, or other activities students invent. The teacher moves between groups listening to ideas. A cooperative decision must be reached. Students involve themselves in the chosen activities and when completed, each group shares its efforts with the rest of the class. Finished pieces are displayed in the classrooms. One to two days per story may be required depending upon students' interests and engagement.

The teacher supports students as they decide on ways of responding to the story. Group efforts are monitored as the teacher circulates throughout the class and offers advice and suggestions when needed and acts as the facilitator rather than the authority. It is important to emphasize that expansion through art and drama is part of the academic requirements and these sessions are not simply free time. Students must satisfactorily complete their projects. Students are encouraged to discuss their work with the class. They are asked to discuss how their project is related to the concepts presented in the literature selection.

Example: A class read Pandora's Box as part of the study of Greek mythology. Students were randomly divided into cooperative Groups. One group decided to construct boxes out of clay. They invented a variety of horrors to be released from their boxes in the same way that Pandora's were released from hers. Each student wrote down the details of box's contents and then read the paragraph to the class. Upon completion, they displayed the boxes in the classroom.

Use of Text Sets

Definition: Text sets are two or more texts that are related in some way. Text sets encourage students to share and extend their comprehension of the original story concept by expanding the notions of a given topic (Harste, Short, & Burke, 1988).

Two or more texts that relate to the theme or characteristics of the original story, i.e., a story about castles could be expanded by text sets relating to knights, medieval history, dragon folklore, construction of castles, and so on.

A variety of text sets is developed by the teacher. The choice of text sets is influenced by the books available and the interests of the students. Usually, the books are gathered from the school and local libraries by the teacher. Students, though, are encouraged to contribute any books that relate to the topic. The teacher talks about each of the different text sets, emphasizing the material found in each set. Students then choose the area which most interests them. Grouping is based on common interests. Students read one or more books in the text set and demonstrate their understanding by an oral presentation or a written response. The teacher compares old ideas to new by guiding students in a discussion of the theme. All aspects discovered in the text sets are discussed. The required time frame is usually one week per story.

The teacher's role is to facilitate the reading of books by monitoring each group and providing support where needed. After students respond to the books, the teacher organizes a discussion which focuses on linking the information covered in the text set to the concepts covered in the original story. Students must read and respond to at least one book in the text set. Students must discuss their new understandings of the theme.

Example: Students read a story about Antarctica, Living at the Bottom of the World: My Year in Antarctica (Davis, 1989) in their core literature texts. Text sets were developed on explorers, glaciers, the South Pole, and survival. Students chose the text set of interest and read at least one book in the set. Expansion of the theme included essays, scripts about explorers, and papier mache glaciers. The class then watched a documentary about a recent Antarctica exploration. Finally, they discussed the information they had learned from the various sources and developed a schema map to represent this information.

Summary

It is our belief that, by providing for a range of support and extending concepts in literature through one of the structures presented, students embrace the story in a personal way. The changes we are making in our reading and writing curriculum also provide new opportunities for supporting students in becoming proficient readers and writers. Active involvement presents new possibilities for promoting the potentials of all students in our schools, whether in regular, resource or special day class settings. These structures support both students and teachers as reading and the discussion of literature become the core of the reading curriculum.

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What It Takes To Have A Literature-based Reading and Language Arts Program

Abstract

This article focuses on what it takes to have a literature-based reading/language arts program functioning in the classroom. The teacher's role, materials, and the seven basic components in a literature-based reading/language arts program are discussed.

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In a literature-based reading/language arts program, students are actively involved in reading, writing, listening, and speaking. Through reading and responding to literature, students develop both their interests and abilities as readers and writers. Literature provides powerful models and patterns for writing. Reading literature empowers students through increasing their knowledge of language, story, and culture. Responding to literature through art, drama, writing, and storytelling involves students in creative and critical thinking. Finally, implementation of a literature-based reading/language arts program encourages students to develop a positive attitude toward themselves as readers and writers. This encourages students to develop reading and writing as life-long habits. (Butler and Turbill, 1987; Cullinan, 1987).

The Teacher

The teacher sets the tone for the love of books, reading, language, and writing in the classroom; modeling is essential. Begin each day with a "quick-read" (a poem, a paragraph, a book jacket, etc.) or a "book sharing" (telling students about a good book). The Random House Book of Poetry for Children (Prelutsky, 1983) is an excellent general resource for poetry "quick-reads". Beginning the day with five minutes focused on literature the teacher wants share is very powerful.

Teachers need to expand their knowledge by continuing to read children's literature. Since it isn't possible to read everything, reviews can be very helpful. Excellent, reliable reviews can be

found in the The Horn Book, The New Advocate, The Reading Teacher, and Language Arts. It is also helpful to make regular visits to the children's section of the public library. Children's librarians are happy to support classroom teachers' efforts to expand their knowledge of children's literature.

As an informed reader of children's literature, teachers need to work with each other and develop a core literature list focused on the needs and interests of the student population of their school. To begin, use the California Department of Education's Recommended Readings In Literature: Kindergarten Through Grade Eight, Annotated (1988). The more involved teachers become in making decisions about the literature they use, the stronger the overall program will be. For teachers who have been using a traditional basal approach, published literature anthologies and accompanying integrated language arts materials may be useful as a transition from a skills model to a literature-based, whole language program.

Materials

Materials in a literature-based reading/language arts program include trade books encompassing a wide range of fiction, poetry, and nonfiction, magazines of quality children's literature student-authored materials, teacher-made hand-outs, and publisher materials such as literature anthologies, sets of trade books, and activity/study guides. The core materials, however, are trade books (Newman, 1985). Students need access to as many books as possible through classroom libraries, school libraries, local public libraries, local book stores specializing in children's literature, book fairs, and student mail-order book clubs. Teachers may build their classroom libraries inexpensively through use of bonus points from mail-order book clubs, purchasing books at yard sales or library discard sales, or PTA supported book drives. Be patient but steady in the acquisition of books.

Components

There are seven components in a literature-based reading/language arts program:

1. daily read aloud times;
2. silent reading;
3. individualized reading;
4. literature study units;
5. response groups;
6. response projects;
7. daily writing.

Reading aloud to students throughout the day and throughout the curriculum is a vital component of a literature-based reading/language arts program (Butler and Turbill, 1987; Cullinan, 1987; Hickman and Cullinan, 1989; McCracken and McCracken, 1972; Newman, 1985; Routman, 1988; Trelease, 1985). Begin and end the day by reading aloud. Use non-fiction, poetry, and fiction. Read aloud in conjunction with science and social studies units. Have a fine chapter book in progress for after lunch. Read folktales, fables, myths, and illustrated books. Immerse students in the richness and power of language through hearing stories, poems, and non-fiction materials read aloud. Reading aloud provides motivation and modeling (Cullinan, 1987; Newman, 1985; Sutherland, Monson, and Arbuthnot, 1981).

Direct teaching is also possible during read aloud times. One strategy is to help students become more proficient visualizers of language is to allow children to sketch while the teacher reads aloud. Instruct students to draw what they are hearing. Tell them this is a rough sketch. After several read-aloud sessions, they will have a collection of sketches about that story. Pairs of students can talk to each other about the sketches, thus reviewing the story and evaluating the impact of various characters and plot events. Students may be instructed to choose their favorite sketch and render these into final copy illustrations and captions may be made into a class mural highlighting that particular work of literature. Reading aloud can also instigate lively discussions about characters, plot, theme, point of view, settings and vocabulary. Another use of reading aloud is in connection with class sets of works which are too difficult for the less-proficient readers to tackle alone. The teacher reads aloud while everybody follows along in their own copy of the book. The positive effect on the self-esteem of the less-proficient readers who sees themsleves reading the same book as the more proficient readers in class, is astounding. Thus, reading aloud from a variety and quantity of quality literature is imperative in a literature-based reading/language arts program.

Silent reading must also occur daily (Butler and Turbill, 1987; Hancock and Hill, 1987; Hornsby and Sukarna with Parry, 1986; McCracken and McCracken, 1972; Newman 1985). Set aside a specific time each day that is devoted to silent reading. The materials may be self-chosen or class literature reading assignments. The length of time will vary with student populations and experience. Begin with a very brief period of ten minutes. It will be possible to steadily increase the silent reading time. It is also time

for the teacher to read, an important aspect, because the sight of the teacher reading sends a powerful message to the students that reading is so important and enjoyable that even the teacher wants to do it every day. The teacher may need to use a portion of the silent reading time for individual conferences with students about their reading, but the first half of the time must be devoted to the teacher engaging in reading silently while the students read silently.

An individualized reading component is an essential factor in a reading/language arts program that is literature-based (Hornsby and Sukarna with Parry, 1986; Johnson and Louis, 1987; Routman, 1988; Veatch, 1968). Individualized reading supports extended, motivational, and recreational reading. It allows flexibility in accounting for individual differences in students. Individualized reading may be categorically organized by genre, authors, topics, or themes (See Table 1). For instance, all students may be required to read a fantasy or a survival tale. Teachers should adjust requirements for books read, activities, and projects to their student populations, grading systems, and resources. Provide in-class instruction and time related to chosen requirements, assignments, and projects. Allow students to choose their books to meet categorical requirements, but retain teacher approval with respect to choices for meeting those requirements.

1. Folktales
2. Fables
3. Non-Fiction
4. Mystery
5. Contemporary Realistic Fiction
6. Historical Fiction
7. Biography/Autobiography
8. Science Fiction
9. Newbery/ Newbery Honor Award Winners
10. Caldecott/ Caldecott Honor Award Winners
11. "Cobblestone" Magazine
12. "Cricket" Magazine
13. Poetry
14. Classic
15. Modern Fantasy
16. Realistic Animal Fiction

Table 1.
Genre Categories for Literature-Based Reading/Language Arts

Individualized reading allows for individual growth and exploration of self through literature. It is a powerful motivational force for encouraging students to see themselves as readers. It promotes active participation with literature and the development of imagination. Most of all, individualized reading spurs the development of the habit of reading for fun and information.

