The initiation of a literature-based composition program in a fifth-grade classroom

Lori J. Alexander

University of Northern Iowa

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The initiation of a literature-based composition program in a fifth-grade classroom

Abstract
A worthy goal for educators is the continued search for an understanding of children's learning. Continued research and observation of children in a variety of settings provide educators with theoretical perspectives and methodological applications for classroom instruction.
THE INITIATION OF A LITERATURE-BASED COMPOSITION PROGRAM IN A FIFTH-GRADE CLASSROOM

A Research Paper Submitted to The Department of Curriculum and Instruction The University of Northern Iowa

In Partial Fulfillment of the Requirements for the Degree Master of Arts in Education

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Lori J. Alexander
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has been approved as meeting the research paper requirement for the Degree of Master of Arts in Education.

Jeanne McLain Harms

Date Approved: July 24, 1985
Director of Research Paper

Jeanne McLain Harms

Date Approved: July 24, 1985
Graduate Faculty Advisor

Ned Ratekin

Date Approved: July 24, 1985
Graduate Faculty Reader

Charles R. May

Date Approved: July 24, 1985
Head, Department of Curriculum and Instruction
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CHAPTER I
INTRODUCTION

A worthy goal for educators is the continued search for an understanding of children's learning. Continued research and observation of children in a variety of settings provide educators with theoretical perspectives and methodological applications for classroom instruction.

A review of research in the language arts clearly suggests that reading and spelling have dominated research efforts, while studies examining writing have been limited. In fact, Graves (1984) states that "research on writing is decades behind that on reading" (p. 66). Newman (1983) notes that "until quite recently we knew very little about how children come to understand what writing is. Only in the last few years have researchers become interested in what children know about the written language" (p. 860). A survey conducted by Graves (1984) reveals data to support Newman's observation. Graves points out that "only 156 studies of writing in the elementary grades, or an average of six annually, have been done in the United States in the last twenty-five years" (p. 92). Graves also notes that more than half of these studies have been conducted within the last seven years (p. 193).
Barrs (1983) states that "recently the focus of interest in language education has been shifting from reading to writing" (p. 829). She further discusses the current interest in the writing process:

The new work on writing has had the benefit of being able to draw on the body of recent research on reading, and researchers have begun to apply to the study of writing some of the insights that inform modern reading theory. Chief among these has been an emphasis on process---on texts in the making rather than on completed texts. (p. 829)

Recent interest in the writing process has facilitated efforts to observe and interact with children as they compose, as evidenced by the work of Graves (1973, 1983, 1984) and Calkins (1984). The observation of children composing in their natural setting may result in increased knowledge regarding the composition process and ultimately in improved instruction.

Statement of the Problem

The present study seeks to explore the writing process by observing children as they attempt to organize meaning in print and to derive some understanding of what takes place during the composition process. The composition program will have a literature base, that is,
writing experiences will be preceded by and integrated with literature experiences and discussions.

The intent of the present study is to implement a literature-based composition program supported by findings from research. The data generated from this descriptive research study will give further insight into children's involvement in the composition process as well as more effective approaches for teaching writing.

Importance of the Study

Murray (1982) contends that educators' knowledge of the writing process is lacking. (p. 39). He stresses the need for research concerning children and the composition process:

Research into the writing process will eventually produce an understanding of how people write, which will have a profound effect on our education procedures. We now attempt to teach a writing process we do not understand; research may allow us to teach what we understand. (p. 80)

Murray further suggests that the case study method is the most productive alternative, as it facilitates close observation of a small number of writers during the writing process. This method of investigation, as
opposed to "extensive statistical surveys" (p. 84), will likely serve to "yield the basic data and concepts which will be tested and developed by other means of investigation" (p. 84).

The value placed on writing in elementary schools has been investigated by Graves (1983). He maintains that the reason for the relatively low value placed on writing in American education is the result of a minimal amount of time given it. He points out that "writing taught once or twice a week is just frequently enough to remind children that they can't write, and teachers that they can't teach" (p. 90). In addition to the limited attention given to writing in elementary language arts programs, Graves (1978) also compiled data indicating an imbalance in financial support between writing and reading at all levels of public education throughout the United States. For example, he found that for every dollar spent on writing instruction, at least one hundred dollars are spent on reading instruction (p. 152).

Graves (1978) further revealed an imbalance between reading and writing courses offered at universities which prepare teachers. He shared that "a random survey of thirty six universities . . . showed
that 169 courses were offered in reading, 30 in children's literature . . . and only 2 focused on the teaching of writing" (p. 152).

As a result of these factors, children are not writing, and as a result, are not given the opportunity to develop their full potential as composers. Frank Smith (1983a) maintains that children will use writing "if they become aware of its potential, to create worlds of experience and of ideas which they can explore personally, enjoy, and perhaps subsequently share with others" (p. 81). He further notes that "they will never write well if they do not write at all, and they are reluctant to write at all for fear they will not write well" (p. 79).

Likewise, Tchudi and Tchudi (1983) argue that allowing children many opportunities to write as they experiment with concepts and ideas will enable them to more fully understand a subject (p. 6). Deriving a deeper understanding of subjects and experiences through the composition process is further suggested by Graves (1983). He notes that "many children don't see the sense in putting words on paper because it hasn't been useful to them to discover meaningful things about themselves" (pp. 167-168). He contends that children be allowed
opportunities to use writing to share their personal experiences, dreams, and stories with others (pp. 267-268).

Current research efforts are investigating what children do during the writing process. Graves (1984) suggests that there is increasing interest by researchers and teachers concerning the composition process as a result of the work done by Emig (1969), Graves (1975), and Graves, Calkins, and Sowers (1978-80).

Illustrative of the growing concern for classroom-based research of the composition process is the response from a two-year study in Atkinson, New Hampshire, from 1978 to 1980. The study, funded by the National Institute of Education and conducted by Graves, Calkins, and Sowers, was an investigation of how elementary children develop as writers. Graves (1984) describes the response:

The demand for the story of these children and teachers didn't stop. Twenty-five articles in professional journals, three books, with coverage in *Time, Psychology Today, Better Homes and Gardens,* and *Family Circle,* as well as eighty-four workshops in schools from the Bronx to Stowe, Vermont, to Sydney, Australia, and seminars in thirty-seven universities in the U.S. and abroad give some perspective
of the travels of our data from this 400 pupil elementary school. (p. 168)

Results of extensive investigations of children composing have provided educators with some basic understandings of how children learn in general, and compose in particular. Graves (1984) maintains that recent research in writing allows teachers and parents the ability to help all children learn (p. 174).

Recent research suggests that much can be learned about children's development of language abilities by teacher observation and collaboration within the emerging composition process. The intent of the present project is to extend the study of children's responses in a literature-based composition program.

Much emphasis has been placed on the importance of teachers surrounding children with literature of all genre, including stories, factual books, informational books, and poetry to foster a sense of imagination, derive a notion of what writing is, and allow the children to enjoy the sound and flow of the language. Harms (1982) contends that teachers read aloud to children daily, regardless of the age of the students. Selections to be read aloud in a literature period may include poems, a picture book, and a portion of a full-length book (p. 12).
Literature experiences in a variety of forms may facilitate the composing process of children. Huck (1979) expands on the positive aspects of integrating literary experiences with written expression:

Children's writing will grow out of exciting and rich sensory experiences that bring a depth of feeling about people, places, and things. Exposure to much of fine literature of increasing complexity will provide children with a cafeteria of forms and examples from which they may choose models for their own writing. (p. 670)

Huck (1977) further maintains that children may develop a certain familiarity with the written language as a result of hearing various kinds of literature read aloud and by reading books themselves. A development of a sense of story, a recognition of how a story is written, and an anticipation of the pattern in a book may be enhanced through literature experiences (pp. 364-365).

Nancy Martin (1983) also notes the importance of literature experiences in the development of children's writing. She reveals that "if children have been used to talking about everything and to hearing and reading stories and poems, the forms and language patterns of
these will be in their inner ears, and will be used in the representations they make when they write" (p. 39).

Janet Hickman (1981) was one of the first researchers to conduct a study of children and literature in an elementary school setting. Utilizing the tools of an ethnographer (i.e., recording observations of children and their teachers, interviewing the children, and collecting artifacts), Hickman investigated children's response to literature. She suggests that the means to a powerful method to assess children's learning is by studying children within the setting and context in which their learning occurs. She also notes that "long term, holistic approaches may be cumbersome, but they are also rich sources of basic and useful data about questions which are otherwise unanswerable" (p. 353). Hickman continues to stress the importance of classroom-based research as it allows teachers to more fully interpret their students' response to literature experiences and thus assess their growth and development. Among the suggestions which Hickman offers classroom teachers are to maintain dated records of what has been read to the children, keep files of the children's written work, and tape-record book discussions (p. 283).
The present study attempts to apply recent research conclusions in developing a literature-based composition program.

**Procedures**

This study proposes to implement a literature-based composition program in a fifth-grade classroom in a middle-class small community. The primary goal of the study is to establish a supportive learning environment while encouraging involvement with the composition process. One classroom consisting of 22 members will participate in the study. Three children, considered neither high- nor low-achievers will be the focus of the investigation. Limiting the in-depth study to three children's responses in the composition process is manageable for the researcher.

The data from the literature-based composition program will be gathered from 35-40 minute sessions conducted four times a week, commencing on September 4, 1984, and concluding on April 4, 1985. These aspects of a literature-based composition program will be part of the study.

**Literature Experiences**

Each session will be introduced by the teacher with a literature experience. The teacher will read aloud to the children at least one poem and a picture
book suitable for intermediate-grade children. An informal discussion will follow each literature experience, allowing the children to respond emotionally and cognitively to the work. The teacher may also focus discussions toward a particular literary element contained within the piece and encourage the children to experiment with that element in their own writing. (At other times during the school day, the teacher will present literature, representative of different genre, to the children.)

**Writing Workshop**

Following the literature experience, the children will participate in a writing workshop for the remainder of the session. In the workshop, children collaborate in groups of four or five students throughout the composing process. The students' desks are arranged in clusters to facilitate interaction. This small-group arrangement allows members of a workshop to discuss freely among themselves any aspect of the composition process in which they are involved. The students can rehearse potential topics for composition, provide support throughout the drafting of the pieces, and offer comments and suggestions for revising.

**Student Behavior**

Due to the interactive nature of the writing workshop, students need to focus on the process. Class members
must first of all understand clearly the goals of the workshop. By centering on these goals, the students will extend their language abilities. Teachers can support appropriate workshop behavior by working through the composition process with each workshop grouping.

Classroom Environment

Graves (1983) and Calkins (1984) concur that the classroom environment needs to be highly predictable in order to foster a sense of independence among the young authors. Children need to know where particular materials are stored, what to do when they are having difficulties, and what they are to do once they have subjected a piece to revision. (p. 33).

Role of the Teacher

The role of the teacher in the writing workshop is that of a collaborator rather than an instructor of skills and evaluator of students' products. The teacher will provide the children with positive interaction regarding the content of their compositions through scheduled or spontaneous conferences. The content of the piece that the child is creating will receive emphasis over form. Mechanical aspects of writing such as spelling and punctuation will be attended to within the context of each child's piece, and generally only one or two skills which will facilitate clarity of meaning will
be given attention at any given teacher-student conference.

In addition to conferencing individually with students, the teacher may also provide opportunities for the children to participate in peer conferences and/or in all-class conferences. The focus in these sessions are for the young authors to share their writing and receive feedback from peers.

Composition Process

The composing process is recursive in nature, not linear. Students do not move in an orderly fashion through a series of steps, but move back and forth from one aspect of the process to another in their attempts to create meaning. Terminology for the stages vary among theorists and practitioners, but for the purposes of this study, the terms of "rehearsing," "drafting," "redrafting," and "revision" will be used.

Rehearsing

The identification of a subject, the development of a point of view, and a determination of the audience are part of the rehearsal stage. Additional peer-supported activity involved in rehearsal may include daydreaming, note-taking, interviewing, outlining, lead-writing, or exploring subjects.
Drafting

The act of putting ideas on paper to form a message and/or to discover meaning is termed drafting. Students are encouraged to write freely without concern for neatness, clarity, or correctness.

Redrafting

Redrafting refers to that which takes place after the first draft has been started. During this stage, the student interacts with the piece by confirming, developing, and altering it. Redrafting behaviors may include starting again, crossing out portions of the piece, drawing arrows, inserting codes, writing on margins, and cutting, pasting, and stapling.

Revision

When children's drafts are completed, they may engage in editing in order to strengthen clarity; they focus on the mechanical aspects of their writing (spelling, punctuation, grammar, paragraphing) through self-editing and with peers and teachers. Revision checklists may be provided for students to use independently.

Students may offer their compositions for others to enjoy. These opportunities may include the form of a book, magazine, play, tape recording, display, or bulletin board.
Data Collection

Methods of gathering data for the study will include a teacher's journal, a record of reading and language arts experiences, folders of student written work, and records of individual writing conferences.

Teacher's Journal

The teacher's journal will function as a means to record observations of children's responses to the literature-based composition program. This data may be collected during any part of the school day; that is, observations will not be limited to the composition session solely.

Record of Reading and Language Arts Experiences

A documentation of reading experiences with many genres will be recorded. The form is presented in Appendix A. Also recorded will be language arts skill lessons presented and independent learning centers provided.

Folder of Written Work

Each child will have a folder in which to store his/her compositions. All papers will be kept in the folder, ranging from a list of ideas for writing from rehearsals to final drafts. Due to the bulk of papers in these folders, students will be asked to select favorite pieces, at different time periods during the
year, to be placed in a folder kept by the teacher on each student. Each collection will provide a longitudinal perspective of writing progress.

**Records of Writing Conferences**

Data from individual writing conferences with the teacher will be recorded on a chart (see Appendix B) which indicates the date of the conference, the completion date of the written composition discussed, the title of the composition which the child chose to discuss, the form of the composition (i.e., personal narrative, fictional story, poem, letter, informal report, content area report) and why the particular composition was chosen. In addition, observations of how the reading and language arts experiences (see Appendix A) are being reflected and applied in the child's writing will be recorded.

**Summary**

This paper is organized into four chapters; Chapter One has provided the reader with a statement of the problem, the importance of the study, and the procedures of the study; Chapter Two will present a review of recent professional literature pertaining to the study; Chapter Three will discuss the implementation of the study in the classroom, and Chapter Four will provide a summary as well as conclusions generated from the study.
CHAPTER II
REVIEW OF LITERATURE

This chapter will present recent research and professional literature related to a literature-based composition program for intermediate-grade children. The review is categorized into five areas; nature of the learner, language learning instruction, composition, literature-supported composition program, and implications for program development.

Nature of the Learner

In developing an effective instructional program, the needs of the learners should be the first consideration. This section will discuss characteristics of ten-year-old children in terms of intellectual development, social/emotional development, moral development, and reading preferences.

Intellectual Development

Piaget's theoretical formulations concerning children's intellectual development suggest that learning is the result of interactions with the environment and the growth of intellectual structures (Wadsworth, 1971, p. 10). Piaget maintains that the majority of ten-year-old children function at the stage of concrete operations. Children at this stage
are able to reason and think logically, although the logic may be applied only to problems which are real and observable. Middle childhood students typically move from overt trial and error experiences to mental problem solving (Wadsworth, 1971, pp. 89-90).

Characteristics of children's intellectual functioning in the concrete operations period are the ability to understand the relationship between successive steps (transformations), the ability to decenter perceptions, the ability to reverse operations, and the conceptual development of space, time, speed, and causality (Wadsworth, 1971, p. 100). Observations of third-grade children in the writing process indicate that learners in the concrete operations stage display an ability to plan ahead, anticipate a future time, and predict a reader's response to the writing (Calkins, 1984, p. 18).

Intellectual development is influenced not only through experience, but by interaction with peers and adults as well. Children in the concrete operations stage are less egocentric and as a result, are more cooperative in group work and display nonegocentric communication (Wadsworth, 1971, p. 92).

Bruner (1966) also provides insight into children's intellectual development. He suggests that ten-year-old
children develop the mental capacity to deal with complexities such as considering many alternatives simultaneously and dealing with multiple sequences at the same time (p. 6).

**Social/Emotional Development**

Social and emotional responses characteristic of boys and girls ten years of age indicate that they are increasingly curious about sex, develop a sense of identity of themselves and each other, feel pressure to become a member of a group, deliberately exclude others, express prejudice, challenge the authority of parents, and are highly critical of siblings (Huck, 1979, p. 35). Graves (1983) states that children at this age level often want everything to be perfect the first time through in their composing (p. 16).

Calkins (1984) discusses the social pressures upon children, eight to ten years; she relates that peer pressure, feeling self-conscious, and the fear of being different are among the vulnerable aspects of growing up (pp. 18-19). She also says that children at this age level display strict adherence to rules on the playground, as "it is the age of 'the right way to play'" (p. 18).
Moral Development

George (1980) describes Kohlberg's stages of moral development. Kohlberg maintains that the process of moral development involves six stages which learners pass through in a hierarchical manner. Each stage differs qualitatively from the others in terms of thinking about moral issues. Middle grade children typically function in the third stage of moral development. George describes this stage: "Right is determined by role expectations, concern for others and their feelings, loyalty, and trustworthiness with close associates. Approval and disapproval are strong determinates of what is right. The 'Golden Rule' is applied to specific others" (p. 58).

