

Creating an Integrated Approach to Literacy Instruction

Taffy E. Raphael & Elfrieda H. Hiebert



Creating an Integrated Approach to Literacy Instruction

Taffy E. Raphael

Michigan State University

Elfrieda H. Hiebert

The University of Michigan

Reading Essentials Reprint Series

November 2013

TextProject, Inc.

SANTA CRUZ, CALIFORNIA



textproject.org

© 1996, 2013 Elfrieda H. Hiebert. Some rights reserved.

Originally published in 1996 by Harcourt Brace College Publishers, Ft. Worth, TX



This work is licensed under the Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 United States License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/3.0/us/> or send a letter to Creative Commons, 171 Second Street, Suite 300, San Francisco, California, 94105, USA.

“TextProject” and the TextProject logo are trademarks of TextProject, Inc.

Figure 1.1 on page 13 reprinted by permission of James R. Gavelek.

Cover photo © istockphoto.com/Kali Nine LLC. All rights reserved. Used under license.

Preface

This is a book for teachers and teacher educators concerned about literacy instruction in elementary and middle-school classrooms. We wrote this book in response to and consistent with current beliefs that promote literacy instruction as: (a) integrating reading, writing, and oral language; (b) integrating literacy instruction with instruction in school subject areas; and (c) recognizing the social as well as cognitive aspects of literacy learning. At the same time, we share a concern that literacy instruction as re-defined not be considered so broadly that it becomes lost. That is, we worry that by infusing literacy instruction within other areas, it may eventually cease to exist. Thus, our purpose in this book is to explore the nature of literacy instruction with a specific emphasis on teaching students about written text: meaningful contexts in which such instruction can occur, how such texts “work,” how readers and writers respond to and talk about texts, and how to evaluate text understanding and interpretation.

In writing this book, we were guided by assumptions that influenced everything from our choice of content to our organization. Our assumptions grow out of a particular orientation to learning and development—social constructivism. This perspective underscores the active nature of the learner and the importance of language. We believe learning is a social process and through language—oral and written—learning opportunities are created and meanings are constructed. We also believe that to understand today’s issues in literacy instruction, we benefit greatly from considering the history that has preceded our current efforts.

In each chapter, we examine how social constructivist perspectives influence the contexts within which instruction occurs, the knowledge base used by successful teachers, and the curriculum content of the instruction itself. Our history of reading instruction, dating back thousands of years, reflects changes in our assumptions about literacy learning; changes in how teachers of literacy were perceived; changes in our knowledge of reading and its relationships to other literacy development (i.e., writing), to oral language development and discussion, and, more generally, to thinking itself; changes in beliefs about where meaning resides; and changes in what constitutes appropriate literacy instruction.

This book consists of three different sections, focusing, respectively, on building background, describing knowledge critical to successful literacy instruction, and discussing specific strategies for instruction,

assessment, and planning. In the first section, building background, are three chapters. The first chapter takes a historical look at how literacy and literacy instruction have been defined over time, the impact of these definitions on instructional research and classroom practices, and how the perspective we adopt in this book—social constructivism—has emerged. The second and third chapters present two “cases” of elementary literacy instruction. Chapter 2 presents Deborah Woodman’s fourth–fifth split-grade classroom in Lansing, Michigan. Deb has used a literature-based approach to reading instruction, one that attempts to integrate reading, writing, and oral language practices as she helps her students develop abilities in comprehension, interpretation, and talk about text. Chapter 3 presents Laura Pardo’s classrooms when she taught third, then fifth grades in Lansing, Michigan. We focus on two units connecting literacy instruction and content area learning, one in her third grade when students studied community and the other in fifth grade as they studied the Civil War.

With the theoretical perspective and two case-studies classrooms as background, the next section explores the knowledge base that teachers, such as Deb and Laura, draw upon in creating and implementing their thematically based units. Chapter 4 examines language practices in the classroom, with an emphasis on teacher-led and student-led discussion activities. Chapters 5 and 6 focus on “text.” Chapter 5 focuses on narrative texts, often the most pervasive of those used to teach students to read and to create texts, while Chapter 6 examines expository or nonfiction text, what makes such texts difficult for students and how teachers can help students develop strategies for understanding and interpreting informational text.

The third section of the book explores pedagogical practices in reading and writing, and related assessment practices for evaluating students’ progress. In Chapter 7, we focus on comprehension strategies and ways in which instruction in strategy use can be meaningfully embedded within the context of students’ reading and writing activities. In Chapter 8, the focus is on writing—specifically writing as a tool for helping students develop strategies for comprehension and interpretation. Journal writing and reading logs from a number of classrooms are presented and guidelines included for bringing writing into reading instruction in a meaningful way. Further, we discuss ways in which literature can serve as an important connection to students’ own writing development. In Chapter 9, we explore ways of creating assessment processes and tools that are consistent with a social constructivist perspective in literacy instruction. The book ends with a short chapter that synthesizes a social constructivist perspective on literacy instruction and assessment and provides recommendations for moving toward a principled approach to planning literacy instruction for today’s classrooms.

Throughout the book we integrate theory and practice by presenting multiple examples of classroom dialogue—talk among students and between teacher and students—and of students’ writing. All of these examples are

from real classrooms and real children and serve to highlight both the importance of language and the nature of the instructional and learning opportunities that are created when we focus on both social and cognitive aspects of learning.