Literature study units may include studies of particular genres, specific titles of literature organized by theme, or exploration of works of an author or authors. Literature study units provide the context within which lessons addressing specific comprehension strategies or literary concepts may be implemented. Such units may be organized with individualized choices of literature, or using multiple copies of texts in small groups, or using classroom sets of literature for a specific title. There is an abundance of commercial materials prepared for specific titles. It is important to carefully preview these materials prior to purchase and consider their format, content, level of questioning, and approach to eliciting student response to the literature. Professional resources such as those by Moss (1984), Somers and Worthington (1979), Hickman and Cullinan (1989), and Cullinan (1987) are useful in assisting teachers who wish to adapt and implement literature study units suited to their particular student population and teaching situation.

In a literature-based reading program, response groups encourage peer interaction among students about books. Generally, a response group is a small group of students who have read a common text. Talking together about the work and listening to each other is essential to the work of the group. It is important to vary the size of response groups. Use partners, a well as groups of three to six students. Group students by interests and needs, as well as abilities. Frequently, include the total range of abilities in the class within each group. Certain types of materials such as folktales, picture books, and poetry lend themselves to such mixed ability groupings. Vary the purposes and tasks for forming and maintaining response groups. Use cooperative learning structures to facilitate the work of the group. Writing, role-playing, reader's theatre, or art projects are all possible response activities which may be undertaken by individuals or the group following the reading of a work of literature (Hornsby and Sukarna with Parry, 1986; Johnson and Louis, 1987; and Rudman, 1989).

In addition to response groups and individualized reading, whole class instruction using multiple copies of literature may also be used effectively in a literature-based reading/language arts

program. When the whole class reads the same piece of literature, there is a classroom atmosphere established that sets the students up as a community of readers and writers. Therefore, class sets of fiction, poetry, and non-fiction are useful. One may also think of the basal as a literature anthology which may provide multiple copies of poetry and/or stories useful for lessons designed to meet a specific need. Multiple copies of paperbacks are often available at discounted prices from paperback companies and mail-order school book clubs.

Responding to literature through extension activities brings literature to life for students. Such activities deepen students' connections to literature (Butler and Turbill, 1987; Cullinan, 1987; Hancock and Hill, 1988; Kelly, 1990; Rosenblatt, 1976; Routman, 1988; Stewig, 1988; Sutherland and Livingston, 1984; Sutherland, Monson, and Arbuthnot, 1981). Student response may be formal, and result in a finished product for display or presentation, or informal. It is important to have both types of response. There are eight basic categories of response: talk; art; writing; storytelling; drama/role-playing; reading more — same author, genre or theme; read aloud; and celebrations. There are many possibilities for response projects related to the first seven categories (See Table 2). Celebrations of reading/language arts includes such events as: cross-age sharing or literature and/or writing; a special day such as Story Day, Biography Day, Folktale Storytelling Day or Week; an author's visit; author's chair sharing; a poetry festival; or a young authors' fair. Plan class time for instruction, practice, participation, and presentation of student responses to literature. Stories that are talked about, characters that are drawn, stories that are told or acted out are remembered and cherished by students long after their completion. Time devoted to response to literature is well spent, because it increases intellectual and emotional involvement, as well as long-term interest in literature.

Daily writing is an integral part of a literature-based reading/language arts program (Butler and Turbill, 1987; Cullinan, 1987; Hancock and Hill, 1988; Johnson and Louis, 1987; Routman, 1988; Stewig, 1980; Tway, 1984, 1985). The process approach to writing is used (Cambourne and Turbill, 1988; Caulkins, 1986; Graves, 1983; Routman, 1988; Turbill, 1983) and teachers need to model writing for their students. Include a Sustained Silent Writing (SSW) time as part of the regular Writing Workshop time in the classroom. SSW may only be five to ten minutes, but during this time, the teacher writes while the students write. A brief sharing time of three to five minutes as a class, or in small groups, following SSW

is effective for promoting that sense of the classroom as a community of readers and writers.

Writing may be formal or informal. Formal is distinguished from informal in that formal writings are taken all the way through the writing process and result in a publishable final copy, whereas informal writings often do not go past the first draft phase. There should be ample opportunities for both. A Response Journal is an effective way to organize informal writing connected to literature. Response questions which are generic and/or open-ended may be used to guide daily writing in the Response Journal (Butler and Turbill, 1987). For example, one might ask students to write about a problem encountered by the main character thus far in the story (generic) or one might ask students how they feel about a character thus far in the story (open-ended). A double entry format in the journal is also useful at times. Letters, poetry, interviews, and scripts are possible formats for more formal writings.

Using literature to model styles, structures and patterns with respect to writing is quite useful (Booth and Moore, 1988; Butler and Turbill, 1987; Routman, 1988; Stewig, 1980; Tway, 1985). For instance, if one would like students to write more poetic prose, one teaching strategy is to highlight effective use of similes and/or metaphors in prose within specific works of literature. Have students note these examples in their Response Journals. Have students write a paragraph about a self-chosen topic using similes and/or metaphors to enrich their prose. As their awareness of language grows, so will the expansion of their own use of language in their writing.

Summary

In conclusion, literature-based reading/language arts is increasingly gaining acceptance among educators (Cooper, 1990; Cullinan, 1987; Hickman and Cullinan, 1989; Newman 1985; Ohanian, 1990; Rudman, 1989; Sawyer, 1987; Tunnell and Jacobs, 1989). Teachers wanting to implement literature-based reading/language arts program in their classrooms need to continually ask themselves the following questions:

- Are my students reading whole works of literature silently to themselves?
- Am I reading aloud frequently and across the curriculum on a daily basis to my students?
- Am I sharing my love for books, reading, and writing with my students?

- Are my students speaking informally and formally about literature?
- Are my students listening to each other about literature and their own writing?
- Are my students extending their experiences with literature through a variety of response activities?
- Are my students writing daily?
- Am I modeling writing for my students?

These questions may serve as guidelines for implementing and maintaining a literature-based reading/language arts program in the classroom.

The use of literature in the classroom in the form of real books and whole texts brings to students the full richness and power of language. Achieving literacy through the use of literature in the classroom enables teachers to give their students what Eve Bunting calls "the ultimate gift — appreciation for and joy in the written word" (1990, p. 476). Students who know the joy of reading will have the motivational foundation for becoming fully literate, life-long readers. That is the power of a literature-based reading/language arts program.

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CELEBRATE LITERACY: CULTIVATE RISK-TAKING

Abstract

Promoting literacy in the classroom is not merely the application of skills and knowledge acquired in professional training. It is often improvisational and requires both teacher and students to take risks. This paper offers both a rationale and practical suggestions for taking risks in creating meaningful reading and writing programs.

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The purpose of this presentation is to encourage teachers to cultivate the disposition to take risks in the reading and writing processes. As students read, they should be encouraged to guess at the meaning of a passage; and they should be encouraged to share their varied responses to a book or story. In writing, students should be encouraged to experiment, explore and test out their ideas with words. By taking risks while reading and writing, students become involved in the processes of constructing and sharing meaning. Finally, teachers, too, need to take risks in their teaching. Taking risks may mean going beyond the teacher's manual or making choices independent of curriculum guides. But the end result is a teacher who remains challenged and alive professionally.

Risk-taking in Reading

"Reading is a constructive process"(Mason & Au, 1990). That is, readers construct meaning as they read. To do this they must use the print on the page (external text) to comprehend at the literal level. At a deeper level, they must also make inferences by filling in the gaps left by the author (text-based inferential comprehension) and by using background knowledge and experiences (knowledge-based inferential comprehension) (Durkin, 1988). In cultivating risk-taking during reading, it is important to allow the reader the luxury of engaging in a trial-and-error process of making meaning. Readers gradually form an idea, read more, alter their ideas, and so on. By using internal and external text, by inferring and guessing, readers constantly alter and refine their ideas as to

what the text is about. In summary, "...comprehension is a process which requires readers— real live readers with ideas and attitudes of their own — to interpret what the author is saying." (Langer, 1982, pp. 40-41).

Create a Responsive Environment

If we believe that readers create their own meaning as they interact with a text, then we must be committed to the creation of an environment that allows for variability in the interpretation and response to text. This response view "values equally the diversity and uniqueness of what a child has to say about the book" (Cullinan, 1989, p. 45). Perhaps the simplest and most obvious way to help readers take risks in expressing their responses is to allow more than one interpretation of a text. This means that teachers must be willing to recognize the possibility that no one right answer exists. Teachers can also encourage readers to share their ideas through small group discussions. Thoughtful questioning can prompt students to consider alternative messages, without directing them to the acceptance of pre-determined "main ideas." Questions which are open- ended rather than focused on specific details, can help students consider alternatives and refine their own ideas. Teachers can further encourage risk-taking in response to literature by creating extension activities whereby two readers can draw, construct, dramatize, or write about their reactions.

Improving Phonics Instruction —Take a chance!

Many words that beginning readers encounter can be read as "sight words" — words that are recognized immediately and without sounding them out. But because readers do encounter words that may need to be decoded, some knowledge of sound-symbol relationships is helpful. Phonics instruction can provide readers with strategies for decoding words that are not in the reader's sight vocabulary.

A first step in improving phonics instruction so that readers feel confident in taking risks is to identify the many letter-sound patterns as generalizations rather than rules. While this may seem like a simple matter of semantics, it does carry a most important message. Beginning readers, especially, need to recognize that consonant and vowel patterns do vary and have many exceptions; that is, letters generally or usually are associated with certain sounds.

If patterns in sound-symbol relationships are presented as generalizations, then the groundwork is laid for the application of

generalizations in an experimental or trial-and-error way. Rather than "attacking" a word with the idea that by simply using all knowledge of the letters and their sounds the word will be "unlocked," readers can first apply their knowledge of phonics and then guess at the word's pronunciation. This strategy of guessing allows readers freedom to experiment with the word as they recognize that letter-sound patterns are not absolutes and that sometimes letters represent different sounds. By guessing, readers recognize the flexibility that is needed to successfully decode new words. Guesses can then be validated when readers put the word back in the context of the sentence and ask, "Does this make sense?"