Reading Preferences

The reading interests of children are a reflection of their general interests. Stories which have appeal for all children are animal stories, adventure and exploration, realistic fiction, historical fiction, and biographies. Qualities which children enjoy most in literature tend to be action, suspense, humor, and make-believe (Huck, 1979, p. 28).

The books which ten-year-olds tend to select focus on the difficulties of growing up, conflicts with other people, moral dilemmas, and stories with subtle humor,
at times based on hostility or aggression (Glazer and Williams, 1979, p. 40).

Language Learning Instruction

Historically a dilemma has existed between the acquisition of language and literacy instruction. Goodman (1977) suggests that language learning "has been so obscured by equating it with the acquisition of skills that strength is mistaken for weakness and instruction is often at cross-purposes to natural language learning" (p. 310). He states that educators have ignored research conclusions about the development of language literacy and have instead created something separate from language. Children's intrinsic motivation to use language has been disregarded for the mastery of sequentially-based abstract skills (p. 311).

Children learn language most efficiently when it is a purposeful and natural activity. King (1980) points out that children will develop literacy when they discover that reading and writing are meaningful and natural components of learning and living (p. 169). Frank Smith (1983a) says that if classroom language experiences have purpose and make sense to children, they will actively produce language to fulfill their own needs or intentions (p. 72).
Composition

The composition process has recently been studied by many researchers. This section will discuss the composition process, composition instruction, and the relationship of the reading and writing processes.

Composition Process

Recent research has given new insight into the nature of the composition process; it was formerly viewed as linear but is now known to be an interactive and recursive process (Glatthorn, 1982, p. 722). Graves (1984) relates that the writing process does not imply any set order. The process is not simply selecting topics, rehearsing, writing, reading, and making revisions; it is "highly idiosyncratic and varies within the writer from day to day" (p. 146).

Beyer (1982) suggests that when composing is viewed as a product rather than a process, the teaching of writing is restricted to spelling, grammar, and style. Teaching composition as a process involves a focus not on the mechanics, but on the development, organization, and refinement of ideas (p. 194).

The writing process involves all that a composer does from the moment of topic conception to the completion of the piece (Graves, 1983, p. 250). Teachers may implement the process approach in elementary
classrooms by supporting the development of writers' workshops which are small groups of peers interacting as they compose and by meeting with students in individual conferences during composition sessions. Both the peer groups and teacher conferences allow the students to share reasons for writing the piece, to interact with others regarding the content of the composition, and to receive support as redrafts are written and revisions are made (Graves, 1984, p. 70). Positive collaboration of the student with other students fosters ownership of the writing process; the teacher and peers ask questions and offer suggestions while the child is responsible for making decisions regarding his/her piece (Calkins, 1984, p. 131).

**Composition Instruction**

Studies of educational practice clearly suggest that instruction in writing has been skills-oriented. Chew (1984a) states that students have had to endure a fragmented sub-skill approach to literacy for too long a period of time (p. 2).

Contrary to skill-based writing instruction, the composing process approach teaches writing skills within the context of student writing. Kean (1983) points out that instruction and practice in mechanics is provided in composition situations when the need arises (pp. 20-21).
Gaskins (1982) stresses that the instruction must stem from the writing needs of the students (p. 859). When a writing skill is taught to a child within the context of his/her composition, the skill will be better understood (Graves, 1984, p. 161).

**Relationship of the Reading and Writing Processes**

Research suggests that the language arts are interrelated processes and are less efficient to learn when taught in isolation from one another. Chew (1984a) states that reading and writing instruction for the most part have not been closely linked for at least the last three decades. While writing has been largely ignored, reading has predominated research efforts, funding, and instructional procedures (p. 1).

Frank Smith (1983a) related that the categorization of the language arts is arbitrary; listening, speaking, reading, and writing do not involve exclusive processes within the brain (p. 71). Even though reading and writing are not separate aspects of language in a child's development, writing is generally not taught until children display competence in speaking and reading. This practice is related to the view of many educators that writing is the last and most challenging component of the language arts (p. 78).

The relationship between reading and writing is both supportive and interactive. The act of reading
helps children to become readers and also how to become composers; the act of writing helps children to become authors and also to understand what reading is (DeFord, 1981, p. 657). Children will realize the supportive nature of reading and writing as a result of varied experiences in which these processes are closely related (Goodman and Goodman, 1983, p. 599).

Frank Smith (1983b) suggests that students learn to write by reading; writing ability is fostered by reading experiences. He maintains that by "reading like a writer," the learner will not only engage in the writing along with the author, but will also anticipate what the author will say (pp. 563-564). He stresses that children must believe in themselves as authors before being able to read like a writer (p. 565). Frank Smith (1983a) states:

The only source of knowledge sufficiently rich and reliable for learning about written language is the writing already done by others. In other words, one learns to write by reading. The act of writing is critical as a basis for learning to write from reading; our desire to write provides an incentive and direction for learning about writing from reading. But the writing that
anyone does must be vastly complemented by the communicative power that written language offers. (p. 84)

Graves (1984) relates that writing contributes to reading growth because "writing is the making of reading" (p. 65). He further states:

When a child writes she has to know the sound-symbol relations inherent in reading. Auditory, visual, and kinesthetic systems are all at work when the child writes, and all contribute to greater skill in reading . . . As children grow older, writing contributes strongly to reading comprehension. (p. 65)

In observing third-grade children in the writing process, Calkins (1984) observes that reading was continuous as the children composed. The children read to see and hear the language they had produced, to gain momentum in their writing, to evaluate their pieces, to edit, and to share their work (p. 153).

Connections between reading and writing were also observed by Toutwell (1983) in her case-study investigation of the reading and writing processes of third-grade children. She shares:

Reading was an important part of Marta's writing process. She zigzagged back and
forth from writing to reading, rewriting
to rereading. Marta the writer would pause,
switch to Marta the reader, and consider
the text. Inevitably this would lead to
a spurt as a writer again. The writer made
tentative decisions in constructing her
story to convey her message. As a reader,
she checked to see if her decisions made
sense. If they did not, then Marta the
writer reached for alternatives. The
writer flowed; the reader contemplated.
(p. 274)

Hansen (1983), along with Graves, studied three
children for two years in an elementary school to
investigate how children make connections between reading
and writing. Results of the study indicate that children
who share their writing with other young authors through
comments and questions experience connections between
the reading and the writing (p. 970).

Literature-Supported Composition Program

Providing children with many opportunities to
experience literature fosters their capacity to experience
the writing of others, to learn about the structure of
stories, and to express themselves through writing
(Moss, 1977, p. 537). Children's understanding of
authorship increases when the teacher reads and discusses literature selections and then relates these experiences to students' involvement in the writing process (Graves, 1984, p. 65). Exposure to a variety of written language models will enable children to more clearly understand what writing is and to note differences among kinds of writing (Martin, 1983, pp. 126-127).

Applebee (1978) concludes from his study of children's concepts of story, ages two through seventeen, that literature experiences foster the development of a sense of story. Brown (1977) says the developmental features of children's sense of story may be reflected in their evolving use of particular features and characteristics inherent in stories (p. 358).

Implications for Program Development

To facilitate language learning and growth, instructional programs must be based upon the way in which children learn. Research suggests that "the logic by which we teach is not always the logic by which children learn" (Bissex, 1980, p. 201).

DeFord and Harste (1982) relate the importance of teachers understanding language and language learning. Due to the theoretical nature of instruction, they
suggest that teachers come to realize how their knowledge of language influences their students' learning (p. 593). They stress that educators must not accept language programs or methodologies that emphasize convention over language expression, lack purpose and meaning in learning experiences, or evaluate language growth through hierarchical stages of mastery. Teachers must support the language learning that naturally occurs through unrestrained exploration and interaction to create meaning (p. 595).

Chew (1984b) encourages educators to recognize and enhance the language base of children. Teachers may no longer assume that children have experienced being read to at home, nor engaged in conversations with adults; therefore, teachers need to serve as models for language use and develop a classroom environment that provides opportunities for children to use the processes of language (p. 2).

A dichotomy exists between educational theory and practice when commercially prepared materials serve as the basis of the language arts curriculum. Current instructional procedures used in many programs are designed according to a linear view of language development rather than recursive (DeFord, 1981, p. 652). Fragmented, skill-based language programs break apart
Frank Smith (1983a) further states that there is competition between teachers and programs for control of instruction. He relates:

The decision to be made is whether responsibility for teaching children to write and to read should rest with people or with programs, with teachers or with technology. This is not a matter of selecting among alternative methods of teaching children the same things. . . . The issue concerns who is to be in control of classrooms, the people in the classroom (teachers and children) or the people elsewhere who develop programs. (p. 107)

An effective teacher is not one who simply follows the prescriptive measures in language programs, relates Goodman (1977). The optimally effective teacher has an understanding of intellectual and linguistic development, insight into the learner's progress of language acquisition and growth, ability to plan
learning experiences, and accepts and expands upon each child's competence in literacy (p. 312).

In teaching composition, the process approach is not a simple step-by-step method which is clearly outlined in packaged materials or programs, but it is "an exciting and dynamic way of freeing students and teachers to discover the joy of growing over time in their understanding of the writing process" (Gaskins, 1982, p. 860).

Educators need to familiarize themselves with recent research findings regarding the composing process and relate this research to programs. Such programs allow for children to choose their own topics for writing, write in a variety of forms and styles, compose in collaboration with other student authors, and conference with teachers. Grammar drill and workbork exercises would not be a part of the program. Mechanics would be taught as children needed assistance in expressing themselves (Graves, 1984, pp. 24-25).

Children's writing will be fostered by experiences with quality literature. These experiences will provide children with a variety of examples and forms which they may model in the composing process (Huck, 1979, p. 670). Stewig (1975) proposes that literature serve as a foundation for children's writing. He points out that
a composition program which offers a wide range of literature experiences will provide children an opportunity to be better writers as a result of interacting with literature selections and using them as models. He encourages teachers to guide children to think about what they read at a conscious level and to predict the author's purposes in composing. Besides independent reading of literature selections, Stewig suggests that teachers read to children daily for at least twenty minutes. These oral reading sessions will foster improved composing as the children will assimilate nonconsciously their listening experiences. Stewig maintains that the purpose of integrating literature experiences with composition is for children to recognize the connections between reading and writing (pp. 20-26).

Blackburn (1984), an elementary teacher, shares her experience of creating a learning environment which develops the supportive relationship between the processes of reading and writing. She helps the children build connections through discussions about reading and writing and by looking for similarities between the children's compositions and literature selections (p. 373).
The implications of this research will be incorporated into a literature-based composition program and will be described in Chapter Three.
CHAPTER III
IMPLEMENTATION OF THE STUDY

This chapter will present a literature-based composition program which was implemented in a self-contained fifth-grade classroom. From the class, three students who were neither high nor low achieving among the group were selected for observation. These students' involvement in the program which was initiated at the beginning of the school year was studied for seven months.

Chapter Three describes the goals of the program, the students in the study, the role of the teacher, the preparation for the program, the presentation of the program to children and parents, the students' responses in the composition process supported by literature experiences, and the evaluation of the program.

Goals of the Program

Several goals were cited in the development of the program. The major goal of the emerging program was to provide opportunities to extend language abilities through involvement in the writing process. Other goals were (a) children would own their writing experiences, (b) the content of writing would be the primary concern in the composition process; within the process the
of favorite out-of-school activities, pets, dogs and horses in particular, were important interests. Additional interests were calligraphy, playing the clarinet and piano, and reading *Little House on the Prairie* books. Kelley's instructional reading level was at the fifth grade level.

Jill had strong interests in friends, food, and socializing with her peers. She interacted with many children in her neighborhood and at school. Being a member of the group was important to Jill. Jill's enthusiasm for food and fun with her friends was evidenced in her requests and hopes for parties at school, home, friends' homes, Girl Scouts, and Sunday School. Other interests included boys, cats, stickers (rainbows, unicorns, anything lavender), camping, television, Cabbage Patch dolls, playing the flute, and reading books about friendship or death. Jill's instructional reading level was at the fifth grade level.

Tom's strong interests were in dairy farming and sports. He was closely involved in his family's dairy business and showed dairy cattle at county and state fairs as a part of his 4-H projects. Tom was also interested in participating in athletics. He pursued this interest through reading books and magazine
articles, discussions with peers, recess activity, and intramurals in football and wrestling. An additional interest of Tom's was sketching. Tom's instructional reading level was slightly below the fifth grade level.

Role of the Teacher

The teacher's role in the language arts program was to provide a learning environment in which each child could own his/her writing experiences. Children were encouraged to interact with each other and the teacher during literature experiences and the writing process (rehearsing, drafting, redrafting, and revising). The teacher served as a collaborator in the writing process by presenting literature as models of writing and through support in writing workshops. Literature experiences were offered to children through read-aloud periods and accompanying discussions, at literature-based language centers, and independent reading times.

Collaborative teacher support and encouragement was given to children as they moved through the writing process by meeting with them individually for conferences and by interacting with workshop groups. Conference interaction between the student and the teacher centered on developing the content of their pieces. Instruction in mechanics took place within the context of the conference to facilitate the meaning of writing.
The teacher modeled workshop behavior as she collaborated with writing workshop groups.

Preparation for the Program

The teacher prepared for the program by discussing the program with administrative personnel, and with students' needs in mind, developing materials and arranging the classroom environment.

Administrative Support

The teacher met with the elementary principal to discuss the nature of the proposed writing program. The concept of owning the writing experience, supported by literature, was described. Offering the sessions four days a week, Monday through Thursday, from 11:30 a.m. to 12:10 p.m., was mutually agreed upon. The teacher also discussed the program with the reading and language arts coordinator for the school district and the elementary media director. Both persons expressed interest and were willing to support the program with their expertise and resources.

Classroom Environment

The space, equipment, and materials in the classroom were arranged to assist in creating an atmosphere which fostered collaboration and offered children invitations to participate in and respond to language activity. Student desks were arranged in clusters of
four or five to facilitate peer interaction, bulletin boards were created to invite student response, a classroom library was established representing a variety of genre (folk literature, modern fantasy, realistic fiction, historical fiction, biographies), literature-based language centers were offered, and a composition center was developed which provided composition supplies (pencils, pens, yellow draft paper, white final copy paper, scissors, tape, staplers), references (dictionaries, thesauruses), and a box for student writing folders.

The teacher developed a poetry collection representing contemporary poetry which responded to the experiences of fifth-grade children. The teacher used the criterion offered by Harms and Lettow (1983) for selecting poems which is "... good poetry for children is childlike, not childish. ... Childlike poetry speaks to young people of their interests and feelings" (p. 377). (See Appendix C for a bibliography of contemporary poetry for children obtained from Dr. Jeanne McLain Harms, University of Northern Iowa, at an update workshop in children's literature and used with her permission.)

The poetry collection was organized into categories suggested by Huck (1979):

Me, Myself, and I

Family, Friends, Feelings
Everyday Experiences
Time, Weather, Seasons
Animals
Fanciful, Mysterious
Social Commentary, Protest
Beauty, Wisdom, Hope (pp. 325-342)

Categorization of poetry selections allows for quick retrieval of a particular poem to reflect the mood or moment.

Correspondence was made with personnel at the school media center, Area Education Agency media center, and public library to reserve literature selections for reading aloud, independent reading, and literature-based language centers. Bibliographies of suggested pieces of literature were used in planning the reading experiences. (These bibliographies were obtained from Dr. Jeanne McLain Harms, University of Northern Iowa, at an update workshop in children's literature and used with her permission.) (See Appendix D for a bibliography of picture books for older children, Appendix E for a bibliography of books suitable for reading aloud to older students, and Appendix F for a bibliography of modern fantasy, realistic fiction, historical fiction, biography, and folk literature selections.)
Literature-based language centers were organized for individual students or small group activity, as Harms (1984) has suggested. Centers were developed which focused on a specific piece of literature and offered children opportunities to extend the selection's features through their expressive activity (drawing, pantomiming, composing, taping). Permanent centers which sustained children's language activity were also developed. These centers included a poetry center with reading and listening experiences, an author/illustrator center with examples of works and biographical information, a poetry forms center with explanations and examples of structures (haiku, cinquain, concrete poetry, limericks, etc.), a bookmaking center with directions and materials for construction, and a taping center for recording (pp. 7-9).

Presentation of the Program to Children and Parents

The teacher presented the literature-based composition program by involving the children in a discussion of their reading interests and favorite pieces of literature. Their responses reflected Huck's (1979, p. 28) summary of intermediate-grade children's book choices. Many students' responses indicated that they read narrowly in terms of genre and topics. In keeping with their
general interests, Kelley liked *Little House on the Prairie* books, Jill chose books about friendship, and Tom enjoyed sports stories. In the discussion peer influence was apparent as friends often cited mutual interests in favorite books and authors. When one of Jill's girlfriends related that her favorite author was Judy Blume, Jill quickly replied, "Me too! I love Judy Blume books!" The student responses to literature were generally positive; many of the children displayed much interest in reading for pleasure. Kelley related that her mother took her and her younger sister to the public library frequently during the summer. Jill said that she rode her bike to the public library weekly to get books. Tom commented that he had plenty of books and magazines to read at home throughout the summer.