There are many people we wish to acknowledge who helped make this book possible. As we worked over the years, we have had much support from our secretaries, including Julie Ashi and Kathy Lessard, and their student aides. Several of our graduate students helped us, serving as critics, piloting the chapters as they taught graduate courses, gathering reference materials, and generally providing encouragement. Special thanks go to Ginny Goatley, Cindy Brock, and Peggy Rittenhouse for their efforts. We also thank the students who have taken Michigan State University's Advanced Methods of Reading Instruction courses both on and off campus and who have helped provide us with important feedback as we revised the book over the years. We have had wonderful input from reviewers who have helped us strengthen the content of the book. Our thanks to Susan McMahon (University of Wisconsin-Madison), Sam Miller (University of North Carolina-Greensboro), Sheila Cohen (State University of New York-Cortland), Sandra Wilde (Portland State University), and Susan Britsch (Purdue University). Also, we wish to thank the people at Harcourt Brace. Jo-Anne Weaver, the acquisitions editor, expressed continued dedication to our ideas and helped us put those ideas in this book. Tracy Napper, our developmental editor, provided support over a much longer term than she had anticipated. Our thanks for her patience and her editing skills. Steve Norder's careful attention to the manuscript during production helped considerably as we moved toward publication. He was assisted by Peggy Young, the art director in charge of the book's design and art work, and Melinda Esco, who oversaw the nuts and bolts of the production process.

Finally, we wish to make a special acknowledgment to James Gavelek who has strongly influenced our thinking about and understanding of socio-cultural theory, has introduced us to many of the influential figures within that tradition, and who served as a constant source for references, ideas, and help in clarifying the many complex concepts that are a part of the theory.

TER & EHH
May 1995

*This book is dedicated to
James R. Gavelek
with respect and appreciation*

Contents

Preface	vii
Section One Building a Foundation	
1 A Perspective on Language, Literacy, and Learning	1
What Is Literacy?	1
How Has Literacy Instruction Evolved?	4
Early Views of Effective Literacy Instruction	6
Reading-Writing Connections	8
Social Constructivist Perspectives of Instruction and Learning	9
Assumption #1: The Critical Role of Language	11
Assumption #2: Reading and Writing as Higher Psychological Processes	11
Assumption #3: Literacy Learning Occurs Through Interactions with More Knowledgeable Others	12
Language Use and Students' Understanding of Literacy Instruction	17
Implications of Social Constructivism for Identifying "Meaning"	19
Defining Meaning: Contributions of Literary Theory	19
Theories Influence Instructional Approaches	21
Concluding Comments	23
2 Integrating Talk, Reading, and Writing in a Whole Literacy Classroom	24
The Conceptual Basis of Book Club: Reading, Writing, and Talk in Literacy Instruction	26
Setting the Context: Woodman and Her Fourth- and Fifth-Grade Class	27
The School	27
The Teacher	28
The Students	28

The Book Club Program: An Intradisciplinary Approach to Literacy Instruction	29
Reading	32
Writing	35
Community Share	42
Book Clubs	44
Instructional Support	45
Components Working Together	45
Creating Book Club Units	49
Structuring Unit Thematic and Instructional Content	49
Grouping	50
Concluding Comments	51
3 Integrating Literacy and Subject Matter Instruction	54
Teaching from a Social Constructivist Perspective	55
Defining the Integrated Curriculum	56
Setting the Context: The Third- and Fifth-Grade Units	57
The Third-Grade Units: Researching Community and Communication	60
The Unit Introduction	60
Information Gathering	63
Information Synthesis	67
Going Public	73
Interdisciplinary Instruction in Fifth Grade:	
Bridging Research and Book Club	73
Implementing the Unit	75
Concluding Comments	84
Literacy and Psychological Tools	85
Knowledge Domain Emphases	85
Methods for Integrating the Language Arts and Content Areas	86
Section Two Knowing About “Talk” and “Text”	87
4 Classroom Discourse for Literacy Instruction	89
The Role of Talk in Learning	89
Opportunities for Student Talk in Common Classroom Structures	91
Teacher-Controlled Participation Structures	93

Supporting Student Discussion in Teacher-Led Settings	108
Student-Led Participation Structures	111
Concluding Comments	121
 5 <i>Narrative Text and Literacy Instruction</i>	 122
Narrative Text and the Assumptions of Social Constructivist Perspectives	123
What Is Narrative?	124
What Literary Elements Characterize Narrative Texts?	128
Setting as Literary Element	129
Character as Literary Element	131
Plot as Literary Element	141
Theme as Literary Element	145
Point of View as Literary Element	148
What Genres Assume Narrative Structures?	152
Folktales, Myths, and “Pourquoi” Tales	152
Fiction	154
Biography	155
Picture Books	156
Informational Storybooks	157
Concluding Comments	157
 6 <i>Expository Text and Literacy Instruction</i>	 159
Social Constructivism and Teaching with Expository Text	160
What Is Expository Text?	162
Defining Expository Text	162
Common Organizational Patterns	164
Contrasting Difficulty of Expository and Narrative Text	165
Students’ Knowledge of Expository Text Strategies	168
Students’ Knowledge and Use of Expository Text Patterns	169
Discourse Synthesis	170
How Can Exposition Be More Meaningful for Our Students?	173
Teaching Expository Text Structures	173
Student Choice in Informational Report Writing	178

Building from Narrative Literature to Expository Reading and Writing	179
Concluding Comments	184
 Section Three Creating the Literacy Program	 185
7 Comprehension Instruction in a Whole Literacy Program	187
A Social Constructivist Perspective on Comprehension	188
Research on Comprehension	189
Schema: The Organization of Background Knowledge	190
Metacognition: The Control of Cognitive Processes	195
Comprehension Strategy Instruction	201
Strategies That Facilitate Comprehension	202
Frameworks for Comprehension Instruction	213
Embedding Strategy Instruction Within Classroom Literacy Events	219
Embedding Instruction Within Integrated Language Arts Units	220
Highlighting Instruction Within Classroom Literacy Events	222
Concluding Comments	223
 8 Journals Within and Beyond the Literacy Program	 224
Why Use Journals?	226
Interactions Among Individuals	226
Reading and Writing as Higher Mental Functions	227
Facilitating Learning	228
What Are the Functions of Journals in Classroom Literacy Instruction?	228
Journals as Means for Interaction	229
Journals as Learning Tools	232
Introducing Students to Journals as Learning Tools	246
Types of Response	247
Concluding Comments	253
 9 Assessing and Evaluating Students' Progress	 255
A Social Constructivist Perspective on Language and Literacy Assessment	256
Defining Literacy Goals and Their Manifestations	257