Without a flexible approach to phonics instruction and application, many readers remain stumped and unable to continue with meaningful reading.

Risk-taking in Writing

"Writing is not a simple or simplistic linear procedure; instead it's a recursive process that takes you back to rethink and redraft" (Cullinan, 1986, p. 494). This notion has guided the enterprise of whole-language (process) approaches to writing over the past twenty years. The movement has been widespread and enormously successful for several reasons: (1) The process approach respects the integrity of the learner; (2) It values and encourages imagination and creativity; and (3) It acknowledges that learners' greatest strengths are best and most fully expressed in personal choice.

The student who says, "I don't know what to write. I don't have anything to write on. Can I be done now?" needs a teacher who KNOWS the student, really knows the student and can ask questions or make suggestions using knowledge of the student's "unique territories" (Graves, 1983). These four unique territories are the student's interests, experiences, information, and hobbies. Teachers need to have an actual or mental file that can be used as a motivator or stimulus to write. Too often, students have been required to write on an assigned topic, or to use a "story starter" as a motivator. According to Graves, "Children who are fed topics, story starters, lead sentences, even opening paragraphs as a steady diet for three or four years, rightfully panic when topics have to come from them" (p. 21). What most students (and many teachers) don't realize is that students have an unlimited supply of "story starters" in their own heads!

Students should be encouraged to use what they know as a starting point for writing. Teachers need to help students take a

chance and write about what interests them. It is risky, because many students lack confidence in both their ability to express themselves in writing and their ability to entertain or inform an audience. But through modeling, discussion, and sharing (oral presentations and publishing), students can begin to take the first step in recognizing their potential to write and the pleasure in expressing oneself.

Writing and Researching: Parallel Processes

It seems a safe assumption that individuals pursue most passionately their own interests. Probably nowhere is this more evident than among adolescents and young adults whose interests are focused on the future especially in terms of careers. High school teachers have long viewed these areas as rich with opportunities for "direct instruction" of writing conventions (grammar, mechanics and usage) and skills development. Many of us, however, have come to realize that our traditional research assignments not only encourage a cut-and-paste approach of simply taking information, rearranging it, and giving it back in eight to ten pages, but also perpetuate a tedium for student and teacher alike. We know that research skills are important, but how, one must ask, can we expect true commitment and personal signature to research that is both depersonalized and mechanistic?

One approach, the Career Research Project (CRP) model (Resch & Hearne, 1989), capitalizes upon both students' career interests and community willingness. The model was developed to meet two related yet divergent needs. "(1) students' needs to explore careers in detail before leaving high school and committing time and money to further education, and (2) instructors' needs to promote the learning of basic research skills" (p. 25).

In brief, the model proceeds in three phases: Pre- researching, Researching, and Reporting. Students engage in such activities as brainstorming, clustering, and mapping at the pre-researching stage; then exploring, planning, and direct field experience at the researching stage, and eventually writing, sharing and extending their research in the reporting stage. Learners come to see research as a "recursive process", much like the process model in writing. Both take the learner back to rethink and revise, to inquire and discover. Consider the following example commonalities:

Writing Process

Prewriting >Writing >Sharing >Rewriting >Editing >Evaluating

CAREER RESEARCH PROJECT MODEL

Presearching	Researching	Reporting
brainstorming	exploring resources	compiling
mapping	planning	writing
sharing	sharing	sharing/ revising
conferencing	field experiences	evaluating

Commonalities of Writing and Research
Table 1

The CRP model capitalizes on these "career" interests and takes students to the field for direct experience with occupations. The CRP model has been refined by both students and colleagues over the past few years. Research papers produced using it have been far superior, and the task of teaching research skills is "accomplished in a context which makes sense to students" (p. 29). Moveover, the projects have been far more enjoyable to share because each carries the stamp of personal choice and enthusiastic effort. By beginning with the learners' interests, we help create a purpose for writing and tap a vast storehouse of information to write about — whether narrative or expository. [Interested readers should see Resch & Hearne (1989) for full discussion of procedures.]

Writers at every developmental level need to become engaged in the processes of topic selection, composing drafts, revising, editing, and publishing. At each phase, they need to feel confident that they have control and can make choices — choices about what to write and how to write it. Writers also need to feel comfortable with making mistakes, and recognize them as part of the natural process of constructing personal meanings. Process is more primary than product — the writer must be an author first and then a secretary. Harste and Woodward (1989) state it well: "Programs that are focused on learning involve risk-taking and exploration. Classroom environments that are best for language learning are those that assume rather than eradicate mistakes. Mistakes are not so much failures on the part of the teachers as they are opportunities for self-correction and growth on the part of the learners. Without mistakes, there is no evidence of learning" (p. 154).

Risk-taking in Teaching

Nancy Fortney-Robinson, once remarked that, "In teaching as elsewhere, nothing truly great was ever accomplished without taking a risk." Taking chances in writing and reading instruction in a system pre- occupied with test scores and numbers would indeed seem "risky business". Perhaps the most important risk teachers can take in the classroom is to put aside teachers' manuals and curriculum guidelines. This is not only very risky, it seems to be very rare. Too many teachers have become over- dependent on commercially prepared guidelines and feel a compulsion to complete all exercises, all extension activities, and ask all questions about the reading selections. In his research, Woodward (1986) observes that: "As seen through elementary school teachers' guides, the decline of the teacher as a professional seems inescapable.... Too many curricular materials convey an image of the teacher as incapable of creating lessons, inferring answers to student exercise questions or knowing what to say in class" (pp. 51-52). Such over-dependence defines teaching as "covering material."

Teachers must recognize their ability to make completely appropriate decisions for the class — to both create and adapt curricula around student needs. It is risky, but important, for teachers to skip selections, omit exercises, and modify existing activities in the name of providing challenging and suitable exercises for their students. Guidelines — whether they are state mandated or publisher-prepared — are just that, guidelines, and should be treated as such. Each class is unique and known best by the teacher, not by the author of a manual.

As we stated earlier, in their exploration of literature, children need a responsive environment. Providing a variety of follow-up activities invites readers to further explore the theme of a selection or the author's writing style. However, in their eagerness to provide a variety of extension activities, "there is always the danger that teachers may become so enthusiastic about activities that they spend time on them that might be spent reading more books. ...Some books should be explored, others read, closed, and forever locked in the reader's heart. A sensitive teacher knows when a reader wants to make this choice" (Cullinan, 1989, p. 52).

Assessment in Teaching

It is equally important to remember that as educators (from the Latin, educere, leading out") our task is to build upon learners' strengths, not to perseverate on their deficits. Teaching to strengths and interest requires both personal conviction and risk-taking. We

must be willing to create a classroom environment that favors learning over teaching. Teachers must become skillful assessors who systematically identify individual strengths and interests — not in their most bookish or purely academic sense, but rather artistic and creative interests that can serve as springboards to success in the classroom.

Assessing students' strengths and interests, however, need not be painstaking. For years, at the beginning of each school year, students have been asked to write about their interests and experiences, which are often shared and then quickly dismissed as having little or nothing to do with classroom learning. This valuable information should extend beyond mere discussion — such insights should become important factors in curriculum planning. Written statements should be collected in individual writing folders or in a teacher's file for ongoing use. Another informal, yet highly useful means of assessment is the "interest inventory". It might be as simple as a response to, "I Like..." — expressed by drawing, coloring, painting, telling, recording, dramatizing, or writing — or as structured as rating scales, preference scales, or surveys. Responses can be kept in student folders, along with other information that will help teachers better serve the needs of their students.

Some teachers may choose to include more formal assessment instruments in planning classroom instruction, including learning style inventories, personality measures (e.g. Keirsey Temperament Sorter, Myers-Briggs Personality Scale), and aptitude measures (e.g. Computer Aptitude, Literacy, and Interest Profile, Poplin, Drew, & Gable, 1984). Along with insights from parents and school records, information gained from such assessments serve at least two important purposes: (1) They allow learners to more accurately assess their own strengths and interests, and (2) They extend the range of instructional options available to the teacher.

And finally, teachers need to risk learning — about themselves and about things like dinosaurs, gravity, space travel, or the rhythm of poetry. When teachers invite questioning and risk-taking on the part of their learners, they invite opportunities to explore and experiment for themselves. "The top teachers...have an insatiable appetite for learning. When teachers learn, the children learn" (Graves, p. 128). When children take risks, they learn and teach us to do the same.

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Building Bridges to Literacy: Merging Children's Spanish Literature and Social Studies

Abstract

This article focuses on the integration of children's Spanish literature and social studies instruction as a means of expanding the literacy development of limited English proficient (LEP) students. A brief rationale for literature-based instruction and an interdisciplanary curriculum is given along with sample literature-based social studies activities.

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Introduction

In recent years, numerous educators have emphasized the need for a renewed approach to defining, developing, and increasing literacy (Cullinan, 1987; Routman, 1988; Williams & Snipper, 1990; Cummins, 1989). Among the recommended strategies for approaching literacy are integrated language arts programs which stress literature-based instruction and an interdisciplinary curriculum (English Language Arts Framework, 1987; Douglas, 1988; Jacobs, 1989). The purpose of this article is to discuss some special concerns in addressing literacy for limited English proficient (LEP) and biiingual students, and to demonstrate how children's Spanish literature can be effectively used as a bridge to building literacy not only in the language arts but also in the social studies.

Some general definitions of literacy will first be given in order to clarify the goals of this article. A brief discussion of these definitions and their implications for LEP students will then follow. From there an overview of how to promote the use of children's literature as a basis for extending literacy into the social studies will be presented. Next, twelve social studies concepts will be introduced along with recommended children's Spanish literature titles in order to establish a conceptual framework for developing later units of study. Finally, literature-based social studies activities will be described.

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Some Definitions of Literacy

According to Williams and Snipper (1990), literacy has a social nature and its meaning changes according to its "social context". A student may be literate at the first grade level, but not at the high school level. Similarly, a person may be literate in one language such as English, but not literate in a different language such as Spanish or Greek. They suggest three broad categories of literacy which are generally associated with its social context including functional literacy, cultural literacy, and critical literacy. These are described as follows:

A. Functional Literacy: Basic writing (encoding) and reading (decoding) skills that permit people to understand and produce simple text. The ability to read and write well enough to function in a given society.