The teacher introduced the children to a work written and illustrated by Chris Van Allsburg, *Jumanji*. She introduced the story by stating, "The characters in this story experience an interesting adventure while playing a board game." The students shared their past experiences with board games and offered predictions for possible happenings in *Jumanji*. Jill's responses indicated numerous encounters with games of all kinds. After the teacher read this selection aloud, she encouraged the children to naturally respond to aspects
of the piece that were interesting to them. Kelley discussed the twist in the ending, and Tom thought the illustrations were interesting. The teacher then led the children to see that in addition to sharing enjoyable aspects of stories through discussions, they would have opportunities to respond to things that are important to them through involvement in writing workshops.

Children discussed their past writing experiences, most of which were limited to stories and poems assigned by a teacher. Tom shared that in fourth grade he wrote haiku poetry as an assignment in reading class and found it was "pretty hard and not much fun." Kelley shared that she remembered having assignments in language class to write stories about pictures in her textbook. From their comments about composition experiences, it could be concluded that the children lacked experience with the writing process, and they viewed writing as an assigned task to be produced for grading by the teacher.

The teacher explained the workshop experience supported by literature to the students. The students would own their writing experiences; they would decide what they would write about and how the story was to be written. They would assist each other in developing as authors through varied reading and writing experiences.
Activities would include listening to and reading poems and stories written by adult and student authors and composing stories of their choice. Kelley smiled as she learned that the topic, form, and length of each composition was going to be her own decision. The teacher also explained that in the writing workshops the students would collaborate with each other to learn more about writing. Freedom to interact with members of a workshop group was the "neatest part" about the sessions, according to Jill. Because of the "studio" atmosphere inherent in the writing workshop environment, the teacher stressed the importance of behavior conducive to effective workshop sessions. The children offered suggestions for behavior which would maintain a workshop.

Each child received a writing folder in which to store his/her compositions at various stages. The teacher pointed out that specific information would be written on each side of the folder. The children followed directions by labeling the sides of the folders according to Graves' (1983) suggestions:

- Front Cover ............. "Books I've Written"
- Inside Front Cover ...... "Some New Ideas to Write About"
- Inside Back Cover ...... "Skills I Can Use"
- Back Cover ............... "Topics I Know Much About"

(p. 287)
The purpose for each side of the folder was discussed, then the students were encouraged to create a list of familiar topics on the back cover. The students were told that the writing folders would be stored in the box at the composition center, and students at the beginning of each composition session were to have their writing folders at their desks.

The teacher showed the students the location of composition materials and supplies. She also explained other resources for their composition experiences: the class library, the school media center, and the sustaining literature-based language centers (poetry center, author/illustrator center, poetry forms center, bookmaking center, taping center).

Unfamiliarity with the goals and implications of the writing process approach to teaching composition and the value of a literature-based language arts program necessitated providing an overview for parents. The teacher informed the parents of the program through a letter which explained the program and through discussions at Open House and Parent-Student-Teacher Conferences. (See Appendix G for a copy of the letter to parents.) Parents also learned of the program through their children and reported that much more reading and writing activity was being done at home. Kelley's mother
commented that her daughter read and wrote in the evening before she went to bed.

**Literature-Based Writing Program**

Components of the literature-based composition program discussed in this section include literature experiences, the composition process, conferences, and evaluation.

**Literature Experiences**

Exposure to literature experiences representing different genre and different tasks on many levels of meaning was the basis for the program. Each session commenced with the teacher reading aloud poetry and a picture book.

The poems shared orally often provided opportunities for children to respond through their language to the work. Students listening to poetry selections are given invitations to "identify with others, gain new perspectives, retell stories, move with the sound of language, and respond to their own experiences" (Harms and Lettow, 1984, p. 2).

The children's enthusiasm for poetry increased as a result of exposure to contemporary poetry. Their heightened interest was apparent as many children asked the teacher to re-read poems, such as Tom's request to
listen again to Kuskin's "Tiptoe," in *Dogs and Dragons*, *Trees and Dreams*.

**Tiptoe**

Yesterday I skipped all day,
The day before I ran,
Today I'm going to tiptoe
Everywhere I can.
I'll tiptoe down the stairway.
I'll tiptoe through the door.
I'll tiptoe to the living room
And give an awful roar
And my father, who is reading,
Will jump up from his chair
And mumble something silly like
"I didn't see you there."
I'll tiptoe to my mother
And give a little cough
And when she spins to see me
Why, I'll softly tiptoe off.
I'll tiptoe through the meadows,
Over hills and yellow sands
And when my toes get tired
Then I'll tiptoe on my hands.

The class members enjoyed sharing orally with the teacher words and phrases from "Tiptoe" that they remembered from prior listening experiences.

Students frequently requested copies of particular poems to add to their personal poetry collections.
Kelley asked to copy Lee's "Thinking in Bed," in *Alligator Pie*.

**Thinking in Bed**

I'm thinking in bed, cause I can't get out
Till I learn how to think what I'm thinking about;
What I'm thinking about is a person to be—
A sort of a person who feels like me.
I might still be Alice, excepting I'm not.
And Snoopy is super, but not when it's hot;
I couldn't be Piglet, I don't think I'm Pooh,
I know I'm not Daddy and I can't be you.

My breakfast is waiting. My clothes are all out,
But what was that thing I was thinking about?
I'll never get up if I lie here all day;
But I still haven't thought, so I'll just have to stay.

If I was a Grinch I expect I would know.
I might have been Batman, but I don't think so.
There's so many people I don't seem to be-
I guess I'll just have to get up and be me.

Kelley planned to memorize this poem and recite it to her
mother after her next "wake-up call."

Responding to a poem through movement was a natural
activity for many of the students. Jill, an avid jump-
rope participant, was eager to have a copy of Greenfield's
"Rope Rhyme" in Honey, I Love.

Rope Rhyme

Get set, ready now, jump right in
Bounce and kick and giggle and spin
Listen to the rope when it hits the ground
Listen to that clappedy-slappedy sound
Jump right up when it tells you to
Come back down, whatever you do
Count to a hundred, count by ten
Start to count all over again
That's what jumping is all about
Get set, ready now, jump right out!

Jill was motivated to teach this rhyme to her friends so
that they could chant it as they jumped rope at recess.

Sharing contemporary poetry selections fostered
interaction and positive rapport among the members of
the classroom.
Phrases were frequently repeated from Greenfield's "Honey, I Love" in *Honey, I Love.*

Honey, I Love

I love
I love a lot of things, a whole lot of things
Like
My cousin comes to visit and you know he's from the South 'Cause every word he says just kind of slides out of his mouth I like the way he whistles and I like the way he walks But honey, let me tell you that I LOVE the way he talks
I love the way my cousin talks and
The day is hot and icky and the sun sticks to my skin Mr. Davis turns the hose on, everybody jumps right in Honey, let me tell you that I LOVE a flying pool
I love to feel a flying pool and
Renee comes out to play and brings her doll without a dress We make a dress with paper and that doll sure looks a mess We laugh so loud and long and hard the doll falls to the ground Honey, let me tell you that I LOVE the laughing sound
I love to make the laughing sound and
My uncle's car is crowded and there's lots of food to eat We're going down the country where the church folks like to meet Honey, let me tell you that I LOVE to take a ride
I love to take a family ride and
My mama's on the sofa sewing buttons on my coat I go and sit beside her, I'm through playing with my boat I hold her arm and kiss it 'cause it feels so soft and warm Honey, let me tell you that I LOVE my mama's arm
I love to kiss my mama's arm and
It's not so late at night, but still I'm lying in my bed I guess I need my rest, at least that's what my mama said She told me not to cry 'cause she don't want to hear a peep I do not love to go to sleep But I love
I love a lot of things, a whole lot of things And honey, I love you, too.

Response to this poem was ongoing; several days after reading it to the class, the teacher overheard Tom say to
a classmate while standing in line to go to the lunchroom, "Honey, let me tell you I LOVE to go to lunch. I love to eat a good hot lunch!" At another time, a student as she gathered her materials for reading class, said, "Honey, let me tell you I LOVE to do Skillpack pages. I love to do the Skillpack pages!"

The poetry selections were followed by the teacher reading aloud a picture book. At first Jill, as well as other students, expressed concern about the use of picture books for students their age. They thought this genre was more appropriate for primary-grade children. Exposure to quality literature experiences which reflected more sophisticated language use, character development, and levels of meaning alleviated this concern. Students' renewed interest in viewing, listening to, and reading picture books was reflected in their eagerness to know what book was going to be read each day, to discuss literature selections after the listening experiences, to respond to the work by engaging in expressive activity, and to check out picture books from the school and public libraries.

Discussion of literature experiences enables students to respond to the author's work and to extend their understanding of works, and for the teacher to observe the students' comprehension abilities. Harms' list (1982)
of cognitive and affective tasks for each level of comprehension (attention, literal understanding, interpretation, evaluation, application) which is given in Appendix H was utilized in experiences with this group of children (pp. vii-xi). The students' thinking abilities were developed through using different comprehension tasks which were inherent in the pieces. These tasks were used in discussions and also related to different expressive activity (art, drama, music, dance), as suggested by Harms (1982, p. 50).

Many of the picture books naturally invited response from the students. Offering Sylvia Fair's The Bedspread resulted in many children sharing orally their personal experiences and special memories. Kelley described her fond memories of the summer that she spent with her grandparents, and Jill recollected her experience of developing new friendships at Girl Scout Camp. Students also enjoyed opportunities to express their thoughts and feelings through creating memory collages using many types of materials, or compositions.

Reading aloud When the Sky is Like Lace, by Elinor Horwitz, encouraged response. The interesting use of repetition ("when the sky is like lace") and imagery ("the velvet inside of a very old violin case," "plum
purple shadows") in the story motivated the listeners to compose their own rhymes, songs, lists, and dances.

Miyoko Matsutani's *The Crane Maiden*, a unique piece of folk literature, offered an invitation to compose a sequel. Comparing and contrasting elements in this work with other versions of the same tale such as Sumiko Yagawa's *The Crane Wife* or Mollie Bang's *Dawn* established a background knowledge of features which could be used in composing their fanciful stories.

**Composition Process**

The components of the composition process were not presented directly to the children; they nonconsciously learned of the process through their natural involvement in creating meaning through writing. The development of the composition process was similar to the way in which children acquire spoken language (Goodman, 1977, p. 310).

**Rehearsal**

The writing workshop gave children opportunities to interact with each other throughout the composition process. Support from peers at the rehearsal stage helped students identify a subject for writing. Members of the workshop group in which Jill participated offered support for her as she first wrestled with selecting a topic. A workshop member suggested that she consider
her list of topics on the back of her writing folder. Jill showed her lengthy list to her workshop group and expressed frustration over choosing one. One student asked, "Well, which one are you most interested in?" Jill was not ready to select a topic yet; she continued to think about subjects for several minutes. Finally she exclaimed, "Unicorns! I could write about unicorns! My grandma gave me a stuffed unicorn last summer and I could make up a story about it." Members of Jill's workshop group displayed mutual excitement over her selection of a topic. (See Appendix I for Jill's composition, "The Unicorn.")

Tom also experienced difficulty in identifying a subject. "I can't think of anything to write," he muttered to his workshop group and the teacher. "I remember I wrote a good story once last year, but I can't remember what it was about." A workshop member replied, "Come on, Tom, there are all sorts of things that you could write about. How about your trip to the State Fair? That could be a neat story." Another classmate suggested that Tom write a story about the perils of having an older sister. The teacher reminded Tom that in addition to writing about things that he has experienced, he could utilize ideas from literature selections. Collaborative activity during rehearsal
helped Tom to recognize his options in composition. After several minutes of thinking, Tom decided that he would write about a topic he was very familiar with, dairy cows. (See Appendix J for Tom's composition, "Dairying.")

At a later time, Tom did base a composition, as the teacher had suggested, on a piece of literature. He incorporated ideas from Robert Newton Peck's books, Soup, Soup and Me, and Soup for President, to create a modern-day story about a boy, his friend "Tree," and their mutual friend who was a girl. (See Appendix K for Tom's composition, "The Difficult Christmas.")

Kelley's exploration of subjects for selection was not a frustrating experience as it was initially for Jill and Tom. She did not seek collaboration from members of her workshop group to help her think of a topic; instead she wrote a title at the top of her page and began the first paragraph. Interaction occurred when a workshop member asked Kelley what she was composing. Kelley answered, "Oh, it's going to be a story about a girl who gets a puppy for her birthday. At least that's what I think is going to happen." Conversation among the workshop members continued as the students shared their past and current experiences with pets. Kelley pointed out that she knew a lot about dogs since
her family has had a pet dog since she was a small child. (See Appendix L for Kelley's composition, "A Girl and Her Dog.")

The way in which Kelley approached the rehearsal process was also reflected in a scene from her story, "A Girl and Her Dog." Kelley writes:

Mrs. Harrison gave them each a folder and some paper to write on. She told them to keep their stories and paper in the folders. . . . They would have a little time each day to work on their stories. . . . Jane started writing a story right away. Jane's story was called, "A Dog and a Cat Chase." (p. 57)

**Drafting**

Peer and teacher collaboration also facilitated the drafting of pieces. The support and encouragement provided through interaction with others facilitated opportunities to write freely. The cooperative nature of the writing workshop fostered a comfortable atmosphere conducive to composition. When Jill was working on her first draft of "The Phone Call," she reached an area of difficulty and was unable to continue writing. After re-reading the section to herself and thinking about how it should continue, she said to the members of her workshop group, "Listen to this part. I can't figure
out what to say next." After reading the portion of the piece that presented difficulty, her peers offered several suggestions. Collaboration resulted in an emphatic, "I got it! Thanks!"

Close proximity of workshop members encouraged children to maintain their involvement in the composition process. Quantity increased in importance to the members of the group in which Kelley was a member. One student in this group commented, "My hand gets so tired from writing fast. That's what happens when I write next to Linda, Kelley, and Bob." These students were very much aware of what page number they as well as their neighbors were on, and shared in each other's excitement of writing lengthy pieces.

During the drafting stage, concern should be observed for creating meaning rather than attending to form. Peer and teacher collaboration helped to develop this approach to the composition process. Tom was pleased to learn that he could be "messy" in his drafts; he could write as fast as he wanted to and could also make sketches in the margins while he was thinking. Members of his workshop group were fascinated with his meaning-oriented focus in drafting and gradually learned to also postpone their best handwriting, correct spelling, and appropriate punctuation to a later draft.
Kelley's first composition experiences reflected a final-draft appearance, but continued involvement and collaboration in the process altered her drafting behaviors. (See Appendix L for an example of Kelley's changes in concerns for neatness and correctness in the evolving text of "A Girl and Her Dog.")

It was difficult for Jill to write a first draft as though it were not her final copy. She was proud of the way her schoolwork looked and was determined to continue to maintain straight margins, neat penmanship, and correct spelling in each stage of the writing process. Due to Jill's first-and-final approach to drafting, she completed her fourth story as members of her workshop group were still working on their first pieces. Her comment, "Well, I just finished another one!" was not warmly received by her workshop group. They quickly responded that the number of stories didn't make any difference, and one child related, "It's the quality that counts." After pouting for several minutes, Jill observed the members of her workshop group as they wrote with continuity and centered on content rather than mechanics or deadlines. After several minutes, she took out the three pieces she had written earlier from her writing folder and began to look them over.
The next day Jill began to incorporate drafting techniques she had observed from her peers.

The importance of continuous thinking and planning throughout the drafting stage was learned through independent and collaborative involvement in the writing process. Children learned through the experience of drafting, reading the drafts of others, and interactions with the teacher that the organization of thoughts was significant in creating meaningful pieces. Kelley's first composition, "A Girl and Her Dog" (See Appendix L), reflected a lack of direction in her thoughts. She began her story centering on the main character's excitement in receiving a puppy for a birthday present and the activities relating to the adjustments of acquiring a new pet. This primary focus was thwarted with tangents of the main character's involvement with family members, relatives, and friends. Kelley did not recognize a need to organize her ideas prior to writing until she reached a section in her piece which described a family reunion. At that time, Kelley wrote notes on a separate sheet of paper listing the familial groupings including names and ages of each relative. Her note at the top of the page read, "Limit: 6 uncles, 6 aunts, 16 cousins." (See Appendix M for Kelley's notes.) She used this sheet to keep the
characters' names consistent as she composed her story. When Kelley reached page 73 of "A Girl and Her Dog," she decided to let the story rest and move on to a new piece. Before she did, however, she created a list of "Other Adventures to Happen" to attach to her story for expansion at a later date. (See Appendix N for Kelley's list of additional adventures.)

The effectiveness of utilizing notes and outlines was transferred to later drafts. Prior to composing a story about her pet dog, Jet, Kelley created an informative list to use as a guideline in her composition. Categorization of her ideas included, "Tricks and Things Jet Knows and Also Things She Likes and Dislikes," "Jet's Toys She Likes," and "Things She Has to Keep Her Comfortable." (See Appendix O for Kelley's list for her composition, "Jet.") As a result of organizing her thoughts in advance of writing, Kelley's composition was clear in focus and understandable for the reader. (See Appendix P for Kelley's composition, "Jet.")