Defining Goals	258
Defining Benchmarks	260
Gathering Information for Assessment and Evaluation Purposes	261
Social Interaction	262
Portfolios	264
Performance Assessment	268
Reflecting and Acting on Information	270
Choosing Elements for Reflection	270
Reflection as Part of Classroom Tasks	273
Concluding Comments	274
 10 <i>Planning an Integrated Approach to Reading Instruction</i>	 276
Planning for the Academic Year	276
Thematic Instruction: Megathemes and Subthemes	277
Identifying Categories for Teaching Knowledge, Strategies, and Skills	278
Creating a Timeline	279
Planning for a Thematic Unit	280
Literature Selection	280
Identifying Instructional Topics	281
Planning a Day of Literacy Instruction	282
Literacy Opportunities in a Typical Day	282
Planning for a Day	283
Concluding Comments	285
 References	 287
 Index	 301

section One

**Building a
Foundation**

- Chapter 1 A Perspective on Language, Literacy, and Learning
- Chapter 2 Integrating Talk, Reading, and Writing in a Whole
Literacy Classroom
- Chapter 3 Integrating Literacy and Subject Matter Instruction

chapter 1

A Perspective on Language, Literacy, and Learning

What does it mean to *create an integrated approach to literacy instruction*? Calls for integration are becoming increasingly frequent in the professional literature (e.g., Lipson, Valencia, Wixson, & Peters, 1993; Morrow, Smith, & Wilkinson, 1994). In this book, we explore what it means to create an integrated classroom environment, what we mean by literacy and literacy instruction, and what effective pedagogy and assessment look like from such a perspective. It is our belief that to understand these ideas we must understand our history as literacy educators, how our theoretical beliefs have evolved, and how our instructional practices have changed. Thus, in this chapter we begin with our history as a profession: (a) What is literacy and how have our definitions changed over time? (b) What is literacy instruction and how has this changed over time? (c) What is the perspective that defines the “integrated” approach to literacy instruction described in this book?

What Is Literacy?

Literacy seems like an obvious term, yet entire books have been devoted simply to exploring what literacy is. Literacy can mean something as “narrow” as reading and writing. Literacy has been extended to include oral language as well. It has been used to describe thinking and has been used synonymously with *knowledge*. In short, literacy has multiple meanings from simply the ability to decode to broad-based concepts involving social and political actions. In the examples that follow, it becomes apparent that literacy can mean different ideas for different people, from the most straightforward considerations of print to very broad conceptions of political and social power.

Some definitions of literacy focus on perception and decoding. For example, Spache (1964) describes literacy (i.e., reading) as a series of word perceptions. Kaestle (1985, p. 96) describes literacy as “the ability to decode and comprehend language at a rudimentary level, that is the ability to look at written words corresponding to ordinary oral discourse, to say

them, and to understand them.” These two definitions emphasize the aspect of literacy that involves being able to read the printed symbols on the page (e.g., to understand the difference between and meaning of the squiggles against a blank background) and to map those symbols onto our understanding of oral language. This definition is consistent with teaching reading through an emphasis on sound-symbol correspondence, and helping readers make connections to their oral vocabulary and comprehension abilities.

Others have emphasized cognitive processes in describing literacy, some more generally and others more specifically. For example, Goodman (1976) suggests that reading is a psycholinguistic guessing game. Venezky (1991, p. 49) states that it is “a cognitive skill.” Calfee and Nelson-Barber (1991, p. 44) describe it as “the capacity to employ language as a tool for thinking and communicating.” These definitions are consistent with teaching reading and writing as cognitive processes that involve the processing of information through such strategies as activating background knowledge, encouraging readers to make predictions or writers to organize their ideas into categories, and so forth.

Some push the definition still further to incorporate the political and social dimensions of literacy. For example, Scribner (1984) uses the metaphors of adaptation, power, and state of grace to characterize what literacy is; Resnick (1991) suggests that literacy is one set of cultural practices in which people engage; and Gee (1990) suggests that literacy is a way of acting and speaking, defined in terms of differential power relationships and structures. Such definitions push us to consider students’ cultural backgrounds and real-world functions of literacy in our teaching. Luis Moll’s literacy instruction project (Moll, 1992; Moll, Tapia, & Whitmore, 1993) represents such a perspective. Teachers in this project worked with sixth-grade students in a largely Hispanic community in the southwest United States. They taught their students to observe, interview, and study the way in which literacy was used in the everyday lives of people in their home communities, to use reading and writing as tools for exploring their social world, and to emphasize the value of this knowledge in their own lives and the lives of their family and community members. Such a model stands in stark contrast to instruction using textbooks and focusing on teaching skills in isolation from their use within the broader community.