B. Cultural Literacy: The need for shared experiences and points of reference to fully understand text. The need for people to share some common ground or experience in order for communication to take place. Without a foundation of shared experiences (knowledge, traditions, etc.), meaningful discourse is impossible. Words may be exchanged, but without any shared meaning.

C. Critical Literacy: The developed ability to assess the ideology of individual texts. The highest level of literacy skills which stresses understanding the intended audience as well as the aim and purpose inherent in a text. It involves determining what effect a writer is attempting to bring about in readers, why he or she is making the effort, just who those readers are and the ability to think critically about a text. Critical literacy is related to identifying the political component inherent in reading and writing (Adapted from Williams & Snipper, 1990).

Cullinan (1987) expands on the concept of literacy by describing the degree and nature of literacy obtained. Three degrees of literacy are described as follows:

D. Functional Illiteracy: The inability to read or write at a functional level, (as determined by a given society).

E. Semi-literacy: The ability to apply phonics and decoding skills to text, but still not be able to comprehend the text.

F. Alliteracy: The ability to read and write, but having no desire to do so. Not possessing a life long love of reading. (Adapted from Cullinan, 1987).

Both of the previous authors agreed on the necessity of a new approach to reading instruction which would address all aspects of literacy more effectively. On a similar note, Routman (1988) introduces the term "active literacy" to imply a person who is using reading, writing, thinking, and speaking daily in the real world, with options, appreciation, and meaningful purposes in various settings and with other people. She continues her discussion of literacy by describing it as a developmental process which must be modeled and practiced in a variety of settings. The charge is for teachers to explore new techniques to encourage active involvement with reading and writing which goes beyond the mere encoding and decoding of text. A primary goal of literacy instruction today is to produce students who are able to read and write thoughtfully, and who chose to do so for meaningful purposes in the real world.

Literature has been viewed as the ideal tool for promoting lifelong, active literacy. New Zealand, the country with the highest literacy rate in the world, has been using literature-based instruction for the past twenty years. Numerous other countries and states have now followed suit. California has been a leader in the move towards literature-based instruction in the United States with the California Reading Initiative (Cullinan, 1987). Some of the advantages of using quality literature in the reading program are:

- A meaning centered approach is emphasized.
- Literacy skills are developed in a natural context.
- Literature appeals to universal feelings and needs.
- A common background is provided from which to learn.
- Comprehension skills are built by expanding experiences.
- Literature promotes language development.
- Literature provides a wealth of knowledge and information.
- A strong model for language in connected discourse is presented.

Literacy and the LEP/Bilingual Child

Research has indicated that second language learners are more successful academically when they are first encouraged to develop concepts in their native language (Mims, 1988). In their book *On Course: Bilingual Education's Success in California*, Krashen & Bibler (1988) describe seven model programs throughout the state of California where primary language instruction was effectively implemented to promote not only native language literacy, but literacy in English as well. Quite to the contrary of some earlier beliefs, their study documents the success of properly designed bilingual programs for enabling LEP students to acquire English rapidly and well; and also to score well on academic tests whether tested in English or the primary language. Bilingual instruction which is well planned and consistent, and which stresses a firm foundation in the primary language, actually enhances the student's educational environment. This is accomplished by maintaining growth and development in the student's primary language as similar skills are being nurtured in the second language.

In terms of the previous definitions of literacy, it is important to present literature in the LEP student's primary language so that he or she can comprehend and interact at a functional level with the literature. Also, literature in the primary language and from the child's culture provides common experiences and establishes a common reference point for both the students and teacher. In this way, the LEP student can become more culturally literate about his or her home culture, as the teacher and other students learn more about the culture of the LEP student. In addition, since literature in the primary language builds on pre-existing concepts and reinforces the primary language, the LEP student can be introduced to more sophisticated activities with the literature involving critical thought. This, in turn, would lay the foundation for both critical and active literacy, and, hopefully, prevent illiteracy, semiliteracy, and alliteracy.

Expanding on the notion of critical literacy, Cummins (1988) views it as one of three key elements in his "empowerment pedagody". Alma Flor Ada describes critical literacy as a process of interweaving critical thinking skills in a variety of curriculum content that involves reading. The entire process, which Ada refers to as "the creative reading act" involves four phases including the descriptive phase, the personal interpretative phase, the critical phase, and the creative phase. An extensive discussion of Ada's "critical pedagogy" and the "creative reading act" can be found in *A Magical Encounter* (1990).

A Rationale for an Interdisciplinary Curriculum

Jacobs (1989) defines an interdisciplinary curriculum as "A knowledge view and curriculum approach that consciously applies methodology and language from more than one discipline to examine a central theme, issue, problem, topic, or experience." Among the reasons cited in support of an interdisciplinary curriculum are that such a curriculum:

- Stresses linkages between subjects rather than delineations.
- Emphasizes a holistic approach derived from Plato's ideal of unity as the highest good in all things.
- Provides an opportunity for a more relevant, less fragmented, and stimulating experience for students.
- Enables a range of prespectives to be viewed on a given subject. Some of the specific advanges of integrating children's Spanish literature with social studies instruction are that it:
- Addresses some of the goals of the new History/Social Science Framework (History Social Science Framework, 1988)
- Reinforces a meaning centered approach to reading instruction
- Reinforces the culture/contributions of Hispanics
- Demonstrates a multicultural/multilingual perspective
- Provides a strong knowledge base for exploring social studies concepts

Applications for Teaching An Integrated Curricullum

James and Zarrillo (1989) discuss the benefits of implementing an interdisciplinary approach with children's literature and social studies, but caution about the difficulty many elementary school teachers have in developing meaningful units out of seemingly unrelated material. What is often missing in some units is a unifying strand or theme that provides a sense of cohesion. One strategy for avoiding such pitfalls is to utilize social studies concepts as a means of providing focus and continuity for the units. The following table lists twelve social studies concepts which were introduced by Hilda Taba (1971). In her manual *A Teacher's Handbook to Elementary Social Studies*, Taba further describes how such concepts can be used effectively in providing a conceptual framework for curriculum building.

Social Studies Concepts
(Adapted from: The Taba Social Studies Curriculum, Addison-Wesley, (1969))

Causality	Conflict	Cooperation
Cultural Change	Differences	Interdependence
Modification	Power	Social Control
Tradition	Values	Use of Resources

Suggested Literature-Based History/Social Science Activities

1. Introduce the concept of **History** as a series of events leading from the past to the present. Students may do **personal time lines** of their lives. They then may do **sequencing activities** of various stories in the form of time lines. Discuss the process of **change**, and how things change over time. Suggested titles include: *A veces las cosas cambian, El viejo reloj, Los zapatos de Munia, El cocuyo y la mora. Pablito, Majo el rinoceronte, La pesada casa de Paso Lento*

2. Legends provide a strong context for exploring the past, and trying to explain how events in the past caused events in the present. Discuss the concept of **Causality** through an exploration of legends from various regions. Students may compare various legends on creation. An exploration of legends can give insight into the **values** and **traditions** of different groups of people. Storytelling activies with the use of flannel boards and other realia help to reinforce the oral tradition of legends. Suggested titles include: *La montana de alimento, "La novia del rey", Como venimos al quinto mundo, La boda del sol y la luna, Literatura para el jardin de ninos,*

3. Since a goal of the HSS Framework is to **teach history in its geographic setting**, allow students to use maps and globes to determine the countries where the literature originated. When possible, share a variety of stories from the same region, which discuss various time periods. Use reference materials and non-fiction resources and have students do research projects. Discuss how the geographic location of the stories may have influenced the topics that were written about. Suggested titles from and about Mexico include: *Al otro lado de la puerta, Salven mi selva* (Monica Zak), *Cuentos de un Martin Pescador y su viaje*

por Mexico (Martha Porcel), *Historia verdadera de una princesa* (Ines Arredondo), *Literatura para el jardin de ninos.*

4. Another focus of the HSS Framework is on **Ethical Literacy** and the teaching of **Civic and Democratic Values.** Books such as: *La calle es libre, El robo de las ars, Salven mi selva, Historia de los bonobos con gafas, Los cazadores invisibles, Historia de una bala Al otro lado de la puerta* provide a strong foundation for emphasizing **individual reponsibility, problem solving, human rights and the organization of a society.** Alma Flor Ada's "Creative Reading Process" can be applied in developing units that encourage **critical thinking** and **maximum student involvement** while addressing the social issues presented in these books.

5. The inclusion of children's Spanish literature naturally lends itself to presenting a **multicultural perspective** to the teaching of social science. It is valuable to highlight the different points of view of the individuals portrayed in the stories. **Role Play** and **Simulation** are useful strategies for illustrating **individual differences** in decision making and opinions. Suggested titles include: *La tierra de la madre escorpion, Abuelita Opalina, Los adultos tambien lloran, Gracias Tejon.*

A Model for Introducing Some Literature Selections Adapted from Ada's "Creative Reading Act" (1990)

Sample Lesson Based on Model

Title: *El rey mocho* Author: Carmen Berenguer

Social Studies Concepts: Social Control, Differences, Interdependence, Conflict, Causality

A. Pre-Reading Experience: Students discuss characteristics of kings, chart characteristics, draw portraits of kings to match their descriptions, recall various kings from history and present day., Write a language experience story about their "kingly" characters, make predictions about story based on pictures.

B. Reading Activity: Read Aloud or Storytelling

C. Sample Discussion Questions:

- What was the king's secret?
- Why did the king have a secret?
- Have you ever had a secret?
- What may have happened if the flutes hadn't told the secret?

- Is it ever good not to keep a secret?
- What other stories does this one remind you of?

D. Creative Activities: Role play the king and the barber discovering the secret. Students prepare a reader's theatre where the students prepare the script. Look for countries on a map where kings still rule today. Discuss the differences between a democracy and a monarchy. Would the story have been different if the king had been a president instead of a king?