Ways of taking notes and creating outlines differed among students. Kelley preferred writing lists. Tom favored drawing diagrams to organize his thoughts and information. He wrote down names of characters and significant places that he wanted to include in his story, and then extended lines from each character or place to
connect with descriptive words or phrases. When a student in his workshop group asked him what he was doing, Tom's reply was, "Just getting to know more about the people and places in my story before I write about them." (See Appendix Q for Tom's mapping of information for his composition, "A Three Wheel Disaster.")

As Jill was working on her first draft of "Please Don't Die," she voiced her concern to the teacher and workshop members about her lack of knowledge about cancer, the subject of the story. One child described her neighbor's affliction with the disease, and another student shared scenes from a television show depicting a cancer patient. The teacher asked the students where Jill could search to locate further information about the topic. Sources such as encyclopedias, books, magazine articles, and brochures from the American Cancer Society were suggested. Jill immediately asked to go to the media center to begin collecting information to extend the development of her story.

Collaboration of peers and the teacher in close proximity facilitated a sense of audience as the children drafted their pieces. Jill's anticipation of prospective readers was apparent in her selection of topics and in her eagerness to share her writing with others. Her peers were interested in her composition. Jill's
composition, "Emergency!" included as main characters, herself and her two best friends. She was eager to complete this composition in order to share it with her special friends. (See Appendix R for Jill's composition, "Emergency!") Her story, "Don't Ever Do That" was composed in response to the children's concern about child abduction. Jill appeared to gain a sense of satisfaction from creating a piece that the audience was eager to read. (See Appendix S for Jill's composition, "Don't Ever Do That.")

Observation of Tom's involvement in drafting reflected that he considered an audience. He frequently would write a portion of a piece, read it to himself, then say, "Hey, would you listen to this and see if it makes sense?" If their response was positive he would go on; if the meaning was unclear to his audience, he would continue to work on the section until his peers understood the content.

Kelley's sense of audience was observed as she and the members of her workshop group collaboratively decided to set aside time during sessions to trade stories and provide feedback to each other. Kelley drafted with the expectation that her peers would be reacting to her writing the following day.
Redrafting

The writing workshop environment provided support in redrafting experiences. In an attempt to create meaningful pieces, the children collaborated to confirm, develop, and alter their drafts by starting over, crossing out portions, drawing arrows, inserting codes, writing in margins, and cutting, pasting, and stapling. Due to the nature of redrafting, it can be a frustrating and stressful experience. Interaction within the writing workshop group helped children to recognize that the problem-solving inherent in the composition process is a means to creating better compositions.

Redrafting was initially viewed by Jill as unnecessary, as she wanted first drafts to be final ones. On the surface, her first drafts looked as though they were final copies because she was concerned about a neat appearance; attractive handwriting, straight margins, and minimal erasures. Continued involvement with peers as they redrafted pieces gradually altered Jill's view. She began to look back at her drafts as though they were malleable and utilized redrafting strategies to develop her pieces. Jill's favorite redrafting strategy was to start over. If she recognized a need to alter her piece, she would often get out a new sheet of paper and proceed to recopy the
portions of the piece she liked and rewrite parts that required alteration. After several weeks, she recognized the time wasted in recopying material and soon adapted her best friend's "cross-it-out-and-write-above-it" method.

Tom viewed redrafting as a challenging adventure. Workshop members in Tom's group learned from his risk-taking and experimenting with his flexible drafts and his willingness to help others improve their pieces by engaging in redrafting behaviors. One child in Tom's workshop group shared, "I had written that Sarah was playing Twister with us, and then as I was reading back over my story I found out that I had written earlier that she had sprained her ankle. So it wouldn't make sense for her to be able to play Twister. Now I don't know what to do." Tom quickly replied, "That's no big deal. All you have to do is cross out this section here and start writing again at this part. Or you can rewrite the other section so that Sarah doesn't sprain her ankle. Either one would work." The student that Tom had provided suggestions for was relieved to find that she had options in her writing.

Observation of Kelley during the redrafting stage revealed that she frequently moved back and forth between the processes of writing and reading. She would write
a portion of a piece and stop to read it. While she was reading her work, she would pause and make alterations if needed such as adding a word or phrase, changing a word to a better word, or deleting a section. After reading the selected portion of the piece, Kelley would continue to write for a period of time and then again engage in the process of confirming, developing, and altering her piece.

Revision

In this aspect of the process, mechanical aspects of their pieces such as spelling, punctuation, grammar, sentence structure, and paragraphing were also recognized as being a part of conveying meaning. Students revised their pieces individually and then in collaboration with their peer and the teacher.

Kelley displayed interest in independently revising her pieces. She read and reread portions of her compositions in a methodical manner to detect gaps in meaning and errors in spelling, punctuation, and grammar. If she was uncertain about potential errors she would use reference materials such as a dictionary or her language textbook or ask members of her workshop group or the teacher for assistance.

The importance of feedback was reflected in Tom's workshop group. As Tom was involved in revising a piece,
he said to the teacher, "I'm trying to figure out if the reader is going to know what's going on." He then turned to the student seated next to him and asked, "Would you read this part to see if it seems right?" After the reader responded favorably to it, Tom asked the two persons sitting across from him to read it. Tom was clearly concerned about an external audience.

Jill's competence in spelling, punctuation, and grammar resulted in minimal mechanical revisions in her pieces. She derived satisfaction from utilizing her talent to help students in her workshop group with revisions in their pieces. One member of her group made the comment, "Okay, Jill, this one's ready for you now." Jill smiled, laid the piece she was working on aside, and attended to her peer's selection.

Conferences

Collaboration between the teacher and each student in the present study took place approximately once every ten days. These teacher-student conferences provided the children with opportunities to share their work and receive feedback as their writing progressed in a positive and non-threatening atmosphere. Conferences enabled teachers to better understand the interests of students and their development in the composition process. Student ownership of the composition process
was encouraged through child-centered interaction between the student and teacher. Questions asked by the teacher to help the student clarify and evaluate the work were broad and open-ended which allowed the student to assume responsibility for the agenda and direction of the conference.

The predictable structure of the conferences appeared to alleviate student's insecurity and enhanced their ability to focus on extending their composition abilities. Kelley appeared very nervous at her first conference; she wanted to make a good impression for her teacher, but wasn't sure what to expect. She seemed to relax after the teacher asked, "How do you feel about your writing, Kelley?" She appeared relieved to have been asked a question which she could answer.

Jill, in her first conference with the teacher, assumed ownership of the experience as she stated, "This is really fun to write about anything I want to. At first I wished that you would just tell me what to write because then I didn't have to worry about picking out a good topic. But now I know that whatever I pick is okay! I like it this way." The teacher then asked Jill where she was in her writing. She quickly pointed to the last sentence she had completed in her composition about unicorns and said, "See, right here." When the
teacher asked her to expand on her progress, Jill shared her partially completed story and her plans for its continuation. Jill's final question, "When do we get to meet again?" was an indication to the teacher that it had been a successful conference.

Tom appeared to display confidence when he met individually with the teacher. At his initial conference, he chose to discuss his progress in his composition about dairy farming. As he described his topic, he recognized that the teacher's knowledge of dairy cows was minimal. He was delighted to share his extensive background with his teacher. He remarked, "You should come out to our farm, Miss A! I could show you around!"

At another time, Tom's first comment at the conference was, "I need to quick write a couple more words first before we start." When he finished, he initiated the direction of the conference by stating, "Okay, I know that this is the part that needs some work. I'll read it for you." As Tom read this portion of his piece, he crossed out and added words independently.

Asking children to share their progress in the writing process and their feelings about this experience freed children to interact with the teacher. The children knew that whatever concerns they had or help they needed could be discussed at the conference. Examples
of Jill's questions were, "What, actually, is a paragraph?" and "How can I find more information about cancer for my story?" Kelley discussed whether or not she should change the title of her story and if it was okay to begin a new story without finishing the one she had been working on. Tom indicated concerns about how to write good leads and what character traits were because a member of his workshop group talked about using them in his story.

Children appeared eager to conference individually with the teacher concerning their writing. Kelley was absent from school and missed her scheduled conference. The note that Kelley brought to school the next day from her mother explaining her absence related that Kelley was concerned about missing her conference and requested a make-up time. Jill, along with her friends, would frequently consult the conference schedule to make sure that neither band lessons nor computer sessions would interfere with their upcoming conferences. Tom's positive attitude and active involvement in conferences with his teacher seemed to indicate that he too looked forward to teacher-student conferences.

Teacher-student conferences also provided opportunities for individual skill instruction. Students who needed
to develop a skill which would assist in conveying an idea more clearly in their compositions were given instruction within the context of the conference. Tom had composed a piece consisting of character dialogue, but did not know how to use quotation marks. When the teacher suggested that he might use quotation marks to show the speech of the characters, he replied, "Yea, I want to!"

Students also conducted writing conferences with members of their workshop groups. As the year progressed, students became more adept in using these sessions to facilitate their writing. At first students were unfamiliar with what to listen for and what types of questions to ask or comments to make. Tom shared a portion of his piece, "Dairying," during a peer conference. When he asked for feedback, the members of his workshop group had no questions or specific comments to make. One child responded by saying, "That was real good, Tom. You don't need to change anything. Who's going to read next?" To ensure productive sessions the teacher needed to intervene and make suggestions. The teacher also modeled appropriate behavior during teacher-student conferences.

Class conferences provided opportunities for children to share their pieces with the entire class.
and receive positive feedback. The first class conference took place during the third week of the program which allowed the students ample time to become comfortable with sharing their writing with others and understanding the nature of responding to a composition. This experience was optional for students. Two students, accustomed to peer approval and confident of writing ability, volunteered to share their pieces at the initial class conference. Their peers responded favorably with specific, positive comments such as, "I liked the way you made the characters seem real," and "The way you described that haunted house made me feel like I was there." When students realized that sharing a piece with the entire class can be a rewarding experience, they were encouraged to offer their compositions at later dates; the following week, both Jill and Tom shared their pieces, Kelley shared hers three weeks later.

Evaluation

The goals of the literature-based composition program were to foster children's motivation to participate in language activity and to develop children's writing abilities. This section will discuss the evaluation of the three children's growth
in writing. Response to the program from students, parents, colleagues, and administration will also be described.

**Student Involvement in Language Activity**

The children of the study appeared to demonstrate an increased desire to participate in language activities as a result of observing their involvement in read-aloud sessions and accompanying discussions, writing workshop, literature-based language centers, and independent reading.

Kelley, at the beginning of the school year, displayed on-task behavior during listening, reading, and writing experiences. She attended to pieces of literature presented in read-aloud sessions and in her independent reading and engaged in sustained independent writing during workshop sessions. Verbal responses to literature selections, interactions in her workshop group, and participation at language centers were minimal. Kelley rarely engaged in any form of speaking with her peers or the teacher. As the year progressed, Kelley gradually became more involved with peer activity and as a result, became much more free in oral language activity.

At the beginning of the school year, Jill's interest in reading was apparent through her discussions
of her many activities at school and at home. She appeared to display particular interest in listening to the teacher read aloud, participating in literature discussions and follow-up activity, working with peers and language centers, and collaborating with members of her workshop group. Jill was certain at the beginning of the program that writing was not an enjoyable activity. She altered this view as she became involved in the writing workshop which also facilitated her desire to socialize. She related, "I think it's really fun to write. Writing workshop is my favorite class!" Her involvement in writing activity was apparent in the increasing length and number of compositions she created as the year progressed.

Observation of Tom's involvement in the processes of language seemed to indicate an interest in both reading and writing at the beginning of the school year. He appeared motivated to listen to and discuss literature selections offered by the teacher, experiment with language activity at the literature-based language centers, and interact with peers and the teacher in writing workshop. Continued observation of Tom over the time of the study indicated that he increasingly read more frequently and from different genres, extended writing activity to other topics besides home and school experiences, and explored the use of different forms of writing.
Student Growth in Writing

Over the seven-month period, the three students who were chosen for the study grew in composition ability. Two pieces of writing from each of these children were chosen for analysis.

The criteria used to evaluate children's writing growth were adapted from Graves' (1983) study of variability in children's writing. He collected pieces of work from two children over a two-year period of time, and evaluated the quality of each piece according to this criteria: use of information, organization, and language toward meaning (p. 258).

Characteristics which suggest low ability in use of information in writing include (a) generalized statements which lack supporting evidence, (b) incomplete cause and effect relationships, (c) significant gaps in sequence, and (d) lack of description. High-ability characteristics in use of information include (a) generalizations supported with specific examples, (b) sound cause and effect relationships, (c) complete sequence of events, (d) information selected for focus, and (e) descriptive details (Graves, 1983, p. 259).

Low ability in organization in writing is characterized by statements which appear to have been made randomly, in other words, as the ideas came into
the writer's mind. Organization in writing which suggests high ability includes (a) logical categorization of objective compositions, (b) main idea statements succeeded by supporting information, (c) chronological order of narratives (unless the meaning of the piece necessitates something varietal), and (d) causes followed by effects; statements followed by reasons and interpretation (Graves, 1983, p. 259).

Attributes of writing suggesting low ability in language use include (a) lack of figures of speech, (b) existence of only simple sentences, and (c) poor use of mechanics. High-ability language characteristics are (a) use of figures of speech (similes, metaphors, analogies), (b) use of rhyme, (c) existence of simple and complex sentence structures, and (d) observation of mechanics (Graves, 1983, p. 260).

Analysis of Kelley's Writing

The two pieces of Kelley's writing which were selected for analysis were "A Girl and Her Dog" (see Appendix L), composed at the beginning of the school year, and "Jet" (see Appendix P), written five months later. The following paragraphs describe Kelley's growth in use of information, organization, and language toward meaning.
Use of Information. Analysis of "A Girl and Her Dog" revealed a use of generalized statements which lacked supporting evidence, such as, "The pet shop owner told the . . . that Trouble's name was Trouble and that Trouble was mischievous." No examples nor anecdotes were given to explain the dog's mischievous nature.

Kelley's wide selection of information in "A Girl and Her Dog" appeared to interfere with the focus of the piece. Information about the main character's relationship with her dog and her descriptions of involvement with immediate family members, other relatives, and friends were given equal weight. Kelley described one of the main character's many activities which lacked any connection to her dog. "Jane and her cousins went back upstairs and played Jane's new game called Uno. They played five rounds and then took it downstairs and everyone played five rounds."

Observation of Kelley's composition, "Jet," appeared to suggest that growth had taken place in her ability to use information in her writing. She supported generalizations with specific information as suggested in the following paragraph.

Jet is my dog. She knows many tricks. She is also very smart. A few of the things
she knows are how to stand pretty, sit, sit pretty, drop, get in her basket, go get an object, get on her rug, lay down, respond to her name, come when she wants a treat, and speak for a treat.

Information selected in "Jet" maintained focus on a unified idea; sentences within paragraphs pertained to the main topic of the piece.

Detailed description was apparent in "Jet." For example, Kelley described Jet's interactions with people. "Jet makes friends very slowly. First she barks at anyone who comes in the driveway. Then she makes friends by smelling people. She also likes to get a lot of attention by whining, coming upstairs, barking, and rolling over."

Organization. The organization of Kelley's composition, "A Girl and Her Dog," seemed to suggest that the story was created in a random fashion. The sequence of ideas, though logical in order, seemed to have been composed as she thought of them, rather than through advanced planning. For example, Kelley described a segment from the main character's birthday.

After about an hour she came down and went outside with Trouble until her mother called her for supper. For supper they had steak,
peas, corn, cottage cheese, milk, and ice cream, cake and cupcakes and cookies.

After supper everyone went outside and played games. Then they came in and played games. Then Jane went upstairs with Trouble and the men went out to look at the garden and the women knitted.

Kelley's composition "Jet" indicated improvement in organization. The content of "Jet" was organized into logical categories; each paragraph described a unique feature of the dog (tricks, likes/dislikes, play areas, vacations, grooming, interactions with people, interactions with animals). Supporting evidence followed the main idea statement for each paragraph in "Jet."

Jet also has things she likes and dislikes. She likes to be petted and told that she is a good dog, she dislikes being put in the garage at night, she dislikes being spanked, she likes to get to know other people by sniffing them, and she will also be your friend if you take it easy.

Kelley provided reasons to substantiate her statements. An explanation was given for including Jet on trips to visit relatives. "We take her with us for two reasons: One is that they live on a farm. The second reason is
that they have a dog the size of Jet. So she plays with my cousins' dog."

Language Toward Meaning. The structure of Kelley's sentences in "A Girl and Her Dog" were similar in format and length. "Later her parents went downtown and left Jane with a babysitter. They walked into the pet store and looked around and spotted Trouble. Trouble jumped up and down barking happily. Jane's parents asked how much Trouble was."

Sentence variety was observed in "Jet." Both simple and complex sentences were used in this composition.

Just the other day we started teaching her to sit on the step in our garage when we drive the car in and out of the garage. My dad said she's smart but not worth anything. Oh well! That's okay. I still love her and think she's a super dog!

Analysis of Jill's Writing

The two selections from Jill's writing activity which were chosen for analysis were "The Unicorn" (see Appendix I), written at the beginning of the program, and "The Phone Call" (see Appendix T), composed during the sixth month.

Use of Information. Jill's writing sample, "The Unicorn," reflected use of general statements
which lacked specific information. No supporting examples were given in this portion of her piece.