Some scholars use literacy to underscore the difference between those who are truly “literate” and “those who have used reading and writing merely as tools to achieve somewhat limited ends within occupational roles” (Heath, 1991, p. 4). Bruner’s (1991) description is a good summary of the controversy, debate, and disagreement surrounding how we define literacy. He suggests that “literacy is an issue that transcends the mere mastery of reading and writing, one that has deep roots in our national history” (p. vii), that it is a “first step in the empowerment of mind, albeit a crucial one. For what we learn from history, from anthropology, and from studies of human development is that literacy not only provides access to the culture’s written record, it also shapes the way in which mind is used”

(p. vii). Defining literacy is complex and can be confusing, but it is important to consider since the definition has far-reaching implications for the day-to-day lives of students in classrooms and for the literacy curriculum teachers enact. We turn to the state of Michigan as an illustration of how changes in the definitions of literacy can have direct impact on the literacy lives of teachers and students.

At more local levels such as the state, the district, or the school, literacy, and specifically reading and writing, has been defined as a way to guide the development of curriculum frameworks. For example, the State Department of Education in Michigan requires state testing in reading for all students at three specified grade levels (e.g., 4th, 7th, and 11th grade). The definition of reading that the state has adopted shapes the types of passages and questions that comprise the state-wide reading assessment, which in turn influences the content of the reading instruction curriculum in individual districts and classrooms. From the 1960s to the early 1980s, reading was defined in terms of getting meaning from the printed page. The Michigan Educational Assessment Program (MEAP) developed a set of "standardized norm-referenced tests designed to rank students from highest to lowest in vocabulary, reading comprehension, English usage" (Roebber, Kirby, Coleman, Dutcher, & Smith, 1991, p. 3), the key objectives of the language arts curriculum. These tests used isolated skills assessment, multiple choice items, and short passages constructed specifically for the test which students read, then answered questions related to content and vocabulary. Predictably, the emphasis of instruction within this time period was on decoding, vocabulary knowledge, and the ability to demonstrate that main ideas or important information could be identified after reading vocabulary-controlled texts often created specifically for use in instruction and assessment.

In the early 1980s, many of the state's reading educators from the state department, schools, and universities worked to develop a definition emphasizing readers' meaning-construction: "Reading is the process of constructing meaning through the dynamic interaction among the reader, the text, and the context of the reading situation" (Wixson & Peters, 1984, p. 4). The change in definition led to changes in the state assessment test to include longer length texts (e.g., short stories from magazines or other sources of children's reading), response to both narrative and expository selections, and measures of students' background knowledge. Test items were distributed among constructing meaning (20 items), knowledge about reading (14 items), and students' self-report about performance, effort, and interest (12 items). Similarly, inservice programs in reading instruction held throughout the state emphasized teaching strategy use, using "authentic" full-length texts, and helping students become more aware of when and why particular strategies would be appropriate to achieve particular purposes within their reading.

Current efforts reflect still further evolution of reading definitions. Peters (1993) presented a new framework for reading within the state, one that argues for an integrated reading-communication arts framework

and that identifies its goal to “develop independent, self-sufficient, lifelong learners whose understandings and capabilities allow them to become personally, socially, and civically involved in the world around them” (p.4).

Within this framework are specific curricular goals, emphasizing (a) use of information in authentic ways, (b) active learning, (c) an integrated knowledge base organized around big or powerful ideas, (d) ethical issues related to democratic values, and (e) a literary heritage beyond traditional notions of literary history and genre study, to include traditions from various cultures and to consider the moral, social, intellectual, and cultural effects of literary works. In short, Peters argues that literature should be taught not simply as a collection of works, but as “encounter(s) with the minds of great writers and thinkers” across history, cultures, and societies (Peters, 1993, p. 18–19). An assessment that reflects such goals requires multiple measures, collected over an extended period of time; involves maintaining a portfolio of students’ work; and uses assessment measures that reflect *depth* of understanding, not simply *breadth*.

The example from Michigan’s assessment program illustrates the wide-reaching impact of how we define literacy; what we emphasize when we discuss reading, writing, or both; and how we see reading in relation to writing and the other language arts. In this book, we use the terms *language* and *literacy* to underscore the value of both oral and written language, to emphasize that both are critical to an integrated approach to classroom instruction, and to suggest that they are not the same.

We use the term *language* when we refer to oral (i.e., speaking and listening) activities and *literacy* when we refer to activities that involve print (i.e., reading and writing). We do not equate literacy with knowledge; thus, we would not suggest that scientific literacy means that one is literate in the sense of using written language skills even if the individual shows expertise in science, nor would we suggest that someone who uses literate thinking in analyzing a television program is necessarily able to use written language skills to engage in such analysis. With this definition of literacy in mind, we now turn to a discussion of the history of literacy instruction, beginning with early emphases specifically on the teaching of reading.

How Has Literacy Instruction Evolved?

Most educators today have heard such unfortunate aspersions cast as George Bernard Shaw’s famous comment from his play, *Man and Superman*, “He who can, does. He who cannot, teaches” (cited in Shulman, 1986, p. 4). Such an opinion of teachers and specifically, teachers of reading and writing, has a long history in our society, dating back at least to early Greek culture. Mathews (1966) notes that “those who taught children to read and write were regarded with great disdain and contempt. . . . In old Athens there was a saying of one who was missing that he was either dead or had become a schoolmaster and was accordingly ashamed to appear in polite

society. . . . The most probable explanation of (such a belief) is that teaching to read was widely recognized as something anybody could do” (p. 9). While philosophers and individual tutors may have been held in high esteem, apparently the teaching of reading and writing was not a means for achieving status within that society.

The attitude toward teachers of reading and writing may be explained in terms of differences between the early Greek alphabet and that of many of today’s language systems. The Greek alphabet was far more regular than many of today’s languages—each symbol had only one sound, thus learning to decode the written symbols may have been seen by people of that era as something straightforward and not particularly challenging. At that time, prior to the printing press, there may have been less emphasis on formal conventions such as spelling and grammatical markings. Thus, criteria for expertise may not have been as stringent as is typical of many of today’s languages. In short, reading and writing were viewed as far less complex processes than is typical today.