E. Cross-Curricular Applications:

Language Arts - Write other stories about secrets.

- Social Studies - Read other books about self acceptance (*La pesada casa de Paso Lento, Majo el rinoceronte, Don Quixote de la Mancha*).
- Science - Observe celery absorb colored water similar to the bamboo absorbing the secret.
- Art/Music - Students design flutes, retell story in a song, retell story on a mural

Conclusion

In conclusion, these few ideas are only suggestive of the many social studies lessons which can be developed through the use of children's Spanish literature. Both the *History/Social Science Framework* and the Taba social studies concepts provide the guidelines for developing focused units of instruction. It is recommended that the teacher begin with only one or two concepts in developing literature-based social studies lessons. The temptation may occur to include as many concepts as possible, but until a level of proficiency has been attained, better focus and cohesiveness will result with fewer concepts. Also, in order to reinforce the concepts, it is suggested that a variety of books be presented which demonstrate multiple ways of viewing the same concepts. With these general guidelines, all that is left is a little imagination and careful planning to build new bridges to literacy for the LEP/bilingual student.

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The Westhoff Project: Creating a Whole Language School

Abstract

This article discusses the events, insights, and procedures followed during "The Westhoff Project". Westhoff is a public elementary school part of a grant project involving a university/school district/business community partnership developing a demonstration school site for implementation of a Whole Language Curriculum in line with the California English-Language Arts Framework. Teachers and/or schools may wish to use information included in the article to begin or to improve their own Whole Language Curriculum.

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The National Reading Initiative and the current state of knowledge about teaching has pointed toward strategies which not only effectively overcome illiteracy, but which also help to create lifelong readers and writers. These strategies include: the integration of reading, writing, listening, and speaking across the curriculum (into such areas as math, science, social studies, and the arts); using literature as the core of the curriculum; using a variety of grouping techniques; and keeping the teaching of skills in proper perspective.

As throughout the nation, teachers and other education professionals in California are dealing with varying degrees of frustration as they try to understand and implement these new teaching strategies. Debates abound about topics such as:

1. What exactly is whole language teaching?

Does integrating the four components of language arts qualify as Whole Language teaching or does a Whole Language Curriculum reflect a reading/writing teaching style that more closely resembles the way children learn to listen and speak?

2. Should spelling, phonics, and grammer be taught:

- before, during, or after the reading of a literature selection?

- before, during, or after the writing of a composition?
-or do we no longer teach these skills?

3. Does a literature-based curriculum "basalize" children's literature selections?

4. Should language arts textbooks be used? Or should teacher [illegible] be supplied with class sets of children's literature select[illegible]

"The Westhoff Project" Begins

Professors that teach education classes are often asked how to help teachers work through discomfort associated with educational change. One education professor from California State University, Los Angeles figured out a way to try and help teachers progress along the continuum of change. That way was to develop a demonstration school site which might exemplify successful implementation of a Whole Language Curriculum. That opportunity was called *The Westhoff Project*.

The Participants

The education professor located a situation whereby the mutual needs of a somewhat diverse group of participants could all be met. A site was located and the real work began. Permission and support for the project had to be obtained from a school district, a principal, teachers at the site, and parents of those students. Financial commitments had to be obtained from members of the business community for textbooks and materials and from the University to support release time for education department faculty members who would take part in the project.

The School District

Plans were underway in the Walnut Valley Unified School District for the opening a new school to meet the growing district's ever-increasing demand for more classrooms. Due to financial limitation[illegible] he new school was faced with the possibility of opening with the transfer and/or purchase of dated reading/language arts textbooks and materials, to be replaced with new adoption materials the following year. Since the district prides itself on quality education, this project was seen as a splendid opportunity for all concerned.

The School Principal

The principal chosen to head the new school is a highly motivated individual who wanted his school to be the best it can be. However, he was faced with the dilemma of how to successfully implement this very different English-Language Arts framework while at the same time working through all of the other duties associated with new buildings, new teachers, new students, and the new students' parents! Mr. Truman Collins was therefore very excited to receive professorial help, guidance and materials.

The Teachers

The teachers who were selected to work with the project were very excited about teaching in a new school with new buildings, new students, new furniture, etc. They were also excited about being part of a "Demonstration School" and receiving expert guidance during the implementation of the latest research on literacy development and the new state English-Language Arts Framework with its' new textbooks and materials.

The Business Community

The business community became involved when the Houghton Mifflin integrated language arts textbooks were chosen for the demonstration project. The publisher was contacted and graciously agreed to take part.

The University

As the largest teacher training institution in the state of California, Cal State, L.A. has a commitment to K-12 education. This project offered a chance to design and implement a model language arts teaching/learning situation where students could observe and student teach in an exemplary situation. A grant was received through the university which enabled five professors to work with the school and help with the shaping and implementation of its whole language curriculum.

The Implementation Process

Any change, no matter how well planned involves some degree of discomfort. It was no different at Westhoff. Stages of concern among the teachers ranged along all points of the continuum of Stages of Concern listed in Figure 1, from simple "Awareness" and "Information Seeking", to "Task Management" concerns and finally "Collaboration" and "Refocusing".

Self	
Awareness	I'm not really concerned about the new changes.
Informational	I'm ready to know more about them.
Personal	I'm worried over how they will affect me.
Task	
Management	These changes seem to be taking all my time!
Consequence	How will these changes affect my students?
Impact	
Collaboration	How do these relate to what thers are doing?
Refocusing	These ideas are great and I discovered a way to make them even better!

Figure 1
Stages of Concern Over Change

(Adapted from CBAM Project; Research & Development Center for Teacher Education; The University of Texas at Austin; Special Education Resource Network.)

In order to deal with the teachers' discomfort, the first step was to clear up several misconceptions they had heard about teaching with Whole Language. These misconceptions fell into two main categories: Reading and Writing (see Figure 2). Prior to beginning the school year, Dr. Michener met with each of the teachers individually overviewing the materials and procedures they would be implementing, organizing writing folders and discussing various writing evaluation techniques (such as holistic scoring).

concern	clarification
No more phonics?	Phonics is a necessary decoding strategy and is taught as one of several decoding strategies taught for students to use sight words, context clues, phonics, structural analysis, and dictionary/ glossary usage.
No more ability grouping?	Ability grouping is notreally a bad word in whole language teaching, but "Stagnant-Grouping-by-Ability" is. Instead, teachers use a variety of student groupings.
Throw out basal readers?	Throwing out basals will not magically transform all teachers into wonderfully enthusiastic, creative people willing to give up much of their free time developing excellent literature- based language arts learning experiences for their students. Instead, choice of appropriate textbooks (as resources) makes sense.
Won't reading the stories aloud to my students ahead of time diminish their skills?	Reading aloud to students is the most beneficial activity a teacher can do for his/her students.
What is The "WRITING PROCESS" approach all about?	**Prewriting** - choosing a topic, drawing a picture about your story before you write, or holding a discussion about the topic ahead of time. **First Draft** - getting your ideas down before they you forget them. **Revision** - re"vision" is reading the piece over to yourself or to someone else, insuring it says what you wanted it to say. **Proofreading** - finding and fixing mechanical mistakes such as punctuation, spelling, etc. **Second Draft** -leaving it in its edited form or publishing by copying it over neatly for some real purpose.
Won't allowing Invented Spelling reinforce poor spelling habits?	Invented spellings are natural in learning to spell and write correctly. They force students to think about standard spelling conventions of our English language system.
Won't we teach grammar anymore?	Grammar is best learned when applied in the context of actual reading and writing.

Figure 2
Reading

Misconceptions about Reading and Writing

The Parent's Role

Parent meetings were also held throughout the school year to discuss the language arts curriculum and the Demonstration School Project. During the initial parent meeting, parents were shown how "Dick and Jane" have grown up and changed over the years, and how our understanding of effective procedures for the teaching of reading and writing has also changed. Genuine excitement about the curriculum and the project was evidenced by the questions they asked and the support they offered.

A book fair fundraiser was held shortly thereafter to help stock the new school library with additional books. Many parents also chose to donate new books to the library. To show appreciation, each of the books donated by parents was identified as such with a adhesive "bookplate" identifying the name of the child whose family had donated it.

Parents were kept informed of language arts activities through articles in a monthly newsletter. These newsletters also contained assorted stories written by the Westhoff students. Monthly meetings for parents included topics such as the Future of Education, and shared with parents information about good books to read aloud to their children, ideas for helping their child write better, and many others.

Regular Teacher Inservices

Regular teacher inservices were held to help teachers work through questions and concerns about the curriculum. Teacher collaboration and input was essential during these meetings. Some teachers asked to see lessons modelled; some teachers modelled lessons for others through videotape.

The university professors met with the teachers during the second half of the school year. Each professor worked with the teachers in a different field of expertise in order to integrate the Language Arts Curriculum into the Social Studies, Science, Math, and Fine Arts curricula.

Reading

Reading provides the greatest source of high interest themes for use in an integrated language arts curriculum. A story or book will introduce people, places and phenomena that can be brought to life through activities which stretch across all areas of the curriculum. The language arts textbooks and materials facilitated

teachers in this endeavor, giving them ideas and flexibility for using literature with their students. "Core" children's literature books chosen by the school district for each grade level were also taught. Examples of two stories and how they can be integrated across the curriculum follow.

By the Great Horn Spoon
(by Sid Fleischman)

A young boy and his butler/friend travel from Boston to San Francisco during the gold rush to seek their fortune.

1. Mapping the course of their ship from Boston, around Cape Horn and north to California. (social studies)

2. Recording temperature and seasonal changes along the way. (science)

3. Writing letters from our hero's perspective to the folks back home. (language arts)

4. Shopping for needed items and comparing high prices of the era. (mathematics)

Ernie and the Mile Long Muffler
(by Marjorie Lewis)

A boy teaches his classmates to knit they then try to break the World Record for the longest muffler.