One day I met this unicorn. It was so pretty I named it Glitter. I asked him if he had anybody to play with. He said he did not. So I played with him. We had a very fun time. I rode on his back for about an hour. Then it was time for him to go home.

Cause and effect relationships were unclear in "The Unicorn." An explanation for why the unicorn had to leave was not given in this part of the story.

Glitter looked very sad. I asked him what was wrong. She said, "We are going to move tomorrow so I won't get to see you." I started to cry. Glitter said she would remember me for as long as she lived.

Important gaps of information were observed in "The Unicorn." Jill did not provide a description of the special relationship that the main character developed with the unicorn.

I was walking along and I saw Glitter. I said that I was so happy to see him and I gave him a big pat on the back. We had a really fun time that day. I said that I would probably see him tomorrow.
Analysis of "The Phone Call" indicated growth in Jill's ability to include specific information in her writing. Statements were supported with additional information.

I told her that I was going out to play in the snow. . . . There wasn't enough snow to make a tunnel but I made a snowman just my size. I put jelly beans for eyes, a carrot for his nose, and a piece of licorice for his mouth.

The development of cause and effect relationships in "The Phone Call" were complete. Jill described the effect of giving a stranger her address over the telephone.

So I gave him my address. When he got there he looked very strange. When I was watching T.V. he came down and grabbed me. I let out a big scream and called for my mom and dad but no one was home. I was so scared.

Jill presented a complete series of events in "The Phone Call." She described the sequential nature of being kidnapped and then later discovered.

Then he took me to his house and put me in a closet so nobody would find me. Soon the police and everybody were looking for me.
When they came to the man's house he said he didn't even know about it. I tried to scream but he had a piece of cloth over my mouth. I was so scared I didn't feel good and I was crying. Then they searched some of the houses a second time. Then finally they came to the man's house again. They started searching the house. They looked in the closet and there I was squished in with a bunch of other stuff.

Organization. Jill's statements in "The Unicorn" suggest that she created her ideas for the story in a random manner. Jill's train of thought about the unicorn seemed to be diverted when she included information about the weather.

The organization of "The Phone Call" was chronological. A time-order sequence was followed as three consecutive days in the life of the main character was described. The events of each day were presented in a logical manner.

After school was over I went over to Jennifer's house to play. We made a small tunnel for us to play. We played in it for two hours. Soon we got very bored so we went inside. We were still bored so her mom took us to a restaurant to eat lunch.
Language Toward Meaning. The analysis of "The Unicorn" indicated that Jill primarily used simple sentence structures. Lack of variety in length and complexity is illustrated in these sentences. "It had a pretty silky tail. It had a very shiny mane and a very long horn. Its' body glittered when it was towards the sun. One day I met this unicorn."

Variety in language was apparent in the later composition, "The Phone Call." Jill conveyed meaning through her selection of words and sentence structures. "I got into my nice warm pajamas and had two cups of hot chocolate. That tasted so goooooooood! Then it was time for bed."

Analysis of Tom's Writing

The two examples of Tom's writing which were selected for analysis were "Dairying" (see Appendix J), his first composition, and "Ghost Town" (see Appendix U), composed five months later.

Use of Information. The analysis of "Dairying" revealed gaps in sequences of information. Explanations of some aspects of dairy farming lacked connective information, as in his description of breeding.

Some people have their own bulls. They just put the bull in the pasture with the in-heat heifer or cow and he will breed her.
Some bull semen places take semen out of live bulls and breed with it but they have to put it in a freezing cold tank so it keeps cold. Some places have a class for about a week to learn how to breed a cow.

Detailed descriptive information was also absent in portions of "Dairying." Tom incorporated general statements in his discussion of dehorning calves.

"When they are little calves you dehorn them. You want to cut just a little bit of skin so it looks good. Then you pour some stuff on it so it will not get infection or bugs."

Tom's use of information in "Ghost Town" suggested growth in this area. A complete series of events was apparent in his description of the events preceding and during the Ghost Town adventure such as his arrival at Ghost Town.

When I woke up the next day I met the man at Dead Man's Corner. I got on the three-wheeler and we took off. I looked down and saw that we were going 110 miles per hour. We got to the edge of the town and I got off and the old man took off with the three-wheeler wide open and in a minute he was gone.
The sequence of events continued as Tom wrote about the main character's initial observations of the deserted town. "I started walking into town and there was a building that said on it Town Hall. Some of the windows were boarded up and some were covered with sheets. But the door was open."

The analysis of "Ghost Town" indicated the use of detailed description. For example, Tom selected specific information in his explanation of the Town Hall.

I looked inside and saw that there was a long hall with doors on both sides and at the end of the hallway there was a door. It said Stay Out. On top of the doorway there was an old sign but the sign was too dusty to read.

Organization. Tom appeared to create meaning in a random fashion in his composition, "Dairying." In his description of showing cattle, Tom's sequence of statements appeared to jump from one idea to another without adhering to a logical sequence:

When you show a dairy cow you want to have her utter full of milk. You should utter her for about 12 hours! When you show a heifer you want to have her legs back when you set her up. When you show a cow you want
to have her right leg forward and her left leg back when you set her up. When you show dairy you want to lead the heifer or the cow slow with their head held up high. If the cow or calf has a back that sticks up higher than her rump you should pinch it down when you set her up. When you are showing you want to lead your cow the best and you always want to keep an eye on the judge.

The main ideas for paragraphs in "Dairying" also appeared to be chosen as they occurred to Tom. The order of paragraph topics was (1) a physical description of a dairy cow, (2) the showing of a dairy cow, (3) the birthing process, (7) the milking process, (5) dehorning calves, (6) the breeding process, (7) the description of the milk house, and (8) the description of other farm structures.

The analysis of "Ghost Town" revealed logical organization. The events in the story appeared to have been developed in advance of writing. Tom began the story by setting the stage for the adventure: "Once I was dared to go into the old town named Horrorville. It's deserted. I've heard weird things happen there but the bet was two-thousand bucks to stay for a day and a half."
The paragraphs that followed were organized in chronological order. The sequence of events described in the adventure were elaborately conceived. I got out my flashlight and turned it on. I looked down to my watch and it was five minutes 'till midnight. Then I saw a sign. It said Jail. I looked back at my watch and it was midnight. I heard a bunch of weird noises so I ran in the jail house and put a chair against the door handle so it would stay shut. I went back in the cell and put my sleeping bag on the cot.

Language Toward Meaning. Tom used poor mechanics and unclear syntax in the piece "Dairying." Examples included:

She has a skin bag like thing between her back legs called an utter the utter has four teets on it the teets are where the milker fits on the cow. . . . When you are showing you want to lead your cow the best you always want to keep an eye on the judge. . . . If anything is wrong with your cow you want to try to correct it like if she has a weak spot on her back you should leave some hair there maybe comb it so it sticks up.
Fewer mechanics and syntax errors were present in the piece "Ghost Town."

Response to the Program

The effectiveness of the program was further substantiated by the positive responses of students, parents, teachers, and the elementary principal.

Student Responses

Students' reactions to the program were enthusiastic. Kelley commented, "I really like writing workshop time. I get ideas when I write and can hardly wait to get them down on paper." Jill remarked, "I like writing this year. It's exciting! I get to write about what I want." Tom's response to involvement in the sessions was, "Writing workshop helps me to write and read better, and it helps my handwriting. I like having a nice long time after reading to think and write."

Additional comments made by students were:

1. "I like writing workshop because it is fun to write stories."

2. "We can write about anything we want, and we can cross out instead of erase."

3. "I like getting a chance to write just for fun and not as an assignment."

4. "I like it that it's not just adults that can write. Kids can write, too."
5. "I get to be in charge of what I do with my writing. I can start a new story when I want to. I can learn how to write neat stories."

6. "I'm glad I get forty minutes to write stories because a lot of times I don't have time at home."

Parent Responses

The general consensus among parents was that their children's interest in reading and writing at home had increased and attitude towards language activity at school had improved after the program was initiated. Kelley's mother reported that her daughter's involvement in composition had become a family activity. Her mother typed the final copy of "Jet," and Kelley's uncle took several Polaroid snapshots of her and her dog to accompany the story. One parent, a primary teacher at another school, shared that her son asked her if she had writing workshops in her classroom. Upon learning that she did not, he commented, "Well, you should. It will really help your kids learn to read and write better." Another parent reported that her son kept getting ideas for stories in the middle of the night but couldn't remember what they were in the morning. She and her son solved the problem by placing a pencil and notepad at his bedside so he could write down his ideas immediately upon conception.
Colleague Response

Interest among colleagues in learning about the literature-based composition program grew as the year progressed. A fifth-grade teacher in an adjoining classroom made this comment in the middle of the school year, "My students keep talking about how your students get to have writing workshops. They think they should have them too. Could you tell me more about it and perhaps help me get it started in my classroom?" We met to discuss the theoretical base and ways to implement the program. After introducing the program to her students, my students collaborated with her students in workshops to introduce them to the process. This arrangement was carried out in three sessions.

A sixth-grade teacher also inquired about implementing this type of program in her classroom. She borrowed references which were used in developing the program. Two other teachers expressed interest in learning more about the literature-based composition program for the possible implementation of it in their fifth- and sixth-grade classrooms the next year. They were interested in reading professional materials pertaining to the program during the summer months.
Administrative Response

The elementary principal responded positively to the program. He based his judgments of the program on observations of children actively involved in using the processes of language, the student growth in writing based on the analysis of their compositions, and favorable comments from parents.

Chapter Four will provide conclusions derived from the implementation of a literature-based composition program in a fifth-grade classroom.
CHAPTER IV
CONCLUSIONS OF THE STUDY

Recent studies suggest that children develop as writers through involvement in the composition process supported by literature experiences. This chapter will present conclusions derived from the implementation of a literature-based composition program in a fifth-grade classroom. Three students were selected to focus upon in this study.

Information Gained from the Study

Observations of students' responses indicated that ownership of the composition process is enhanced by allowing children to respond naturally in reading and writing experiences. Children eagerly accepted ownership when they were able to respond to feelings and experiences which were important to them. Students' sense of control over their compositions was developed as they made decisions in the different aspects of the writing process (rehearsing, drafting, redrafting, revising).

Students' ownership of their work extended to other areas of the curriculum. The art teacher shared that following a lesson on painting with watercolors, several students chose to use their own ideas in the painting process. They rejected her suggestions for improving their work. Students made comments such as,
"This is the way I want my bird to look," and "Thanks for the suggestion, but I like it the way it is."

Students were able to focus on a topic of interest over a period of time. Kelley sustained activity on "A Girl and Her Dog" for five weeks while a member of her workshop group continued work on a piece for two months. These children also worked on other composition pieces during this time. Even though some students sustained interest in a composition over a long period of time, not all of their pieces were completed. Children chose whether to delay activity on pieces after drafting, to alter their pieces through redrafting, or to continue working through the revision stage.

Risk-taking in language activity increased as the year progressed. Students explored and experimented with a variety of forms, techniques, and features of composition that were modeled in pieces of literature.

Peer support seemed to encourage indepth involvement in the writing process. Students helped each other find meaningful topics for composition, stay on task while drafting, and develop strategies for redrafting and revising. The influence of peers in the writing workshops fostered a sense of audience in the students as they rehearsed, drafted, redrafted, and revised their pieces.
Anticipation of future readers and listeners developed a need to write with clarity and meaning.

The teacher's role as a collaborator in the language program facilitated children's natural response to reading and writing experiences. The teacher offered listening, viewing, and reading opportunities based on the interests of fifth-grade children, encouraged student response to the experiences, and provided support and encouragement for children throughout their involvement in the composition process.

The provision of a classroom environment which offered children numerous opportunities to participate in language activity fostered children's involvement in language. Students eagerly chose reading and writing experiences which were provided at the literature-based language centers and classroom library.

Children experimented with vehicles for expression other than written composition. Activities springing from literature experiences provided children with opportunities to express themselves through art, music, drama, and dance.

Types of children's writing diversified. Transactions with literature and with peers provided children with a variety of ideas and options for their compositions. Stories written at the beginning of the study were
primarily personal narratives. As the year progressed, different types of writing (poetry, fanciful stories, plays) were observed.

Students' experiences with literature were extended through read-aloud sessions and related discussion in which students were encouraged to respond naturally to the work and to relate to higher level tasks. Children also had opportunities to respond to literature in the learning centers through composition activity and other expressive modes such as art, drama, music, and dance.

Experiences with literature and language arts were expanded to other areas of the curriculum. In the social studies and sciences, children had opportunities to read many genres in their study of a topic and to react to their reading activity through many types of composition.

Parental involvement in their children's language activity increased during the period of the study. Discussion with students and parents revealed that many families collaborated with these students as they read and wrote at home.

Areas for Future Program Development

Observations of the students' growth in the literature-based composition program supported the continuation of the program in the next school year. Opportunities in the present study to learn from children's responses to
literature experiences and the composition process provided the teacher with a background for extending the emerging program in upcoming years.

The teacher plans to make more extensive use of the close connections of the comprehension and composition processes. Students can extend their comprehension abilities through listening to/reading their own compositions as well as quality literature experiences. In listening to/reading literature pieces, students will be encouraged to read like a writer, in other words to make note of how authors created meaning. A large block of time each day will be provided to facilitate the comprehension-composition processes. The daily schedule will not be divided into separate periods such as reading period and writing period.

The evaluation of student writing will be extended. Each child will compose a piece during the first week of school to be used for initial analysis of mechanics. Follow-up instruction will be provided based on each child's needs. Progress in use of mechanics will be recorded and shared with students and parents.

The functional use of writing will be fostered through increased opportunities for utilizing other modes of written and oral composition in the other areas of the curriculum. In addition to writing stories and
poetry, students will be encouraged to express themselves through composing invitations, letters (thank-you, friendly, business), reports, news articles, editorials, and plays.

Literature experiences will be expanded across the curriculum. Units of study in the social studies and sciences will be supported with many types of literature to facilitate interest and in-depth thinking.

Opportunities for students who experience difficulty writing will be extended. The teacher will invite these students to dictate their stories into a tape-recorder or to a more able student.

The teacher will encourage colleagues to consider implementing a literature-based composition program in their classrooms. Extending the program vertically across grade levels will facilitate children's natural involvement in language and long-term growth in writing.

Parent involvement in the program will be extended. The teacher plans to invite parents to learn about the program through a class meeting at the beginning of the year. The activity for this meeting will be a writing workshop in which the parents can participate in the writing process.
References


Appendix A

RECORD OF READING AND LANGUAGE ARTS EXPERIENCES

DATE: ___________ to ___________

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<tr>
<th>CATEGORY</th>
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<td>DATE OF CONFERENCE</td>
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A SELECTED BIBLIOGRAPHY OF
CONTEMPORARY POETRY FOR CHILDREN


Appendix C

Dr. Jeanne McLain Harms, University of Northern Iowa, 1985.

A SELECTED BIBLIOGRAPHY OF CONTEMPORARY POETRY FOR CHILDREN


Verse Stories


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McDermott, Gerald. **Anansi, the Spider.** Holt, 1972.


Pavey, Peter. **I'm Taggarty Toad.** Bradbury, 1980.


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AUTHORS WITH SEVERAL VOLUMES

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Natalie Babbitt
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John Christopher
Susan Cooper
Roald Dahl
Peter Dickinson
Sylvia Louise Endahl
Rumer Godden
Mollie Hunter
Ursula K. LeGuin
Madeleine L'Engle
William Mayne
NEWER REALISTIC FICTION

Adler, Carole S. The Once in a While Hero. Coward, McCann and Geoghegan, 1982.


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Magorian, Michelle. **Good Night, Mr. Tom.** Harper and Row, 1982.

O'Dell, Scott. **Sarah Bishop.** Houghton, 1980.


Skurzynski, Gloria. **Manwolf.** Clarion, 1981.


_________________________. **Sun House, Moon Horse.** Dutton, 1978.


Walker, Mary Alexander. **To Catch a Zombie.** Atheneum, 1979.


**AUTHORS WITH SEVERAL HISTORICAL FICTION TITLES**

Beatty, John and Patricia

Bulla, Clyde Robert

Fritz, Jean

Haugaard, Erik Christian

O'Dell, Scott

Speare, Elizabeth George

Steele, William O.

Sutcliff, Rosemary

Willard, Barbara
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Bear's Heart
Supree, Burton & Ann Ross. BEAR'S HEART, 1977. Lippincott, $8.95. (Indian

William Beaumont
Coward, McCann, $5.59. (Physician)

William C. Bell
Bell, William C. SAXOPHONE BOY, 1981. Tundra, $12.95. (Musician and Artis

Kornei Chukovsky
(Russian Boyhood)

Deborah Sampson Gannett
McCovern, Ann. THE SECRET SOLDIER, 1975. Four Winds, $5.95. (Women in Amer

Revolution).

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Mann, Peggy. AMELIA EARHART: FIRST LADY OF FLIGHT, 1970. Coward, McCann, 
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$6.95.