Even several centuries later, some of our current views of literacy continue to reflect somewhat simplistic definitions. For example, a “transportation” metaphor has been offered as a way of thinking about how meaning is acquired (Bruce, Collins, Rubin, & Gentner, 1982). The transportation metaphor brings to mind a system in which ideas from an author’s head are transported to the reader. One means of transportation is through the print symbols that have a one-to-one correspondence to the sound each symbol represents. The ability to write requires that the author knows the relationship between sounds and symbols to convert one to the other. Readers then decode the symbols back to sounds to understand the author’s meaning. Thus, the ideas expressed by the sounds are transported from the author to the reader through the symbols.

Such a perspective emphasizes how critical it is for our learners to know the sound-symbol relationships that underlie literate activity, and not surprisingly, many of our literacy programs were created to reflect this. Throughout the mid-part of this century, we taught phonetic relationships, debated hotly whether such instruction should proceed from the whole word (i.e., analytically) or from the symbols themselves (i.e., synthetically), but rarely questioned our basic assumption that “breaking the code” was the primary goal of literacy instruction.

A second aspect of the transportation metaphor is that the ideas of the author are transmitted through print and that there is a specific meaning that the reader must obtain for a “correct” interpretation or to appropriately comprehend the author’s message. Such a metaphor ignores the complexity of what readers bring to the act of reading: their background knowledge, cultural experiences, purposes for reading the text, interactions and discussions around the text with teachers and peers, their ability to connect current readings to past texts, and so forth. Thus, just as writing may not simply involve encoding thoughts, reading may not simply involve decoding print.

Early Views of Effective Literacy Instruction

Within the past few decades, there have been considerable changes in our goals for literacy learning, our definitions of what it means to be literate, and our knowledge about cognitive and social processes underlying success in literacy activities (see Anderson & Pearson, 1984; Bloome & Green, 1984; Resnick & Resnick, 1977; Scribner, 1984). Yet, we have continued to be influenced by beliefs that reading is most easily learned when the component subskills are emphasized, when we “slow it down and make it more concrete” (Allington, 1991, p. 25). Such beliefs are particularly visible in programs that emphasize skill instruction for students who have experienced difficulties in learning to read. These students often receive instruction that focuses on learning and mastering isolated skills to be put together for successful reading.

Beliefs about the importance of learning subskills are also visible when we examine assessment tests that measure students’ abilities in terms of performing tasks on isolated reading skills (e.g., picking a title representing a main idea of an isolated paragraph, circling words with “short e” sounds). Students who do not succeed are given more of this instruction, more drills, more practice on isolated sounds and conventions (e.g., grammar, punctuation, spelling) (Allington, 1991).

Such views have had a stranglehold on literacy instructional practices for far too long. It was not until the last 20 years (see Pearson, 1986) that the cognitive revolution, with its emphasis on thinking that underlies literacy learning and development, influenced us to consider comprehension and composition as processes that could be taught. Durkin (1978–1979) criticized the nature of comprehension instruction within our decoding perspective, suggesting that, in fact, little comprehension instruction occurred during what was defined as the elementary reading program (i.e., the dominant basal reading programs of the time). Neilsen, Rennie, and Connell (1982) revealed similar findings in exploring social studies instruction. Together, the studies implied that comprehension instruction simply did not exist—not in the reading program nor during content area instruction.

Further, as we tried to understand why such instruction was apparently missing, researchers began to study the instructional materials themselves—the teachers’ manuals that accompany both basal readers and content area textbooks. Durkin (1981) and others (e.g., Armbruster & Gudbrandsen, 1986; Osborn, 1984b) criticized the materials available in both the teachers’ manuals and supporting workbooks and worksheets, arguing that such materials provided teachers with little or no examples of what literacy instruction might actually look like and suggested to students that reading was basically an ability to complete a set of isolated skills, practiced out of the context of reading connected text.

Similarly, in writing instruction, Hairston (1982) describes the strong influence of product approaches to writing, approaches that grew out of a combination of behaviorist perspectives about learning in general, and the belief that writing was an inherent talent, an art, and not amendable to

instruction. Therefore, skills that could be observed and measured received the attention of writing teachers, who emphasized what were basically editing skills such as correctly parsing a sentence, recognizing appropriate verb tense, punctuating a paper correctly, and so forth. Such an emphasis was not questioned because of the deep-seated conviction that since one cannot teach writing, the best a teacher could do was provide students with knowledge of editing skills. Good writers would need such skills, while poor writers needed at least the basics to communicate clearly. Thus, these approaches ignored both the process of writing and any social aspects of this process.

Like those in the reading area of literacy instruction, those in writing instruction came under criticism from several fronts. Psycholinguists documented the relationship between the nature of the errors students made and underlying cognitive processes in writing (Shaughnessy, 1977); psychologists (e.g., Bruce, Collings, Rubin, & Gentner, 1982; Flower & Hayes, 1980) detailed the process of writing; educators such as Graves (1983) demonstrated the successful development of writers as young as first grade.

These criticisms from the late 1970s and early 1980s from both sides of literacy development led to alterations in approaches to reading and writing instruction and the development of related strategies. For example, by the 1980s, reading workshops (Hansen, 1987) and writing workshops (Calkins, 1986; Graves, 1983) were being discussed and implemented in many classrooms. In these approaches, students were encouraged to read books and create texts that were personally meaningful to them, share their ideas with their peers and teachers, and, in so doing, learn to see that literacy practices had meaning to them beyond simply school activities. The whole language movement (Y. Goodman, 1989) was emerging during this time as a force for change, prompting educators to consider the integration of the language arts and to place more control over the curriculum in the hands of teachers.