1. Students each learn to "finger weave" (knit). Determine: how long a mile is, how much yarn would be required, and the cost of the yarn. Knit the muffler, measure it, and wrap it around the perimeter of the classroom. (art, fine motor skills, social studies: equality between sexes, math)

2. Independent research and reports on facts in the Guiness Book of World Records; on how yarn is made; wool versus synthetic; etc. (library skills, language arts)

3. Interview guest speakers, observe and record information about knitting. Discuss the history

of and how knitting is used today. (social studies, language arts)

4. Field trip, videotape, film, or filmstrip to watch sheep sheering (social studies, science)

5 Write letters to publishers of Guiness Book, characters from the story, etc. (language arts.)

Writing

Creative writing can be found in its purist form in the whole language classroom; after all, ideas, characters, situations, plots, endings and themes are all "creative". The Westhoff students seemed always excited to be given the opportunity to write. Each teacher developed a writing routine which he/she felt would be most appropriate for students in that class. Students wrote for thirty minutes to an hour, three to five times per week depending on the grade level. Excitement seemed to stem from the fact that each student was working at his/her own pace, usually on a topic of his/her own choosing and interest, headed to a point created within his/her own imagination.

Writing began with whole class practice and teacher modeling, cooperative writing and discussions about the processes evolved. Each student received a writing folder in which current work was stored. Each folder had three important elements: a section for future writing topics, a listing of completed or "published" work, and a record (compiled by the teacher on a personalized, as needed, basis) of writing errors for that student to focus on in future writing.

Students would begin their individual writing processes with brainstorming or planning sessions. Students then advanced to their rough drafts, focusing on "getting ideas down on paper" rather than on spelling and mechanics at that point. When a student's rough draft was completed to his/her satisfaction, a fellow student would assist in revising and editing. Upon completion, authors then conferenced with their teachers.

Students did not rewrite every story. In fact, only 25% of the stories were recopied or "published" when there was a legitimate reason for doing so, so that writing did not become a chore, thereby losing the excitement of authorship! The other pieces of written work were left as "Second Drafts" (taken through prewriting, first draft, revising, and proofreading but not rewritten) and then stamped with a rubber stamp signifying their status.

Evaluation

Since the school district still required letter grades for language arts skills, the "Portfolio" approach to evaluation was supplemented with written composition grades defined according to developmentally appropriate writing rubrics. A rubric is a tool used to consistently and fairly evaluate "productive writing skills" students are able to exhibit in complete compositions. It serves as an outline of writing skills students must exhibit to receive particular grades. Writing rubrics at Westhoff were updated at each grading period to correlate with students' improving skills.

A story is *OUTSTANDING* if:

Story	Interesting story and title
	Some use of paragraphing
	Clear beginning, middle and end
Sentences	Minimum of 20 sentences and good sentence construction
	No shift in "person"
	No more than 1 sentence fragment or run on
	Demonstrates some "sentence combining" work
Punctuation	Correct end punctuation marks (. ? !)
	Use of quotation marks and commas
Capitalization	Correct in story title, sentence beginnings and names
Spelling	No more than 3% of total words have spelling errors
Other	Includes at least 10 describing words.

A story is *SATISFACTORY* if:

Story	Story makes sense and has appropriate title
Sentences	Minimum of 15 sentences
	no more than 1 sentence fragment or run on
Punctuation	Correct end punctuation marks (. ? !)
	Some use of quotation marks
Capitalization	Title, sentence beginnings and names
Spelling	No more than 5% of total words have spelling errors
Other	Includes at least 5 describing words.

Figure 3
Writing Rubric
(Grade Level: Fourth)

Listening/Speaking

Several activities work to improve the listening and speaking skills of elementary school students. The Whole Language event that highlighted a focus on listening and speaking skills was the Westhoff Literature Festival: "Literature, A Window to the World."

This event was a Storytelling, Reading Aloud, Student Writing, and Literature Sharing Festival. The festival began with an assembly introducing participants and a story told by a professional storyteller. During the festival, students had the opportunity to meet with three storytellers, each telling one story which originated from three prevalent cultural backgrounds represented by various student populations at the school. Students also had the opportunity to be visited by a variety of community people representing a cross-section of occupations in the community ranging from structural engineer to homemaker. Each of these adults read a cultural folktale to students from a children's literature selection provided for that reading and then donated to the library. Students from every class were also given the opportunity to read one of their own pieces of writing to students in other grade levels. University Education students coached the elementary students through the writing and sharing of their selections. All students were given the opportunity to write something of their choice during and beyond the literature festival. These writings were then collected to be published into a book of student writing accompanied by an audio cassette of some of the stories for students and members of the community. It was a great way to bring literature to life!

Across the Curriculum

In all, five professors from Cal State, L.A. worked with the teachers throughout the year, each offering support and ideas for integrating reading, writing, listening, and speaking across curricular areas. The results of these endeavors was evident as witnessed by such events as a Science Fair, which all students and their parents had the opportunity to take part in, and the Culture Faire, with students, parents, and teachers setting up tables sharing foods, and displaying clothing and items from some of the cultures represented by students at the school.

Information Sharing

In keeping with the spirit of the Demonstration School Grant which helped to finance this undertaking, information about the project was shared in a variety of ways. Videotapes of activities and

lessons at the school were shared in Cal State, L.A. teaching methods and education masters degree classes. Students from Cal State, L.A. were allowed to observe and/or student teach at the school. Interested teachers and administrators from surrounding schools and school districts were invited to observe Westhoff Elementary. Dr. Michener and several teachers at the school shared information about the project at a variety of local and state conferences. This article and others were written to help other schools/districts successfully implement similar projects. Westhoff Elementary School, Walnut Valley Unified School District, Houghton Mifflin Company, and California State University, Los Angeles worked together even further to present a "Whole Language" conference for parents, teachers, administrators and students in the Greater Los Angeles Basin area.

Epilogue

This project was a major undertaking. An endeavor of this nature might normally range over a span of three to seven years. Please do not think that this task was simple, nor that it is complete. Teachers, as students, are individuals and as such adjust to change at different rates. Accomplishment of a total school curriculum change is a slow and often frustrating process. However, when one considers the illiteracy crisis in our nation, the long hours and hard work somewhat pale in comparison to the literacy goal it represents. Our students are worth it, aren't they?

Reading to Learn and Other Study Strategies: Transitions into Junior High/Middle School

Abstract

Study skill strategies can be taught throughout the elementary curriculum as an integral part of the reading language arts program as well as content areas of social studies and science. Teacher modeling of study and organization strategies and parent assistance are important components of a strong elementary school study program.

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The questions of how early should study strategies be taught in our schools and how successful can early instruction in study strategies be are worth considering. Analysis of research on the study strategies and practices of local secondary students (Mullen 1987,1988, 1989) brought forth questions about initiation of study strategy instruction for students in elementary grades. The changing pattern of transfer of students into middle schools at younger ages also prompted introduction of study techniques prior to grade six.

It had been found that high school students in college prep and honors classes entered secondary skills with poor study skills; most used inefficient study strategies such as re-reading a passage several times to learn content and reading assignments aloud. It was also established that students claiming to use "outlining" as a technique were in fact simply making a copy of the first sentence of each paragraph onto a grid that looked like an outline. Furthermore, even after study strategy instruction students in grade nine, when left to their own resources, did not use strategies they had been taught. It appeared that while study strategies could be taught, it took time and guidance to establish a pattern of study habit. It seemed reasonable to start the study habit prior to entrance to high school.

Observation of programs in local elementary schools provides evidence that study strategies can and are being taught formally and informally. At the elementary level, students are taught study

skills by way of a variety of methods which include daily classroom experiences (input-modeling and guided practice) in addition to regularly assigned homework. Cooperative learning groups serve as a catalyst for paraphrasing and summarizing for constructive feedback. With this input, students are able to self edit. Such cooperative learning groups may also form the basis for study groups in or out of the classroom.

Organizational skills needed to facilitate successful study in the classroom and in homework include the following:

1. make sure that the individual has a place to study
2. plan a daily time to study
3. consider personal learning needs (avoid distractions)
4. organize and make available necessary materials.

All four of these organizational needs should first be structured by teachers in the classroom as a part of the school day, a kind of "study hall" then gradually counsel students into building the structure for themselves. Parent involvement is important as the study strategies become a part of homework.

Primary Grades

In primary grades numerous skills are introduced that will be built upon each year as the students learn new information. With guidance, students will learn efficient study strategies in organization, memory and use of time. What starts as parental involvement in homework checking gradually may become a student accepted responsibility.

Children learn how to read in primary grades and gradually learn to make use of reading as a tool for learning the content of history, geography, civics, biology, physics, etc. Learning to read eventually becomes reading to learn. Simple sorting tasks become the foundation for organization. Beginning in the primary grades memory games that reinforce skills covered in all academic areas are included as an integral part of instruction. Time management is fostered by the teacher setting specific time limits for completion of assignments. Students learn sequencing: they are presented with numerous and varied opportunities to put events in order, and/or follow through with directions presented in a structured manner. Just learning to put supplies where they belong is a valuable organizational skill.

Model programs in primary grades involve parents in the process of the children's learning. Parents are introduced to the learning practice activities that the children are expected to use and

are given background for understanding of the process in practice, repetition, and the need for homework. Story mapping and webbing experiences formulate a brainstorming structure where students pull together the greatest number of possible thoughts from which selected ideas can be used as a springboard for writing.

Whole language activities such as retelling stories and mapping or webbing stories also lay the foundation for study in history and geography by teaching children to understand the concepts of time and space and guide students in identification of significant details. This ability to distinguish between that which is important or significant and that which is not builds the foundation for organizational study strategies such as outlining, cognitive mapping, note taking and combining.

Listening skills may be established in primary grades starting with attention. Once attention has been established, listening to directions becomes one of the most important strategies for study. Skills that will later be expected in reading build a foundation through listening: recognition of main idea and details, recall of sequence, analysis of character, identification of components of plot, ability to distinguish fact from fiction. Key questions and advanced organizers used in reading and study in intermediate grades are used to focus listening skills with young children. The "who, where, when, what, and why" questions are not only linked to journalistic writing but are important guides to learning, memory and therefore, study.