Jean Fritz

R. Buckminster Fuller
<table>
<thead>
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<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Price</th>
<th>Notes</th>
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<tr>
<td>Berry Gordy, Sr.</td>
<td>MOVIN UP, 1979.</td>
<td>Harper</td>
<td>$7.95</td>
<td>(Writer)</td>
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<tr>
<td>Eloise Greenfield</td>
<td>CHILDTIMES, 1979.</td>
<td>Crowell</td>
<td>$8.95</td>
<td>(3 Generation Black Family)</td>
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<tr>
<td>Dorothy Hamill</td>
<td>Dorothy Hamill: On and Off the Ice.</td>
<td>Knopf</td>
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<tr>
<td>Fred Jones</td>
<td>MAN WITH A MILLION IDEAS, 1976.</td>
<td>Atheneum</td>
<td>$8.95</td>
<td></td>
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<tr>
<td>Thomas Jackson</td>
<td>STONEWALL, 1979.</td>
<td>Putnam</td>
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<td>(Soldier)</td>
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<tr>
<td>Veron Dumehjian</td>
<td>THE ROAD FROM HOME, 1979.</td>
<td>Greenwillow</td>
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<td>Phyllis Naylor</td>
<td>HOW I CAME TO BE A WRITER, 1978.</td>
<td>Atheneum</td>
<td>$6.95</td>
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<td>Johanna de Leeuw Reiss</td>
<td>THE UPSTAIRS ROOM, 1972.</td>
<td>Crowell</td>
<td>$8.95</td>
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<td>de Leeuw Reiss, Johanna.</td>
<td>JOURNEY BACK, 1976.</td>
<td>Crowell</td>
<td>$8.95</td>
<td>(Sequel)</td>
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<td>Laura Ingalls Wilder</td>
<td>WEST FROM HOME, 1974.</td>
<td>Harper &amp; Row</td>
<td>$7.95</td>
<td>(Pioneer)</td>
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<tr>
<td>Daniel Hale Williams</td>
<td>SURE HANDS STONG HEART, 1981.</td>
<td>Abingdon</td>
<td>$7.95</td>
<td>(Black)</td>
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</tbody>
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Folk Literature

Folk Tales


Volkstein, Diane. The Miller, the Boy and the Donkey. Watts, 1969.


Nursery Rhymes

Mother Goose


Fables


Dear Parent(s),

As indicated on the class schedule sent to you last week, your child will be involved in a literature-based composition program this year. The major goal of the program is to provide opportunities for children to extend their language abilities through involvement in the writing process supported by experiences with quality literature. This program is based on research studies which suggest that children learn to use language most effectively when reading and writing experiences are closely related.

The process approach to teaching writing, researched by Dr. Donald Graves and his associates at the University of New Hampshire, has been shown to improve students' attitudes towards and abilities in writing. The basis of the process approach is that students "own" their writing experiences by assuming responsibility for choosing topics for composition and the drafting, redrafting, and revising of their work. The teacher facilitates their involvement by maintaining close contact with the children as they write and through individual conferences.
Your child will work in collaboration with other students in groups of 4 or 5 throughout the composition process. Children will be encouraged to share ideas and strategies, offer suggestions, and provide assistance to help each other as writers.

If you have any questions or concerns about your child's experiences in the literature-based composition program, please contact me at school or at home. I welcome your interest and support, and would be glad to collaborate on the procedure.

Sincerely,
Miss Alexander
Representative Tasks of Comprehension

ATTENTION

I. Willingness to view, listen, and read
   A. Anticipates a sequence of ideas and elements of a work
   B. Shows a sensitivity to what others say; attends to other points of view and different ways of expressing ideas
   C. Relates ideas of others to own ideas
   D. Understands that books and other media are concerned with people, places, things, and ideas

II. Awareness of thought-symbol relationships
   A. Understands that nonverbal language, speech, and print are used for communication
   B. Matches print to speech
   C. Matches intonation to punctuation
   D. Recognizes clues to pronunciation and meaning (phonetics, morphemic, syntactic, semantic)
   E. Uses word recognition skills
   F. Recognizes print patterns
      1. Progresses left to right, top to bottom, front to back
      2. Skims and scans
      3. Follows paragraphs divisions, topics, and subtopics

LITERAL UNDERSTANDING

I. Cognitive tasks
   A. Notes elements, such as
      1. Sequence of ideas
      2. Direct statements of characters and setting
      3. Description of characters and statements of idea development
      4. Supporting details of main idea or theme
      5. Point of view of storyteller
      6. Imagery
      7. Sound elements of language
   B. Notes features or parts of specific types of stories, such as humorous stories and fables
   C. Recognizes organizational patterns

II. Affective tasks
   A. Responds emotionally to elements and features in light of personal experiences
   B. Empathizes with certain characters and events
   C. Relates work to personal experiences and knowledge of the world
   D. Examines personal feelings evoked by a work
   E. Listens to others' responses to a work
INTERPRETATION

I. Cognitive tasks
   A. Understands elements, such as
      1. Sequence of ideas
      2. Character delineation
      3. Character and idea development
      4. Supporting details of a main idea or theme
      5. Different plot devices
      6. Point of view of storyteller
      7. Mood
      8. Imagery
      9. Figurative language
     10. Sound elements of language
     11. Style
   B. Recognizes characteristics of different types of literature
   C. Relates elements to one another
      1. Relates characters and actions to plot
      2. Predicts outcomes and forms conclusions
      3. Understands literary elements as clues to meaning
      4. Relates ideas to each other
      5. Recognizes organizational patterns
   D. Considers elements and parts as they relate to the meaning of
      the whole work
   E. Detects relationships between characters as reflections of meaning
   F. Understands the contributions of different types of literature
      to understanding an idea or a concept
   G. Sees different levels of meaning in a work
   H. Recognizes intention of author

II. Affective tasks
   A. Relates work to personal experiences and knowledge of the world
   B. Understands values within a work
   C. Relates ideas and values in a work to ideas and values in other
      works

EVALUATION

I. Cognitive tasks
   A. Establishes criteria as means to judge a work
      1. Establishes criteria of form
      2. Establishes criteria of content
   B. Compares work to others of its kind

II. Affective tasks
   A. Uses own value system to judge work
   B. Re-examines own responses to work in light of responses of others
APPLICATION

I. Cognitive tasks
   A. Generalizes from content to build a base for problem-solving strategies
   B. Generalizes from experiences with work(s) to develop effective techniques of expression

II. Affective tasks
   A. Relates values identified in work to own and those of others
   B. Understands literature as a method of stating and exploring values; uses literature as a means to explore values
   C. Respects place of literature as a means to understanding
   D. Respects others' right to read
   E. Relates literature to other subjects and situations in life
   F. Moves from a work to creative experiences
The Unicorn

Once there was a very pretty unicorn. It had a pretty silky tail. It had a very shiny mane and a very long horn. Its body glittered when it was towards the sun. One day I met the unicorn. It was so pretty I named it Glitter. I asked him if he had anybody to play with. He said he did not. So I played with him. We had a very fun time. I rode on his back for about an hour. Then it was time for him to go home.

The next day it was raining. I hate rainy days except if there’s a rainbow. I love rainbows. They are my second favorite things. After it was dry
hoping I would see Glitter again. I was walking along and I saw Glitter. I said I was so happy to see him and I gave him a big pat on the back. We had a really fun time that day. I said that I would probably see him tomorrow.

It was the next day now. I was really excited. I knew I was going to see Glitter today. It was his birthday. He would be nine now. I had to bring him something so I brought him his favorite food. It was pepperoni pizza. When I gave it to him he was really happy that I gave it to him. We split the pizza. It was delicious. It was getting late now so I had to go home. I said I would see her.
tomorrow. Gitter looked very sad. I asked him what was wrong. She said, "We are going to move tomorrow so I won't get to see you. I started to cry. Gitter said she would remember me for as long as she lived. Then we thought about all the good times we had had. Then we said goodbye. And I watched him go over the hill."
Dairying - Dairy Cow

A dairy cow is a thin long cow that gives about five gallons of milk a day. She has a skin large like things between her back legs called an udder. The udder has four teats on it. The teats are where the milker fits on the cow. When you milk her, her udder will shrink to about half size and in a couple of hours, it will start to expand.

You can show a dairy cow to. When you show a dairy cow, you want to have her udder full of milk. You cloud udder her for about 12 hours. When you show a heifer, you want to have her legs back. When you show a cow, you want to have her right up leg forward and her left leg back. When you show dairy, you want to feed the hide of the cow slow with...
or calf has a lock that sticks up higher than her rump, you should pinch it down when you let her. When you are showing you want to lead your cow the best you can. If anything is wrong with your cow you want to try to correct it like if she has a week spot on her back. You should look some hair there maybe comb it so it sticks up. If your cow is light in one quart of milk when milk her before she show leave a little milk in it. When you clip your cow be sure the show clip her tail and her head if she is a milk cow clip her udder too. You want to have a leather halter or a leather halter is the most common.

A dairy cow has a calf every year. You breed her 3 weeks to a month after she calves. When you breed her you milk her for about 10 months and then she goes dry for about 2 months. When she calves you might have to pull it if the calf is in bias.
usually she will have it dry her self
the cow will lick her udders and in a
minute she will get up and start licking
the calf. After the calf dries she will
eat the cleanings. The cow will not come
till you go and get her and
her calf. When you get the calf
home you can put it in a calf hut.
the first couple of days the calf will
come to drink its mother's milk because
the milk will be a red color and that
red is like a medicine. And after the first
couple of days it can drink any cow's
milk. You can keep feeding that calf
milk for about 3 months and then you
will stop. Put it on dry hay, grain,
and water. At first put warm water in
a pail at first. Then for about a week keep
in the hut so it does not suck on the
other calves now. After about a week
take the calf out of its hut and put it in
a pen with other calves its size but
make sure there is enough room so
they can run around. You can keep
mounds. Then you can put them in a
They can eat ridge and other wet boys. If
are old enough that they do not need
very much water just make sure that
there are a lot of trees in the pasture.
If she is a young heifer in the lot
you will have to breed her when
she comes in heat. This lot is heifers
and dry cows that are ready to
calve or breed to calve.

Before you milk a cow you had

to feed her her grain then you will
brush on only her four teats, wash it
good so dirt does not get in the milk.

brush the milker to the pipe line.
Then put the milker right side up to
it on and put it on the cow, one teat
at a time. Then wait for about three
minutes and then check on her if
she is not done, pull down on the
milker and all the milk will come
out faster you will not need to
slow long it takes herd. When she
it off gently. Do when you get it off turn it back on so all the milk goes in the line and put it on the next cow.

When they are little calves you dehorn them. You want to cut just a little bit of skin so it looks good. Then you pour some stuff on it so it will not get infection or bug.

Some people have their own bulls. They just put the bull in the past with the infant calf. He will breed the same bull semen, place the semen in the live bull and breed with it but they have to put it in the insemination tube and put the tube in a standard...
can stand under the cow and milk them from under the utter part.
are made for about 5 cows. You stand under the cow so you don't have to kneel down. Usually you
would have a free stool box to put the cows in before you
milk them. Then you can run one bunch in and one bunch out.

In the milking house there is a big
tank that holds all the milk and
cools it. The milk line runs through the
drain line and ends up in the tank. The milk
line goes all through the house.

Some farms have a barn cleaner
that drops the milkers in to the gutter and
the gutter has a chain that carries the milk
outside. Some farms have pits that the milk
falls in if you want you can have a
swimming elevator or you can keep full
and fill the pit all the way up. Some
farms have a little elevator that carries
the milkers up and it drops in to a storage
A lot of farms have a silo full of haylage. The silo has a unloader that throws down silage when you flip the switch, it drops into an elevator and the elevator carries the silage out into a bunk. The bunk moves and fills up in about five minutes. Some silo unload from the top and some unload from the bottom. When you fill the silo you raise the unloader and the silage shot out of a pipe at the top of the silo. It goes down the silo, and a belt conveys it to the top and it flows into the silo. When the silo gets full you let it sit for about three days then you can let the unloader down.
Appendix K

The Difficult Christmas

Tree sure is not a shy guy, he'd try anything to keep me away from Mary. "Tree," I said, "come with me if you want a girlfriend."

"Okay," Tree answered.

We went down to the old mill pond. There is an old tree on an island that we tied a rope to sometime last year. Tree threw a stick and hit the rope. It swung over to the other side of the oak tree. It then made its way back to Tree. He grabbed it and swung to the other side of the pond. After he was across, he swung the rope back to me. I took the rope and swung across the pond, well at least halfway. (I was never good at swinging on ropes.) I swam over to the other side of the pond. By the time I got to the side, Tree was rolling around, dying with laughter. I wished I hadn't done that. How could I face Mary like this? She'd think I was a slob.

We started walking again and found we had to cross the town mud hole because Mary was waiting on the other side. There was a rope hanging from a phone pole. I just couldn't fall this time. I'd be a mess. Tree went first. Like always, he made it. Now it was my turn. I grabbed the rope and swung across...at least I got three-fourths of the way across and fell right in front of Mary. Splat! The mud went all over everyone, including Mary. So Tree and I walked her home. Tree was on the left side, and I was on the right. Mary was glaring at me like I had shot her dog.

We reached her house and she went inside. When she came back out, Tree whistled, then I tried, but nothing came out. I felt like a real wimp.
Because it was early December, it was starting to get colder every day. I went to bed that night with a dream of Mary in my head. I dreamed that I would get Mary a horse and take her sleighing. She would be my girlfriend forever. When I woke up I couldn't help but think about Mary.

I got ready for school. At school I was daydreaming about Mary and the present I was going to get her. "I've got an idea!" I yelled. Everybody looked at me.

"Now Chris," the teacher said, "why don't you have your language book out yet?"

"I don't know, I thought we were doing math."

So I got my language book out. What I was thinking about was whenever we went by the Boble's farm, Mary always said that she wished she had the white mare with silver eyes. Could that be the horse? But where would I get the money to buy the horse? I knew I could shovel sidewalks. I'll start tomorrow.

The next morning I got up and went outside. I made a wooden bucket to go on our riding lawnmower. I started out doing all the neighbor's sidewalks and earned three hundred dollars.

Then I went to the Boble's farm and asked about the horse. I was terrified of Mr. Boble. I knew he'd get as much money out of those old horses as he could. Mr. Boble mumbled, "Maybe three hundred dollars. Well, how much do you have?"

"Three hundred."

"Well, I want four hundred. That's my final amount."

I went home and thought. How was I going to get one hundred dollars by tomorrow? I was supposed to give Mary the horse on Christmas. I guess my dream wouldn't come true. It was Christmas Eve and I had to
get to bed. I could not get to sleep. I was thinking of how Mary
would have felt if I would have given her that horse. Finally, I
fell asleep. As I was sleeping, I dreamed that good old Saint Nick
would come and bring me the hundred dollars I needed.

The next morning I woke up and went downstairs. I opened the
little presents first because I was hoping to get the money. I
didn't get the money and I knew I wouldn't because the last box was
huge. I started to open it. Nothing was in the first or second box.
Was this a trick? The box was pretty small now, about the size of a
boxcar. I opened it. It had tons of tape so the process was rather
sticky. After a couple of minutes, I finally managed to get it opened.
It was two fifty dollar bills. Could it have been good old Saint Nick
or just Tree? I didn't know, but I had to get the horse, write a love
letter, and get the horse and the letter in the barn before she went
out to feed her goat. Oh, I forgot about the goat. I'll have to gag
him with a piece of cloth. There's no time to waste. I have to get

I got to the Boble's farm and no one was around so I put the
four hundred dollars in the mailbox with a note.

When I got to Mary's barn I got out the cloth. It wasn't easy
catching the goat. Finally, I got him by the horns. I gagged him
and went out for the horse which I had tied behind the barn. I led
it in the barn and put the note beside it.

"Dear Mary,

I know you don't like me very much, but I think you're very
pretty. I stare at you all the time in class. I'm giving you this
small present for Christmas and I hope you will think a little
more about me!

All my love,
Chris"
I got home and found two hoof prints on my rear end. Then I looked out the window and Mary was there. She said that she found her goat gagged, a new horse, and the note I left her. It was all chewed up so all you could read was my name. She said, "This is the best Christmas ever."

"Same here," I said.
Trouble was a little puppy. He lived at a pet shop. Oh, how he wished someone would take him home with them.

Meanwhile, Jane was going to have a birthday and wanted a puppy for her birthday. Her mom and dad told her to wait and see. Later they went downtown and left Jane with a babysitter. They walked into the pet store and looked around and spotted Trouble. Trouble jumped up and down barking happily. Jane’s parents asked how much Trouble was. The pet shop owner told them Trouble was fifty-five dollars. She also told them that Trouble’s name was Trouble and that Trouble was a mischief maker. They said he couldn’t be so much trouble and Jane would love him. So they took him home with them.

When they got home they wondered how they would fit him up to their room without Jane seeing him. So her mother went ahead to tell the babysitter to watch Jane.
taking a nap so they got Trouble up to their room without Jane knowing. They put him in the top room so Jane wouldn't see him until morning.

Next morning Jane's parents woke up and took Trouble downstairs. No sooner had they gone downstairs than he came bounding down the stairs yelling, "What did you get me? Are grandma and grandpa anyone else coming? Are they bringing me presents?" "Yes! Yes! Calm down," said her mother. "There is a surprise in the kitchen." Her mother. Jane rushed into the kitchen. I jumped out of the basket and started to run. Jane rushed to him. "Mommy, what's his name?" Her mother told her he was Trouble. "Thank you, Mommy. You're welcome. Now go get dressed." Jane dressed quickly as she and ran downstairs. "Everyone is coming soon," said Mother.