These movements were critical for helping push the thinking of literacy educators, and they can be seen to have had a lasting impact on how literacy education is approached in today's schools. However, in the early 1980s, typically, those studying reading instruction and those studying parallel activities in writing instruction were (and many still are) members of relatively separate groups, belonging to different research communities, teaching organizations, curricular and state departments, and so forth. Thus, critics suggested changes in terms of reading or writing, rarely exploring their relationship. Further, while questioning the product and skills orientation, the primary influence on the content of instruction tended to be research within psychological or psycholinguistic traditions.

In short, while there were beginnings of change in the form of curriculum revision and arguments for a focus on process, the areas of reading, writing, and oral language were largely separate ones. Within the area of reading, there was a greater emphasis on using authentic literature as the basis for instruction, but little mention of literary theory and its connection

to teaching students to comprehend and interpret text. Still to be “discovered” was the body of research from literary theorists that would provide insights into the nature of how meaning develops and the potential for meaning to be co-constructed among young readers, their teachers, and the texts. Thus, while reform was successful at moving the field toward a process orientation, it was limited in both integrating the language arts and in focusing on broader issues such as the nature of meaning construction in reading and writing.

Reading-Writing Connections

During the 1980s and more recently, theories suggesting relationships between reading and writing (e.g., Tierney & Pearson, 1983), calls for integration of reading and writing, and for the infusion of literacy instruction across subject matter areas (e.g., Graves, 1990; Pappas, Kiefer, & Levstik, 1990) have provided impetus for further reform. For example, more recent reading-methods textbooks (e.g., Au, Mason, & Scheu, 1995) address throughout their text how writing can be used in supporting reading instruction, in contrast to earlier editions that had writing as a separate chapter. Other books have identified ways in which process writing could be integrated within content area learning and the writing of informational text (e.g., Graves, 1989). Recent award-winning research studies (e.g., Hartman, 1991) have argued for alternative definitions of comprehension, for understanding reading in terms of how readers read and make sense of *multiple* texts. Hartman raises questions about the prevailing paradigm which

posits that comprehension is the act of understanding *single* passages . . . , reading lessons center around the comprehension of *single* passages, instructional strategies focus on the comprehension of *individual* passages, post-reading discussions evolve around a *single* passage, and reading research instruments measure comprehension of *solitary* passages, . . . when much of what good readers do while reading is connect and relate ideas to their previous reading experiences over time. (Hartman, 1991, p. 49)

Further, numerous edited volumes (e.g., Mason & Murphy, 1989; Langer & Smith-Burke, 1982; Shanahan, 1990) provide insights into reading-writing relationships, though many of these still assume a basic approach that involves separate instructional programs for reading and writing, albeit ones that connect through the relationship among strategies taught.

In addition to recognizing the need to integrate reading and writing instruction, recent journals and books have also brought to light the role of oral language in literacy learning. Introducing the November 1994 special issue of *Language Arts*, devoted to discussion in the language arts classroom, editor Bill Teale notes that discussion serves critical functions related to literacy development and learning. However, he points out that as the focus on increasing discussion in classrooms has received more and more attention, there are causes both for celebration and concern.

[I]t's about time that talk about books becomes an indispensable part of the language arts curriculum at all grade levels, [but it's] bad because such an activity can be a mere fad that lacks the depth and rationale to make it a valuable learning experience for children. Just because children are talking about books doesn't necessarily mean they're learning any more than they would be if they were doing worksheets after reading the books. It all depends on the nature of the discussions that occur and on the reasons that both children and teachers have for such discussions. (Teale, 1994, p. 485)

In this book, we argue for an infusion of literacy (i.e., reading and writing) instruction within the studies of literature and content area subjects such as science, social studies, and math. We also argue for conscious attention to and teaching about the language that relates to reading and writing. Our approach is grounded in a specific view of how students learn (i.e., social constructivist theories of learning), and the implications of this view for our beliefs about how meaning is constructed. In the following section, we describe social constructivist perspectives on learning, then consider the implications of such a theory for comprehension and interpretation. Finally, we end with an overview of the way in which the remaining chapters in the book provide support for teaching language and literacy from a social constructivist perspective.

Social Constructivist Perspectives of Instruction and Learning

Why is the transition to social constructivist perspectives on instruction and learning important? Perhaps the first explanation is that it represents a critical departure from our past practices. Education as a whole, and literacy education in particular, had been guided for years by behavioral theories of learning in which learning was considered to be the result of reinforced response to a particular stimuli (Hairston, 1982; Venezky, 1984). In reading that meant that students were given much practice on recognizing letters, sounds, and words. At one extreme, reading programs such as the Sullivan Programmed Readers were created. Students worked individually through workbooks in which they filled in missing letters, matched words to pictures, and engaged in other similar activities that provided drills on phonetically regular words initially in isolation, then in gradually longer sentences and texts. Checking their answers immediately completed the stimulus-response-feedback loop.

Less extreme were the basal reading programs prior to the mid- to late 1980s in which instruction emphasized learning sound-symbol correspondence and developing a large sight word vocabulary. Similarly, linguistic readers provided students with practice on phonetically regular words characterized by sentences using words with similar phonograms (e.g., The cat sat on the mat) or those distinguished by particular sounds (e.g., Pam had

a pan). Programs such as these provided practice on developing knowledge of the “code,” but often were free of substance when it came to comprehension (Cunningham, 1992).