Intermediate Grades

The use of story mapping as a graphic, sometimes personalized, representation of a story that has been heard will be used to represent stories that have been read and may become the basis for cognitive mapping of content in social studies or science. From the content text students, particularly in intermediate grades, can construct lists of important people, places and events; in addition to brief statements of why each is important these lists can be reorganized as clusters showing relationships. Such as a listing of explorers, the countries they represented, the parts of America they visited, and the influence noted today. A time line (a graphic way of placing historical events in chronological order along a line or continuum, popular in social studies classes) is a form of cognitive map, as is a sociogram (a graphic form used by sociologists to show friendships among members of a group, which can be used in the classroom to relate characters in literature); however, the cognitive

maps constructed by children need not be so formal to be effective as a tool to enhance understanding, memory and recall.

In intermediate grades, when social studies content is reinforced through the reading of children's literature appropriate to the historical period, students can structure cognitive maps that separate fact from fiction and build a time line that relates the fiction to the history text. If one were using Johny Tremain by Esther Forbes and The Witch of Blackbird Pond by Elizabeth Spear one could build a schema map that contrasts city and rural life in colonial America, also one could build schema on religious beliefs and practices, and on political beliefs and practices. In the civil war period one could explore two different kinds of commitment by comparing The Drinking Gourd by F. Monjo with Charley Skedaddle by Patricia Beatty. Patricia Crook (1990) has provided an interesting guide to the use of Charley Skedaddle that includes schema mapping. Such interrelation of literature with social studies can build a pattern for students that may enhance combining of library or out of class reading assignments with the content of courses when students are in secondary school.

An important study skill that can be integrated with reading of the text book or a selection of children's literature is note-taking. Children can be encouraged to write down important information when they are reading; the journalistic questions can be a good first guide: who, when, where, what, why and how. The brief-basic facts can be used to construct either outlines or cognitive maps. Children need to be encouraged to select important ideas worthy of making note of, and discouraged from making a copy of passages from the text. Teaching note-taking by use of a book allows children to check back in the text for accuracy of ideas and spelling, it also can help students learn to use an outline for study.

Most text books for children are organized, through use of advanced organizers and print styles, sizes and colors, such that students can be taught to recognize the organization and build from it an outline of the content. Care must be taken to discourage students from simply making a copy of the first sentence of each passage, even though that is often the topic sentence. Practice in reducing the content of a passage to only seven to nine words can help guide students toward efficient keys to content for memory purpose and also guide students toward realistic note taking from class presentations.

Again, in teaching students to take notes from what is heard, emphasis needs to be on key ideas; students should be discouraged from trying to write down every word. The transition from note

taking from text to listening can be enhanced by using the text as a script in making the transition. As students begin to practice taking notes in content areas a model of appropriate notes provided by the teacher has been found to be beneficial, either from overhead projector, chalkboard, bulletin board or individual paper copy. It is most beneficial to begin with a complete set of outline notes, then gradually provide less and less text but continue to provide space and outline structure for students to fill in the content. Regularly checking students note-taking and providing feed back to the students will encourage students to take notes and can provide an avenue for the teacher to see the student thought process, note taking skill development, and the opportunity to provide guidance. A teacher can see by the notes if a student is getting details and missing main ideas. In intermediate grades it is a good idea to begin the use of a three ring binder notebook to enable students to learn organizational skills of rearranging and combining information from different sources. Part of such a binder can be a section where students are taught to keep a record of assignments, due dates of such assignments, and progress in successful completion of assignments. Parents and teachers can make reference to this section in assisting and encouraging students in their study.

Suggestions

Since so many children in our schools come from single parent homes or homes where both parents are employed, it is imperative that teachers build efficient study strategies in children by providing some guided study time in the school day where the study strategies taught may be practiced and monitored. Not only should children be encouraged to keep a record of assignments and their due dates, but an individual consultation over the assignments and progress toward completion is needed. Near the end of the school day the lesson can call for a review of assignments followed by a time when students begin or continue work on the assignments, at which time the teacher can conference with individuals on assignments and strategies for study and assist individuals and groups in starting study and moving toward completion of assignments. Individual recognition for progress in study and completion of assignments, like a chart or graph can be helpful in encouraging students and reinforced by the parents. Since group study can be an effective tool at any academic level the teacher may want to encourage and organize study groups: study groups organized on the basis of home location may be helpful to parents with little time to help their children and could be supervised by parents on a rotating basis.

Summary

Knowing that all students will not live in an environment that is conducive to having readily available personal study spaces that meet their individual needs, it is imperative that the following be stressed:

1. Teachers work with parents to establish the individual needs for study, and plan a specific time and space;
2. Consider alternatives for locations for study, such as a library, if a convenient and suitable space cannot be provided in the home;
3. Teach memory and organization skills well at school so that children are gaining additional practice instead of learning new concepts via homework assignments.
4. Begin study strategies at school where efficiency and accuracy can be observed, then assign additional practice as homework.

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Section Three: Teaching Strategies

ERIC

Make Every Kid an Author

Aims and Objectives:

This strategy is designed to demonstrate different techniques for publishing children's written work. By introducing children to the work of authors, the teacher can encourage the children to follow their writing through the steps of the writing process to become authors. This will help the children develop a sense of ownership regarding what they have written.

Intended Audience:

The intended audience is teachers, administrators, aides, and anyone else who is involved in teaching language arts to children.

Rationale:

In teaching language arts, the teacher can use all of the language arts processes: reading, writing, speaking, and listening. By encouraging children to write, share, and publish, all of these processes are actively engaged. Graves (1983) discusses the importance of publishing with children. Harste, Short, and Burke (1988) also discuss the importance of "authorship." Along with this, there are other ways to publish writing. For example, the use of slides and the overhead projector are excellent media to use for authorship. The purpose of this strategy is to introduce teachers to several different ways to promote authorship.

Materials:

Collect several books written by the author choosen for study. In the following lesson plans, Byrd Baylor, Peter Parnall, and Steven Kellogg are used.

Procedures:

The following is a list of activities that support language activities within a themed literature study. They are grouped in phases, "Into," "Through," and "Beyond" the specific text.

AUTHOR/ILLUSTRATOR STUDY: BYRD BAYLOR AND PETER PARNALL

THEME: DESERT HABITATS AND ANIMALS

INTO -Begin related science and social studies units. Read related books by Byrd Baylor and Peter Parnall. Play Earth Spirit

cassette by Nakai. Involve students in creative visualization of desert settings. Make sand paintings. Create a desert artifacts and realia display. Discuss use of pen/ink and style of the illustrator and show examples of details captured by the artist. Begin pen/ink drawings on related subjects.

THROUGH -Read Hawk, I'm Your Brother. Discuss mood, feelings, and message conveyed by author and compare and contrast to Baylor's other stories. Create a Venn diagram or semantic web in cooperative groups Do echo reading of selected passages from the story. Select important passages and display on overhead projector for choral reading.

BEYOND - Take a desert field trip or nature walk. Introduce and model two word poetry style. Brainstorm "hawk" words or "earth" words. Write a class two-word poem. Emphasize the need to create a mood with words. (Re-read selections from hawk book.) Write an acrostics poem using hawk, desert, etc. Do a desert mural in pen/ink/watercolor in the style of Peter Parnall. Write captions in the style of Byrd Baylor and display on the mural.

Reflections and Concerns

This strategy can be used with any author and/or illustrator who has written several children's books.

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Biographical Statements

Susan is presently a Miller-Unruh reading specialist in Rialto. She started in this position in August, 1989. Before that, Sue spent 17 years teaching first and second grades in Michigan, Massachusetts, and Los Angeles. Sue graduated from Cal State San Bernardino with a M.A. in Reading in March, 1990. Sue is married and has two sons.

Andrea is presently the Miller-Unruh reading specialist for Dunn School in Rialto. She encourages all concerned humans to refrain from buying tuna from companies that use gill nets that trap and kill dolphins and other endangered sea life.

Would You Rather.....

Aims and Objectives:

The purpose of this strategy is to support students in drawing on their background knowledge on a given topic and discussing it in a group. In so doing, the students also identify gaps in their knowledge which can then serve as the starting point for the exploration of that topic.

Intended Audience:

This strategy is useful for any students who are exploring a topic. Since it helps them to identify what they know and what they don't know, it is particularly powerful for students who have difficult with self-evaluation. The strategy can be adapted for learners of all ages.

Rationale:

Our students are not empty vessels. All of them come to us with a rich background of experiences; much richer than we generally realize. Far too often this experience is not valued by either the students or their teachers, as the relevance to the topic at hand may not be immediately clear. Yet, the process of learning involves making connections between what is new and what is already known. All learners are utilizing their background knowledge, whether they are aware of it or not. However, helping learners become conscious of their background information makes them more flexible by allowing them to identify more connections and set up more comparisons and contrasts. Discussing the information they have with others allows students to make many more connections and raise new questions.

Materials:

Would You Rather.....by John Burningham

This whimsical book can be read to the students prior to their encountering the academic set of choices which the teacher has created. However, it is not essential.

Procedures:

In preparation for introducing a new unit, the teacher needs to identify five or six concepts that will be highlighted in the unit. For example, one of the concepts in a unit on community helpers might

be that some community helpers risk danger to help us. A set of "Would You Rather" choices is then created to highlight that concept. So in the case of the community helpers, the question might be "Would you rather be a fire fighter, garbage collector, police officer or bus driver? There is a good chance that danger will be one of the many factors considered in relationship to this question.

Having generated five or six of these kinds of questions, the class can be divided into groups with each group getting one of the questions.

After students have the opportunity to talk about the questions — identifying things they are not sure of, making individual choices, and discussing the rationale for the choice they ultimately make — the group can share their thinking with the rest of the class.

In the course of these conversations the groups pool their knowledge, and often in the process, new questions arise. For example, in discussing the community helpers, the question might come up as to whether it is more dangerous to be a fire fighter or a police officer. That is a question that can be researched in a number of ways. Students can do surveys of peoples perceptions of the risk involved in each job. Others can write to the police department and fire department requesting relevant information.