Right after breakfast everyone started coming. Just came grandma...
grandma. Next came her aunts, uncles, and cousins. She had six aunts, six uncles, and sixteen cousins. Jane showed all of them Trouble. Then Jane and her cousins went upstairs to play with Trouble. Her mother led her aunts and grandma out to the kitchen. Her father led the men outside.

All of the sudden Jane yelled "Mommy come and help us." Her mom ran upstairs. Trouble was in his basket on Jane's bed. The cousins were standing around something and Jane sat on the bed scolding Trouble. "What did Trouble do?" asked Jane's mother. "Oh Trouble broke that vase of flowers." said Jane. "He sure is a mischievous puppy." said Jane's mother. Jane's mother cleaned it up and told Jane to take Trouble outside.

Soon dinner was ready.

For dinner there was hamburger patties, beans, homemade bread, peaches, cottage cheese, cheese, cranberries, creamed corn, applesauce, and fruit punch. To dessert —
They had ice cream and cake. Jane
closed her eyes, made a wish, and
blew out all eight candles in one blow.

When they finished eating, Jane
asked if she could open her presents.
Her mother said she could. But wait
till we get the table cleaned and
get in to the living room,” “OK,”
Jane said. Jane and her cousins ran
into the living room. Her mother,
her grandma, and her aunts washed
the dishes while her father and her
grandpa and her uncles sat around the table waiting.

When everyone was
in the living room Jane started
opening her presents. She got
two skirts, three blouses, two dresses,
a cabbage patch, a care bear, four
little plastic care bears and
a little movable one, three
cabbage patch outfits, a cabbage
patch sleeping bag, a new pink
bike with a white basket, and
of course Trouble. Trouble was the
on a bone but when Jane said, "his name is Trouble looked up at Jane and wagged his tail.

Jane and her cousins went back upstairs and played Jane's new game called Limbo. They played five rounds and then took it downstairs and everyone played five rounds.

Just then there was a knock on the door. Jane's another opened the door and in came Jane's older sister with a package under her arm. Her sister sat down and gave Jane her package. Inside the package was a lunchpail and a horse pin. Her sister said she had to leave soon but had come to give Jane her present. Jane showed her her presents and gave her a piece of cake.

Soon they all said they had to go but before they went they sang Happy Birthday to you. Happy Birthday dear Jane.
to you Jane told them thank you for the gifts and asked them to come back again. They said they would and then they left. Jane's sisters she had to leave too so she said goodbye and left. Grandma and Grandpa were still there and said they had one more surprise for her. So as "What" they told her they would overnight. Yeah Jane said Trouble boy. Jane looked at him and he was wagging his tail. So you're glad grandma and grandpa are staying overnight too, said Jane went upstairs and tried on her new clothes and played with her new toys for a while. Then she went downstairs and asked her dad what he was going to do with her old bike. "Oh! We'll take it to a used bike shop" said her father. "OK" said Jane. "I'm going out to ride my new bike" said Jane. Jane came in in an hour and said "I'm going upstairs to ple
After about an hour she came down and went outside with Trouble until her mother called her for supper. For supper they had steak, peas, corn, cottage cheese, milk, and ice cream, cake and cupcakes and cookies. After supper everyone went outside and played games. Then they came in and played games. Then Jane went upstairs with Trouble the men went out to look at the garden and the women knitted. After two hours came up the men came in and read the newspaper, grandma kept knitting, Jane went upstairs to take a bath and mother went to the kitchen to fix a snack. In a half hour Jane called down for her mother to come up and have her hair washed. After her bath Jane had her mother brush out her hair and Jane got on her pajamas. Then she went downstairs and then all had ice cream and
cake.

Then Jane went upstairs to play for a little while. In an hour and a half Jane went downstairs and found her mother in the kitchen. "Oh, everybody?" Jane asked. Her mother told her that they had gone to bed. Jane said, "Oh, I'm going up to tell them good night." Jane said, "Ok," said Jane's mother. "I'll come and tell you good night before we go to bed," said Jane's mother. "OK," said Jane.

Jane went upstairs and into her grandparents' room. "Good night grandma and grandpa," she said. "Good night Jane," they said. Jane went into her mother and father's room. "Good night Daddy." "Good night." Jane went into her own bedroom and got in bed. Her mother came up and told her good night and turned out the lights. After everyone...
was in bed asleep. Jane lay awake. "Well it been an exciting day," Jane said. Then she turned over and checked Trouble who was in his basket and closed her eyes and went to sleep.

In the morning Jane woke up and wondered what day it was. Then she remembered that it was the day after her birthday and grandpa and grandma were there. She got out of bed and dressed and made her bed and then went down to breakfast. They were already eating when she went down.

For breakfast they had eggs, bacon, and juice.

Then Jane's father came over and picked up Trouble and spanked him. Then he took Trouble outside and put him in the garage. Then he came in and said someone had to go get a lead for Trouble and also a chain and chain lock to put in the yard.

After breakfast Jane, her mother, and her grandmother went to town to get a chain, a chain hook, and a leash. The men stayed home and looked after Trouble.

When they got home the women went to get lunch and Jane took Trouble out and tried his new chain and hook. Then she put the leash in the garage and went in the house. Just as Jane walked in the door they called "Dinner!" Jane went upstairs and washed her hands.
For dinner they had Campbell's soup, crackers, sandwiches, and milk after lunch.

Jane and Jimmy took a nap while Jane was mapping. Aunt Susan called and asked if her, Jimmy, and the twins Mandy and Lisa could come over. They could, Jane's mother said yes. "Jane, Mandy, and Lisa bring their Cabbage Patches and their Cabbage Patches clothes." said Jimmy can bring what he wants.

"OK see you later." said Aunt Susan.

"OK," said Jane's mother. What time should we come," said Aunt Susan. "OK" by about an hour," said Jane's mother. "OK" I'll be there said Aunt Susan. "OK"

"Goodbye," "Goodbye." "Hey just a second can you stay for supper," "OK I'll bring Uncle Jim along." "OK." "Bye," "Bye.

In a half hour Jane woke up and came downstairs.
Her mother told her that Aunt Susan, Uncle Jim, Jimmy, Mandy, and Lisa were coming in a half hour and would stay for supper. Mandy and Lisa were bringing their Cabbage Patches and Cabbie Patch Clothes so she'd better go out and take Trouble for a walk before they got there. "OK," said Jane.

Jane went out and got Trouble. She chain put him on the chain and called him to come.

Jane went around the house with Trouble running beside her.

After she had made five rounds she put Trouble on his chain in the yard and went into the house.

"Where's dad," called Jane. "In the garage with grandpa," said her mother.
"I'm going out to talk to him," said Jane. "Ok," said her mother.

Jane went out to the garage. "Daddy will you help me make a doghouse for Trouble," said Jane. "Not today we can't but what about tomorrow?" he said. "Ok," said Jane.

Then Jane went into the house and called "Mom C'mon back in." Ok I want you to go in and take a bath, put on a clean dress and socks then tell me when you are ready for me to comb your hair and then after I comb your hair I have a surprise for you that I forgot to give you yesterday." Ok," said Jane.

Jane went upstairs and into the bathroom. Turned on the water and then went to get her clothes.
room, opened the closet door and to out her new plaid dress then went to her drawer and to out her white ankles then hurried back to the bathroom. When she got back to the bathroom she turned off the water and got in. After her bath Jane put on her clean dress and socks. Then she called (2) on the phone for you to comb my hair. OK said her mother.

Her mother came and put a box under her arm. She took the box on the floor and told Jane to get the comb and brush. Jane got the comb and brush and her mother combed her hair.

After her hair was combed Jane put the comb and brush away. Then Jane's mother picked up the box and gave it to (2)
Jane opened the box and found a pair of new tennis shoes. They were white with a red stripe. "Thank you Mommy." Jane said. "You're welcome" said her mother.

Jane put on her new tennis shoes, picked up the box and went in to her room. She put her shoe box in the closet and got out her cabbage patch and three outfits. One outfit was a pair of pink pajamas, another a jogging suit and the last of all a little yellow dress with a duckie on it.

The outfit on her doll was a little blue dress, white ankle and tee-strap shoes. By the way the doll's name was Didi Marie.

Jane took Didi and her clothes and went downstairs.

On ten minutes Uncle Jim, Aunt Susan, Simms,
Mandy and Lisa drove up, ran to the door, opened it and ran out to the car.

Mandy and Lisa jumped out of the car and ran to Jane. "We brought our Cabbage Patch kids and their clothes," said Mandy and Lisa.

"Can we see Trouble?" said the girls.

"OK," said Jane, then will you take the Cabbage Patch kids?" said Jane.

OK," said Mandy and Lisa.

Jimmy came up beside them and asked, "Where are the guys going?" We're going to see Trouble," said the girls. "Oh, I go with you," I suppose I said the girls.

All of them went around the house to see Trouble. When Trouble saw them he started barking and jumping all around his tail wagged all the time.

After they had played with Trouble, the girls
went in the house Jimmy stayed out and played with Trouble.

When the girls in they went into the kitchen. Aunt Susan, Grandma, and Jane's mother were fixing supper. Can we have a cookie mommy?” said Jane.

“No before supper” her mother replied. “Will you please wash your hands and set the table.” Jane “said her mother.” OK mother” said Jane.

Jane went upstairs. Lisa and Mandy followed. They went into Jane's bedroom and put their cabbage patch things on the bed. Then went into the bathroom.

After they had washed their hands they went downstairs and into the kitchen. They set the table and then went upstairs to play.
called down to supper.
For supper they had corn, meat loaf, beans, chess peaches, and cinnamon bread.

After supper Jane suggested that they play Uno. They all agreed.

While the women cleared the table, Jane went up to get her Uno game.

When Jane got down, stairs, everyone was seated around the table. Jane got up to the table, opened the box, took out the cards, and started to deal them.

After three rounds they stopped. Jane put away the card and went upstairs. Max and Lisa followed. Jimmy asked if he could bring Trouble in and play with them. They said he could. All the grown-ups sat around the table talking.

Upstairs Jane, Lisa, and

About an hour and a half, Aunt Susan said, "We better go home. It's getting late." Oh can't you stay for some cupcakes?" said Jane's mother. "Oh, well," if we have them right now," said Aunt Susan. "Ok. I'll call the kids right now," said Jane. "Kids, come and get a snack," said Jane's mother. "Ok," "We're coming," said the girls. "Coming," said Jimmy.

After they had all set down Jane's mother brought the cupcakes in and they ate.
cupcakes and drank milk. Then in about a half hour Aunt Susan said they had to go home. Uncle Jim, Aunt Susan, Lisa, Jimmy, and Mandy got up from the table, told everyone goodbye, and went out and got in the car.

In fifteen minutes grandpa said they had to leave. "Goodbye grandma and grandpa," said Jane. "Goodbye," said grandma and grandpa. Jane watched as grandma and grandpa got in to the car and drove away.

Then Jane told her mom and dad goodnight and went upstairs. She put on her pajamas and climbed into bed. Then she got up and called "Trouble." Trouble came running upstairs and jumped in his basket. "Goodnight Trouble," said Jane. Then she lay down.
pulled up the covers, and turned out the light. "Well it's been another good day," said Jane to herself. "And tomorrow will be another good day because we are going to make Trouble a doghouse," Jane said.

Early in the morning Jane woke up with a feeling in her bones that today would be a good day. She jumped out of bed, put on her jeans skirt and new purple shirt. Then she put on her white anklets and new tennis shoes. Then she made her bed and called her mother to come comb her hair.

Her mother came up and came into the bathroom. "I want my hair washed, today, Mommy," said Jane. "OK," said her mother.

After her hair was combed and then washed, Jane went downstairs and got her jacket and bag ready for school. Then she went
into the kitchen and told her mother she wanted cold lunch. While her mother fixed her lunch, Jane ate breakfast. "Where is Dad?" said Jane. "He had to go to work early this morning because there was extra work to do," said her mother. "Oh," said Jane.

After breakfast, Jane went to her lunchbasket and put it with her bag and coat. Then Jane told Mr. and Mrs. Smith goodbye, put on her coat, picked up her lunchbasket and bag, and walked out the door and to the bus stop. The neighbors were already there. Just then the bus stopped and all the children got on. Jane sat down with Bobby. Bobby was short and had red hair. She was seven years old.

When she got to school, she told Bobby, "Bye..."
and got off the bus with a
crowd of other children.
Jane took her things
in and put them in her locker.
Then she came back outside.
Jane ran over to her
best friend calling "Janet, Janet!
Guess what I got for my birthday!"
We haven't seen each other for so
long with Friday of last week
and the weekend and then we
didn't have school.
"I tried to call you but I didn't
get an answer," Janet said as we
weren't home. We went to Russo's
to see my cousins said Janet.
"Oh," said Jane. "Do you want
to hear what I got for my
birthday." Yes! Yes!" said
Janet. "Well," said Jane "I got
two skirts, three blouses, two
dresses, a cabbage patch, a care
toys, four small plastic care
toys, and a little moveable
care bear, three cabbage patch outfits.
a cabbage patch sleeping bag, a new pink bike with a white bag, and also a little dog named "Tuffy." "You're so lucky," said Janet.

Just then the bell rang and broke up their conversation. Jane and Janet walked into the school hand in hand. They put away their coats and went into their room. Jane and Janet sat on opposite sides of the room. Their teacher's name was Mrs. Harrison. She asked the class how their vacation had been. Then she took roll call, and then they said the pledge. Mrs. Harrison told them to then take out their spelling test.

After their spelling test they had social studies and science. Then they had recess.

Jane and Janet got on their coats and went outside. The swings were empty so they ran to get them. They swung and talked all during recess.
the bell rang and they went inside. After recess they had math, language, and writing. Then they had lunch. Jane took her cold lunch to the table and told Janet she would save her a place. Jane started eating. Janet came and sat down beside her.

After lunch they went out to recess. Jane and Janet went over to the monkey bars. They sat on top of the monkey bars and talked.

After recess they went in and had math, reading, and a story. Then they went out to recess.

After recess they had gym. Then it was time to go home.

Jane and Janet got on the bus. At the high school where they changed, Jane and Janet said goodbye to
each other and went to the buses. Jane sat with a little kindergartner named Janelle. When she got home she got off the bus and ran to the house. Jane opened the door, put away her jacket and bag, and went up to the kitchen. She put her lunchpail in the sink and sat down at the table. "What is there for a snack?" said Jane. "What about some milk and an apple?" said her mother. "OK, so Jane got out the milk and an apple. Her mother poured milk for her and they got a cup of coffee for herself. She sat down across from Jane, said Jane's mother, "What did you do in school?" Lots of things, said Jane.

Later they had lunch their snack. Jane put their glasses by the sink and threw away her apple core.
A Girl and Her Dog

Other Adventures to Happen:

1. Fix a room for Kevin
2. Have her aunt get married
3. Get her family's picture taken
4. Adopt Carmilita
5. Go on a vacation
6. Move maybe
7. Have a reunion
Tricks And Things Jet Knows And Also Things She Likes And Dislikes

1. good dog
2. treat
3. go get it
4. drop it
5. sit
6. lay down
7. Jet etc
8. sit pretty
9. get in your basket
10. stand pretty
11. bad dog, naughty dog
12. stay
13. get on your rug
14. barks at stranger which is good
15. likes to be cuddled
16. hates to be put in the garage
17. hates to be spanked
18. likes to make friends by sniffing
19. is very smart
20. nice to people she knows
21. etc etc etc etc etc etc etc etc etc etc

Jet's Toys She Likes
1. sock
2. ball
3. shoe
4. squeaky toy
5. frisbee
6. etc

Things She Has To Keep Her Comfortable
1. basket
2. rug in basket
3. brush of a wire
4. happy toy
5. etc
Appendix P

Jet

Jet is my dog. She knows many tricks. She is also very smart. A few of the things she knows are how to stand pretty, sit, sit pretty, drop, get in her basket, go get an object, get on her rug, lay down, respond to her name, come when she wants a treat, and speak for a treat.

Jet also has things she likes and dislikes. She likes to be petted and told that she is a good dog, she dislikes being put in the garage at night, she dislikes being spanked, she likes to get to know other people by sniffing them, and she will also be your friend if you take it easy. Jet also barks at strangers which is good.

In addition, Jet has certain toys and people she especially likes. The special people are me, my mom, my dad, and my sister. Her favorite toys are an old sock, an old tennis ball, an old shoe, and also a squeaker toy.

We have an old clothes basket with a rug in it for her in our foyer. She can play in the foyer or be on a rug upstairs by our patio door. Otherwise we have a rug in the garage for her. She can be outside, in the garage, in the house or in her playyard out behind the house.

My dad took some old wire and posts that we had in the backyard and we made a pen for Jet.

When we go away she stays in the garage except when we go to my aunt and uncle's in Missouri. We take her with us for two reasons: One is that they live on a farm. The second reason is that they have a dog the size of Jet. So she plays with my cousins' dog.

We try to brush her every day. We also try to give her a bath once a week. Giving her a bath is a BIG JOB!
Jet makes friends very slowly. First she barks at anyone who comes in the driveway. Then she makes friends by smelling people. She also likes to get a lot of attention by whining, coming upstairs, barking, and rolling over.