The cognitive science revolution brought changes to instruction, wherein learning was assumed to occur through modeling and explanation of expert behavior (Brown, Collins, & Duguid, 1989). These perspectives encouraged thinking aloud about strategic literacy behaviors so that our naive students could “see” what more expert readers and writers did. For example, Raphael, Englert, and Kirschner (1989a) created an instructional intervention that focused on developing students’ awareness of the writing process and the role of text structures in writing and reading expository text. While considered “successful” in that students’ awareness of writing processes, strategies, and their ability to create texts following a specific structure improved, it lacked attention to what the young readers, writers, or both brought to the task and how they might have used this knowledge in new situations not directly taught. Further, most of the instruction depended upon the *teacher’s* talk, modeling for the students her writing processes and leaving little room for the *students’* contribution and use of alternative strategies. Thus, while being somewhat progressive, such a perspective still was limiting. It implied that the *naïve* learner brought little to the learning situation. It also implied that learning was unidirectional, from the expert to the novice. Finally, it assumed that learning and instruction were “universally” similar, ignoring important differences that might stem from cultural and language backgrounds of the students (see Au, 1993, for extensive discussion on the role of culture in literacy learning).

Social constructivism pushes current thinking in important ways for integrating reading and writing, as well as language and literacy. This theoretical perspective is based on three assumptions:

- First, through language, teachers and learners construct knowledge. Thus, language and literacy are the foundations for students’ intellectual and social development. It is through language that the participants can create understandings together.
- Second, literacy (i.e., reading and writing) reflects “higher mental processes” learned through their meaningful use across multiple contexts within and beyond the classroom.
- Third, learning is facilitated through the interactions among learners and more knowledgeable members of the social and cultural communities within and beyond the classroom. Such knowledgeable others include teachers, of course, but also include peers, children of different ages and abilities, and other adults.

These three assumptions push us to think in terms of how learning actually occurs in general and as learning relates to literacy.

Assumption #1: The Critical Role of Language

Scholars from a social constructivist perspective stress language as fundamental to thinking, problem solving, and learning (see Barnes, 1986, 1992; Wells & Chang-Wells, 1992; Wertsch, 1985). These scholars have based their ideas upon the work of Lev Vygotsky, one of the leading developmental psychologists of this century and the founder of sociohistorical theory on which the social constructivist perspective detailed in this book is based. Vygotsky (1986) emphasized how language provides the tools that learners need to think and the tools that the more knowledgeable members of a community use to help explain the world to the learner. Thus, language is both the medium of thought as well as the medium of instruction. Scholars interested in literacy learning have similarly argued that classroom talk plays a critical role in acquiring and fine-tuning literacy abilities (see, for example, Corson, 1984; Florio-Ruane, 1991; Goldenberg 1992/1993; Wells 1990b; and their ideas developed more fully in Chapter 5). If knowledge is constructed among individuals within the socio-cultural environment, the classroom is the community within which students explore new ideas, develop new ways of thinking, and construct knowledge through their interactions. Language is the primary means through which such learning occurs.

Barnes (1995) details the exploratory talk that should be characteristic of the language use in classroom. Exploratory talk helps speakers in collaboration with others “to clarify and reshape ideas. It is often, but not always, characterized by hesitations, false starts, and qualifications, and frequently lacks a clear sequential development” (p. 4). Such talk is critical to learning, whether learning to read and write, or learning content knowledge through written language use. He argues that children are more likely to engage in exploratory talk when they talk about topics that matter to them, with an audience with whom they truly wish to communicate. This principle of meaningful exploratory talk is the basis of work by researchers and teachers such as Wells and his colleagues (1993a). Their research has explored how to establish collaborative projects—in science, social studies, and other content areas—through which students use oral and written language tools (i.e., conversation and journals) to explore big ideas such as the concept of time or the creation of communities.

Throughout this book, we explore ways of using language and the content of the language related to literacy instruction. The second assumption of social constructivism focuses on the nature of the mental processes that such language use is designed to encourage and develop.

Assumption #2: Reading and Writing as Higher Psychological Processes

In his widely read book, *Mind and Society*, Vygotsky (1978), coined the term “higher psychological processes.” He used this term to distinguish

what is learned through interactions with others (i.e., social mediation) from biological processes that develop without social mediation. The higher psychological processes are those learned through social interaction, one common example of which is education. Thus, higher psychological processes such as reading and writing might include knowledge about strategies (i.e., metacognitive knowledge), about text, and about genres and purposes for writing. They might include strategies for intentionally learning from text. Finally, they might include knowledge about human emotions such as love, fear, and envy and how such human emotions might influence the way a text is interpreted or the kind of personal response a text may evoke.

Literacy is characterized as a higher psychological process, rather than as one that would evolve naturally as a human biological process. One source of evidence that literacy is not “natural” in the sense that oral language is “natural” is that written language varies across human cultures. Some human cultures develop an elaborate written system for literacy, others have no written symbol system, yet all humans communicate with oral language. Further, the written symbol systems created vary across cultures both in terms of the system itself as well as the purposes for which it is used. In some cultures, literacy plays an important role for social, business, educational, and religious aspects of the culture; in others, it is more limited (see, for example, Scribner & Cole, 1981). Thus, reading and writing are examples of higher psychological processes, varying across cultures and changing historically. Immersing children in the literacy artifacts—books, paper, pencils, crayons—does not necessarily lead to literate activity in the same way that immersing students in oral language experiences helps them learn to use language appropriately. Reading and writing are abilities that are learned.