There are a number of variations in this procedure. One involves each of the groups dealing with all five or six questions. Students who are comfortable working in small groups might find this particularly generative. A twist that can support students who find it difficult to keep the discussion going involves having each student make some initial comments in writing prior to getting together with their group.

Reflections and Concerns:

These 'Would You Rather' discussions can be dynamic, provided they are structured in such a way as to tap into generative issues. However, no one can create 'Would You rather' choices that are sure to be dynamic, that will definitely work well. The questions have to take into account the particular group of students and the specific focus of the unit of study. However, it can be helpful to see other possibilities that can then serve to spark one's own creativity.

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Biographical Statement:

The development of this strategy was a collaborative effort. Dorothy Menosky was the one who first recognized the potential that the Burningham book held and suggested possible applications. Evelyn Hanssen worked through some of the particulars. Dorothy's previous experience as a first grade teacher and Evelyn's experience in the middle school allowed them to see a fuller range of options as they worked together. They highly recommend collaboration among teachers at different grade levels.

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Sound Effects Stories

Aims and Objectives:

This strategy uses fables and short childrens' literature selections to promote the connectedness between oral and written language and encourages the student to become more aware of the ways oral and written language are processed.

Intended Audience:

This strategy supports the language user in linking the reading, writing, listening and speaking processes and can be adapted across the grade levels and content fields.

Rationale:

Sounds effects can be used to enhance both reading and writing activities. These types of activities are highly motivational at all grade levels and help link instruction and processing in reading, writing, listening and speaking.

R. Van Allen's Language Experience In Reading (1974) stresses the idea that reading is talk written down. Klein(1990) suggests that the development of both oral and written activities in a sound effects strategy lesson strengthens the link among all of the language processes.

Materials:

Weisman, Bari, "Good Night, Puppy" in Peek In. Oklahoma City: McGraw-Hill, 1989.

Little Red Riding Hood, any edition of this classic fairytale.

Procedures:

At the lower grade levels, choose a fairy tale or fable for a storytelling activity. Tell a story such as Little Red Riding Hood. Ask students to suggest a line of a song that Little Red Riding Hood might sing. ("A Tisket, A Tasket" or "Over the River and Through the Woods," or "Who's Afraid of the Big, Bad Wolf.") Then ask what the wolf might say. ("I'm hungry," or "Grrr.") Ask for sound effects for the other characters in the story. Write the characters' names and the sound effects on a chart or on the chalkboard. Tell the story again and have different groups of students provide the sound effects as the characters' names are read in the story.

Repeat the process using an already shared story. In "Good Night Puppy" the four characters (Jill, Jill's Mom, Dad, and the puppy) can each be given a sound effect as the story is reread orally.

At the middle and upper grade levels, have the students write stories about Halloween, Thanksgiving or another holiday. After the stories have been drafted, have the students circle the nouns in their stories. Then have them list the nouns and count the number of times each noun appears. For the four or five most frequently used nouns for characters and objects, have them assign sound effects. If the word ghost appears in a story, the sound effect might be "boo" and for turkey, it might be "gobble, gobble." For the noun "pilgrims" the students might assign the song lyric "Oh beautiful, for spacious skies." The students can read their stories to the class and have other students provide the sound effects.

Reflections and Concerns

Whether the sound effects are added to a read aloud story or to a student generated piece of writing, the emphasis is on student decision-making. The listener's interaction with text supports an integrated approach to the language arts.

References:

Allen, R.V. (1974) Language Experiences in Reading. Chicago: Encyclopaedia Britannica Press.

Klein, A.F. (1990) Teacher and student centered procedures for developing readers' theatre scripts with prose and poetry. Reading: The Blending of Theory and Practice. Bakersfield, CA: California State University.

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The Writing Process and Cooperative Learning

Aims and Objectives:

These strategies are designed to provide a means of focusing writing instruction around multicultural concepts, utilizing strategies that research has shown to be effective in increasing cross-cultural interactions and awarenesses.

Intended Audience:

These strategies are intended for use by most classroom teachers, and should be adaptable to all grade levels, as appropriate.

Rationale:

In teaching writing, it is important to actually teach the writing process, giving focused attention to the stages and steps that writers should go through in creating a product. Using strategies based on theories of cooperative learning, it is possible to address these stages in an approach that also maximizes exposure to multicultural themes, and encourages collaborative efforts and understandings.

Description:

The following are outlines of various strategies that can be used in teaching writing, grouped by the seven steps in the process of writing as defined by the National Writing Project.

Prewriting: (Any structured activity that motivates a student to write.)

Group members can survey or interview each other, members of the public, or their families, returning to discuss the results in the small group before writing. When we focus students on in-depth explorations of others, especially when including family and other community members, we increase their exposure to a variety of backgrounds, opinions, and cultural ideas that may be different from their own.

Writing: (Rapid composing of a first draft.)

Students can compose stories, reports, or other assignments in small groups, to increase student interaction and to broaden points of view.

Students can work in small groups on learning logs, made up of specific content assignments and/or student reflections on group learning and progress.

Response: (Reaction of a reader or listener to a piece of writing. Focus is on meaning to the audience, not on correctness of grammar, spelling, punctuation, or other editing features.)

Writer response groups can be used to both allow students another audience for their work, receive feedback from their peers, and give students a chance to hear others' writing. Teachers need to teach and model appropriate response skills for their students.

Revising: (Re-seeing or rethinking the content and rewriting it, usually after response from an audience.)

On projects written as a group effort, the revision process can also be a group task. Suggestions and ideas for change can be topics for group discussions, with division into teams for carrying out the actual changes.

Editing: (Refinement, attention to the conventions of writing, revising for correctness.)

Conventions of language in writing can be attended to through group or team work whether the written work is the result of group or individual effort. Discussion of errors and student interaction can result in not only more correct final products, but more learning of language standards.

Post-Writing: (What students and teachers do with finished pieces of writing.)

Group illustrations, publications, and displays are all good ways to validate the work that students have done on writing products, and to increase their exposure to the work of others.

Evaluating: (Assessing the writing with clear criteria and purposes.)

Using Read-Around-Groups as a means of determining the evaluation of written products will encourage students to explore what are the important qualities relevant to specific writing tasks, modes, and genre. Again, allowing them to explore these ideas in

groups increases their exposure to other ideas and perspectives that they may not have considered.

Reflections and Concerns:

These strategies address ways of teaching the processes of writing through focus on group and team interactions, on the belief that as we allow students to interact and explore the ideas and thoughts of others, we are expanding their awareness of the similarities and differences of individuals, and the understanding of how these perspectives may be related to the multicultural makeup of our society.

References:

Graves, T., Graves, N. (1988). What is cooperative learning? Tips for teachers and trainers, Cooperative College of California, Santa Cruz, California.

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Collaboration and Text Revision*

Aims and Objectives:

This strategy encourages students to develop mental outlines or macrostructures while composing stories. Using a collaborator as an editor, oral discussion helps clarify revisions.

Intended Audience:

This strategy is ideal for those students who resist the writing and revising process. It provides a low-risk method for students to quickly generate text ideas and easily rearrange or discard them. It moves the students from reliance on visual and concrete maps to the development of mental story structures.

Rationale:

One variable constantly emerges in the studies that contrast proficient and non-proficient writers: the ability to rely on mental story structures or macrostructures, to generate specific stories. Good writers rely on formulae to move from the "top-down", producing first a broad outline and then filling in specific details. With this mental map as a guide, writers move fluently between their mental text and the one actually evolving into written form, revising easily as they move along. Lacking these plans, poorer writers are forced to structure texts from the "bottom-up", literally a word or sentence at a time. Their written products are often ungrammatical and illogical; their writing process is frequently slow and labored (Stewell, 1980). Because writing is so difficult, these writers refuse to revise.

It has been demonstrated that macrostructures can be made explicit and taught (Kucer, 1985) and that once learned, the writing process becomes more fluent.

Materials:

3X5 index cards or scraps of paper.

Procedures:

Students are given a stack of 20 to 30 blank cards and are told they will be asked eventually to write a story or report, following this specific procedure:

-Students are asked to think of as many topics as they can to write about. The topics should be well-known

and interesting, as the story or report to be written should require little or no research. Students are to write only words or phrases to represent a topic, one idea per card. Time to do this should be given, perhaps five minutes, allowing students a chance to share ideas.

-At the end of this phase, students are asked to review their topics and select one they wish to pursue. Other cards can be thrown away or kept for future assignments.

-With the selected card at the top of their desks, students are given time to generate as many different ideas or things they can write about the topics. Again, only words or phrases should be used, one per card.

-At the end of this phase, students are asked to review their cards, adding, deleting, or clarifying their ideas.

-They are asked to organize their cards to tell their story, using only those ideas that fit in. They may add cards as they organize. At the end of this phase the students should have cards arranged on their desktops in a format that maps out their story.

-Each student gets a partner to serve as an editor. With the cards in front of them, the author explains or "talks" his story. The editor provides feedback, advising when parts are not clear and discussing ways to rearrange or revise.

-Only when the story is clearly arranged and discussed, does the author "retell" his story by actually writing the first draft. With major revisions already made through a collaborative process, the process will be smoother and the product better organized than earlier attempts at writing.

Reflections and Concerns:

This procedure can be adapted to become a study strategy in content areas. Once a chapter has been read, students generate six to ten main ideas. Once the main ideas are identified, six to ten supporting ideas important to each can be identified and written on cards in a manner similar to that outlined above. Once students become facile with this strategy the cards can be discarded and students encouraged to draw the schematic maps they create directly on paper. These maps become guides for review and study.

Students should compare and discuss maps to clarify and extend their understanding of the content in the chapter.

* Adapted from the "Card Strategy" developed by Stephen B. Kucer, University of Southern California.

References:

Atwell,M.A. (1980). The evolution of text: The interrelationship of reading and writing in the composing process. Unpublished doctoral dissertation, Indiana University, Bloomington.

Kucer,S.B. (1985). Whole Language Learning Center Handbook, University of Southern California.

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