She likes to chase cats and tease the horse. She runs down to the pasture and then runs around my horse barding and then the horse kicks up her heels and Jet goes running out of the pasture and barks at the horse from the other side of the fence.

I've had more than one dog and this is my favorite dog. I hope we don't have to give her away! She is such a special and smart dog.

Just the other day we started teaching her to sit on the step in our garage when we drive the car in and out of the garage. My dad said she's smart but not worth anything. Oh well! That's okay. I still love her and think she's a super dog!
a through cool disaster

run through book

small

old

run down

dumb hard dumb

old

mucky

Joe

little

TOWN

little

strong

clear skilled

WEAK

Jumbo

rivals

gets tested

Fat

Jumbo

dumb

no gas + spells
Emergency!

One day my friend and I were walking home from school. I am having Koie over. He is one of my best friends. My other best friend is Jenny. They are both in my class. Jenny sits by me. Koie sits close to me. We are in 5th grade. Mrs. Alex and Miss Alexander are our teachers. They are nice teachers. We have some fun things in our room. When Koie and I got home, we had a cookie. They were really delicious. They have m&m's in them. Then we went outside to play with our dog. He likes to play outside. He is really cute. After a while, we got bored playing with him, so we went inside. It was time for supper, and we had tacos. They were super.
When she was at house she said thank you much. When we got home the phone rang. It was Jennifer. She wanted to know if she could stay over night this. So I went to ask my mom. She said yes. So I went back to tell Jennifer. She said that was staying over night too. She said that would be great. "I said to bring your cable patch kid."

When it Friday we walked home with Jennifer. We were talking about what we should do when we got to Jennifer's house. When we got there we had a snack. Then we played. We went upstairs to play a game. We played a new game. It was called Alter that we had to go slide and help team keep the name was like...
is a very big dog. He likes to lick people. Then we had to go inside and have supper.

We went out for pizza. Each had 3 pizzas. We were stuffed by the time we had finished our drinks. When we went home it was 9:30. My mom and dad had already gone to bed by 10:00. The reason why we didn't stay up very long is because it didn't feel so good.

The next day we got up and went downstairs. We got downstairs home and hardly walked anymore. So Jenny went to get her mom and dad and I stayed downstairs with the cat. When mom came down she asked where it hurt. I told her, and she said 'I think it's just a paper cut.'
and dad right away. I mom and dad came on right away. They took K to the hospital right away. The doctor said "She probably will need to get her appendix out. Jennifer and I were really scared. Korie is our best friend. Korie said "I don't want my appendix out be-cause I'm too scared." Then, dad said "I'm sorry but I want you to live, you will have to." When we had to. Well probably a half hour or so, then the nurse came and gave me some medicine and a shot. After a while I started to feel really tired and drowsy. Then I shut my eyes and fell asleep. Then before I knew it it was a
When Korie woke up Jennifer and I got to go in and see her. She was kind of tired but she was awake. We brought you something we gave them to her. She said, "Thank you very much Jennifer and I gave her a balloon to put on the bed in the hospital. Then the doctor came in and said, "You girls better go now because Korie needs to get some sleep." So we told Korie goodbye. She said, "Goodbye." Then we walked out of the hospital. I told Jennifer that Korie didn't look well but maybe she just needed some sleep.

Then Jennifer came over to my house for a few hours. We got some paper and some markers and went out so another day or two.
cards for Korie. Then we took Jennifer home. We drove up by the hospital and gave the to her nurse and told her to give them to Korie when she woke up. Then when we got to Jennifer's house I said goodbye. Then I went and had supper and I went upstairs and to bed.

The next day I had to get ready for school. When I got to school I wasn't there. I thought just might be kind of after while when we in math class Jennifer came in. Miss Alexander asked where her note was. I being late, she gave her the note. Then she said, and got out her paper math book. I asked
where she was. She said that she had a dentist appointment then after math was over she had recess. When we got in we had 2's. Then we did some other things. When school was out we went to the hospital to see Korie. She had some good news and some bad news to tell us. Well the good news was that she was getting out of the hospital tomorrow. But the bad news is I won't be able to come to school until next week. Jen said that at least you'll be able to go home. I said “Well I've better be going because you need to get some rest.” So I told Korie goodbyes. Then Jen and I went to her house. When we got there I told Jennie goodbyes. Then when I got home I played with my dog.
When we were done we
downstairs to watch T.V.
went upstairs to get ready
bed. When I went to bed
thinking about home I said
myself that I'll be glad to
this same week in school.

When I woke up to
morning there was some
at the door, so I went
come to answer it. When
opened the door I couldn't
say who it was. I was
home. I asked her why she
was there. She said that
just wanted to say hello
asked her why she was
at home. She said that
just wanted to say hello.

She came with me
got home to see my


asked why she was here. I told her that she just wanted to say hi on her way home from the hospital. Then, I had some breakfast and went up to get ready for school. When I got to school I went to play over by my other friends. We talked a lot and then I got over there there. We rang. When we got inside we had math. We did a lot of other things to. Then when school was out I went over to Jendi's house for a while. We played a game of monopoly. Then I walked home from Jendi's house. When I got home I told my mom that I had finally won a game of monopoly. She said “Great! Then I went upstairs to read a book. Then my mom called me downstairs for supper.
Then I went to write TV Friday Night Videos. After they were over, I went upstairs to go to the next day I got to watch cartoons. Kid Vince was on. Then the phone rang, so I went upstairs to answer it. It was my friend Holly wanted to know if I could come over today. So I went upstairs to ask my mom if I could, so I went and told Holly. She said I will pick you up at 2:00. I will bring you home at 5:00." At 2:00 now so I went over there. We had a snack and played house and before it was 5:00. So they took me back home. When I got home, we had some chicken casserole for our supper. Then I decided to go.
The next day mom woke me up because it was Sun and we had to go to church. We are Catholics. Sometimes church is boring but sometimes it's fun. After church we went over to my grandma's house and played cards and had dinner over there. We had some turkey and some fruit. But the was my favorite. We had Grandma's homemade apple pie. Yum!! Then it was time for us to go home because it was getting late and I had school the next day. Oh no! I thought. Korie is going to come back to school tomorrow. When it was school time I went to school but I didn't see no sign of Korie. We were all excited that she was coming back today.
When the bell rang the teacher wrote something on the board. It said "Welcome back Korie." Then when we had all sat down Korie came in. We all cheered. I was glad that Korie was back!
Appendix S

Don't Ever Do That

I was walking home from school one day, she try the way my name is Samantha Buggs. People call me Sam for short. Well I went to the candy shop to buy som fudge. I love fudge. When I got outside I checked to see if there was any money to catch a cab (we live in New York City). But I spent all of it on my fudge. So I hunchked. My mom told me never to do that but I had to. She asked me where I was going. I said "12th Street House #1023 W. Ave." She said "First I have to do some green, but then I'll take you home." I told him that I had to go straight home. So he said "I guess I'll take you home." I was getting worried now. But he wasn't taking me straight home. He took me to his house instead. Then he said that everything would be ok. He took me into the one room and fed me up. I tried to scream but he put
tape over my mouth. He led me out of the room. Then I tried to get up. But it was no use. I tried again and again and then I almost got up and a man came in. He said, "What do you like a little something to eat?" I said, "No thanks." He said, "Well, okay." He went out of the room. Then I tried to get up again. I couldn't bear it, I got up. Then there was a can opener. So I went over to see if I could get myself untied. I really tried to get over there and when I got over there, I tried with all my might. One string came undone there. Then another and then another and then finally my hands were undone. It was free. Then and then I got myself all untied. I tried to break a window, that was in his room. It was very hard to break, I just couldn't do it. So now I was stuck and didn't know what to do. But I kept trying to break it. How it kept getting broken and broken and perhaps I gave up. It was last and --- It showed I had a left hand.
crept down the wall. Then my house was only a few blocks away so I thought I would have time to run to my house and tell my mom and then my mom would call the police. So I ran home and told my mom. She called the police immediately. By the time the man was looking for me, the police were all over. Then there was a knock on the door. It was the police. They wanted to ask me a few questions. So I sat down on the couch. They asked me if I knew the man's name. I said that it was something like Bob or Billy Stoppay. One police yelled out: I got it. He said that he heard of the man before and he is very mean sometimes. He asked me where he lived. I said that he lived in a big apartment kind of by Flinders. So they left then they went to the apartment and the man was still in the kitchen getting a drink for me. So the police came in the house and arrested him. He asked them what he had done wrong. The police said that you had kidnapped a little girl named Samantha. He wouldn't admit it though. So they took him to my house to ask me if the girl was the right girl and
told them it was him. So I took him to jail. Then my mom told me never to do that again, and then she gave me a big hug.
The Phone Call

It was fall and I was playing outside in the leaves. When I came inside mother said it will be winter soon. I jumped up and down. I love winter it is my favourite season. I always make a lot of snowmen. It was getting cold outside so I stayed inside. I took a nice warm bath and I went to bed.

The next morning I looked outside my window and it was snowing. I was really happy. I ran into my mom's bedroom and told my mom. She said that was nice. I told her that I was going out to play in the snow. She said "That would be fine." There wasn't enough snow to make a tunnel but I made a snowman just my size. I put jellybeans for the eyes, a carrot for his nose, and a piece of licorice for his mouth. I showed my mom and dad. They both thought it was very nice.
make one of them to when the was more snow. They said it would be meat. So I went out outside sometime. I made a just my size. It was getting I went inside. I got into my nice warm pajamas and had cups of hot chocolate. That was so good. Then it was time to me to go to bed. My bedtime on a school night is 8:30. I had school tomorrow. As I was in my bed I was thinking if it would snow tonight. Then at school we could make all so of things.

The next morning I got hoping it would have snowed some more. I looked outside my window. It snowed about two inches. It wasn't much but I was happy anyway. I had to get ready for school now. I had to run out to the bus because I was late when I got to school I was
to play with my friends. We got half a snowman done and the bell rang. I like school. Especially recess. I'm in second grade and I have Miss Alston (one of my teachers). She is very nice. After school was over, I went over to Jennifer's house to play. We made a small tunnel for us to play in. We played in it for two hours and then we got very bored. So we went inside. We were still bored so her mother took us to a restaurant to eat lunch. Jennifer had a hot dog, onion rings and hot chocolate. I had a hamburger, french fries and hot chocolate. After we got home, we made some bread. Then we played a game of Monopoly. Jennifer won. She always wins when we play that game. Then the bread was ready. It was delicious. I ate two thick slices of bread.
home. When I got home I told my mom all about school - what a fun time I had at house. We ate supper. Then to get ready for bed, I got at 6:30 that morning. When I at school I had to stay in recess. I had two worksheets were due yesterday. When the we started school. When school was out I walked home. There was a note on the counter. I said "Dear Lori, I have to late. Have a candybar. There the freezer. Love, mom." So I go candybar and went downstairs watch TV. My favorite show was on. It was the Brady Bunch. The phone rang so I answered it. A man said "your mom or dad home." I no." He said "Well this is no uncle and I am supposed to come and help fix you up. I your address." So I gave him
address. When he got here he looked very strange. When he was watching TV he came down and grabbed me. I let out a big cry and called for my mom and dad but no one was home. He quickly took me out of the house and took me to his house. I tried to get away but he was too strong. He put me in a closet so nobody would find me there. Then the police and everybody was looking for me. When they came to the man's house he said that he didn't even know about it. I tried to scream but he had a piece of cloth over my mouth. Then they searched all the house a second time. They came to the man's house again. They started searching. They looked in the closet and they didn't find any part of me. They were so glad to see me. I was so excited to see my own again.
The Phone Call

It was fall and I was playing outside in the leaves. When I came inside, Mother said, "It will be winter soon." I jumped up and down. I love winter, it's my favorite season. I always make snowmen! But it was getting cold outside so I stayed inside. I took a nice warm bath and I went to bed. The next morning I looked outside my window and it was snowing! I was really happy! I ran into my mom's bedroom and told her, "It was nice. I told her that I was going out to play in the snow. She said, "There wasn't enough snow to make a tunnel but I made a
I put jelly beans for the eye, a carrot for his nose, and a piece of licorice for his mouth. I showed my mom, showed my dad. They both thought it was very neat. I told them that I was going to make one of these to when there was more snow. We went outside to play经常会得 poor
because I made a fort just my size. I was getting cold, so I went back inside. P got into my nice warm pajamas and had two cups of hot chocolate. That tastes so good. Then it was time for me to go to bed. My bedtime on a school night is 8:30 p.m. I had school tomorrow. As I was in my bed, I was
wondering

thinking if it would snow tonight. If it did, we could make all sorts of things at school.

It was the next day and I woke up hoping it would have snowed some more. I looked outside my window. It was snOWING about two more inches. It wasn't much but I was happy anyway. I had to get ready for school.

I had to run out to the bus because I was late. When I got to school I played outside. We only got half of a snowman done and the bell rang. I like school. Especially recess. I'm in 2nd grade and I have Miss Alexander for a teacher. She is very nice.
to Jennifer's house to play. We made a small tune for us to play in. We played in it for two hours and then we got bored, and we went inside. We were still bored so her mother took us up to a restaurant to eat lunch. Jennifer had a hot dog, French fries and hot chocolate, I had a hamburger, onion rings, and hot chocolate.

After we came home we made some bread. Then we played a game of Monopoly. Jennifer won. She always wins when we play that game. Then the bread was ready. It was delicious. We each had four thick pieces. Then it was time for me to go home. When I got home I told my mom all about school and what a fun time I had at Jennifer.
house. We ate supper. Then I had to get ready for bed. I got up at 6:30 a.m. on the next morning. When I was at school I had to stay in for recess because I had two yokes that were due yesterday. When the bell rang we started school. When school was out I walked home. There was a note on the counter. It said: "Dear Dave, I have to work late. Have a candybar in the freezer. Love, Mom. Do I get out a candybar and went downstairs to watch TV. My favorite show was on, it was "The Brady Bunch." Then the phone rang. I answered it. A man said, "Do your mom or dad home?" I said, "No." He said, "Well, this is your uncle and I am going to..."
need your address. So I gave him my address. When he got there he looked very strange. When I was watch TV he came up and grabbed me. I let out a big scream and called for my mom and dad but no one was home. Then he quickly took me out of the house and took me to his house. I tried to get away but he was too strong. He put me in a closet so nobody would find me. Soon the police and everybody were looking for me. When they came to the guys house he said that he didn't even know about it. I tried to scream but he had put a piece of cloth over my mouth. Then they searched all the houses a second time. They came to the man's house again. They started
searching. They looked in
the street and there I
was. My parents were so
happy to see me. They
put the jar in milk for
a year for being a还可.
I was glad I was back
home again.
Once I was dared to go into the old town named Horrorville. It's deserted. She heard weird things happen there, but the bet was two thousand dollars. Two stay for a day and a half.

Well tomorrow was the day this real old man that said he had lived there many years ago and the weird people of Horrorville chased him out. He was going to take me out there on a three-wheeler.

When I woke up the next day I met the man at dead man's corner. I got on the three-wheeler and we took off. I looked down and saw that we were going 110 miles per hour. We got to the edge of the town and I got off the old man took off with the three-wheeler wide open in a minute he was gone.

I started walking into town there was a building that said it's town Hall. Some of the windows were boarded up and some were
I looked inside and saw that there was a long hall with doors on both sides at the end of the hall way there was a door or it said stay out on top of the door way there was an old sign but the sign was too dusty to read. I picked up a can and threw it at the sign to shake the dust off but the sign fell and landed on my head well now at least I could read it it said stair way to the attic. The next thing I know I'm half way up the stair trying to find a place to sleep I got to the top and opened the door I looked in and saw a trunk and a bed well I went over to the trunk and looked in it it was full of Purina dog chow. I started to walk over to the bed when I got halfway over to the bed the floor fell in I went crashing down to the floor I had hit I was in the room that said office on the door. I got up and went over to the door well it was locked so I picked up a piece of Purina dog chow and broke a window then I climbed out and looked around. It was getting dark but I came prepared.
I got out my flashlight and turned it on. I looked down to my watch and it was five minutes till midnight. Then I saw a sign. It said "Jail." I looked back at my watch and it was midnight. I heard a bunch of weird noises so I ran in the jail house and put a chair against the door handle so it would stay shut. I went back in the cell and put my sleeping bag on the cot. I layed down and fell through the cot but I was so tired I slept right where I fell. When I was sleeping some one or something took my stuff. I found this out when I heard something slam. I woke up and saw that the door was open and the cell was closed. I jumped out of bed and shook the bars sure enough the cell was locked. It was about 3:00 in the morning. I went back and lied down but I was so nervous about weather I was going to get out or not I could not go to sleep.

I finally fell asleep. Then morning
then tied them together there was a key on the wall, and it had a hook on it. I threw my sock over on the hook then pulled the key over to the cell. I unlocked the cell.

I still had a half of a day to go so I went back into the Town Hall and looked in the trunk all the Purina dog show was gone but my stuff was in the trunk all of the sudden a dog started to bark. It came in the room. It was my dog Marlin. Now I know how my stuff got put in the trunk and the dog food eaten. We went out side and it was time to go home.

All of the sudden a three-wheeler that looked just like the old man's came up with no one ridding it it stopped and turned off. I heard footsteps and gotten the three-wheeler took it three wheel road took off. When I got home I found out that the guy that bit me was dead. Oh well I got to the