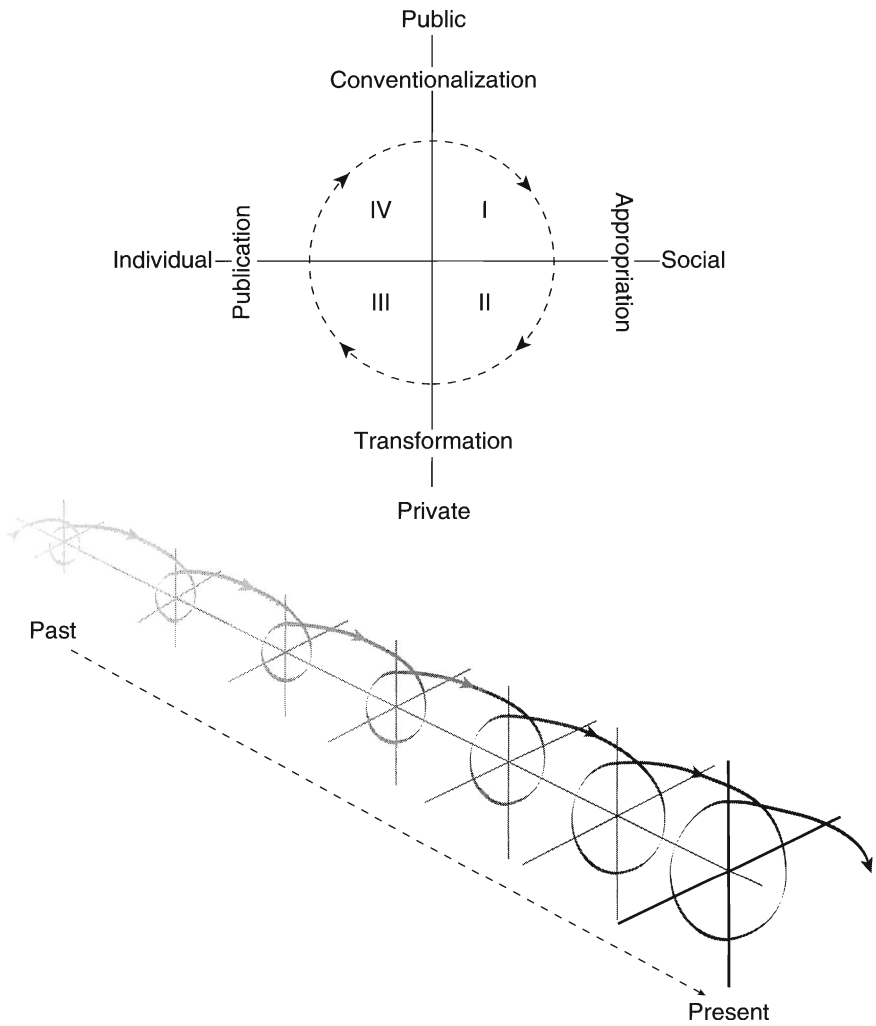
According to Vygotsky, all higher psychological processes originate in social interaction, bringing us to the third assumption of social constructivism: Learning is facilitated through the interactions among learners and more knowledgeable members of the social and cultural communities within and beyond the classroom.

Assumption #3: Literacy Learning Occurs Through Interactions with More Knowledgeable Others

Gavelek and Raphael (in press) characterize literacy learning from a social constructivist perspective, drawing upon a model that was developed by Harré (1986, p. 121–122). We find the model useful for underscoring the complexity of literacy learning, defining the social relationships that contribute to literacy learning, and making clear the role of language practices for promoting literacy development.

Harré called this model the “Vygotsky Space” since it provided a visual representation to Vygotsky’s theory (see Figure 1.1). How higher psychological processes such as reading and writing are learned can be visualized

FIGURE 1.1 The Vygotsky Space



through the relationships created within this model. The model has two dimensions—(a) the public↔private and (b) the social↔individual—represented by the horizontal and vertical lines in the figure. By crossing these two lines, Harré has created four quadrants: social-public; social-private; individual-private; and individual-public. Four processes—appropriation, transformation, publication, and conventionalization—describe the transition between the four quadrants. We draw on the model represented in the figure to detail what we mean by learning higher psychological processes.

The first dimension (public↔private) represents the degree to which any cognitive activity can be observed. Cognitive activities are, by definition, hard to observe since they are happening in the mind of the reader or writer. However, through discussion, such cognitive activities can be made visible and accessible to teachers and learners. For example, *public* cognitive activities can occur in a whole-class setting when a teacher reads aloud to her students and shares her thinking as she reads (“I’m confused here, I thought Morning Girl had already left the campsite.” “This is really exciting. I predict that the hatchet his mother gave him is going to be an important part of the story—no wonder that’s the title Paulsen gave to this book!”).

Making cognitive activity visible can also occur in smaller settings such as a teacher-student writing conference. Denyer and Florio-Ruane (1995) describe how teachers’ questions can elicit students’ thinking about their own writing within such settings, as well as making visible to students strategies and processes that the teachers think valuable.

Students can make their cognitive processes available to each other through talk without the teacher’s direct involvement. Englert and Raphael (1989) describe a conversation between two students working to create beginnings to informational articles they were writing. Chris had had a problem in an earlier selection in which his introduction rambled on for quite some time. In contrast Carla had begun too abruptly. The two were sharing their current introductions. Carla explained to Chris that she was going to begin by sharing information about her interest in fish before getting to the informational details about how to feed fish. Chris responded, “I tried that the last time and now I am going to get right to the point” (Englert & Raphael, 1989, p. 144). As these examples illustrate, the public dimension of cognition can become visible within a whole-class setting, a teacher student conference, or through student-to-student interaction.

In contrast, when cognitive activity is *private*, we can only infer through indirect means that it occurred. *Private* activity means the cognitive activity cannot be directly observed, such as when a student reads independently and personally responds to the text. We cannot know directly what processes the child has used. As teachers, we might infer what our students are thinking as we read written responses in a reading log or when we eavesdrop on a group of students in a literary circle. The log entries are observable, hence giving the sense of a public act, but the thinking that led

to the response, the intertextual or cross-situational connections the child has made, are unobservable. We must **infer** from the public record created by the reading log entry the kinds of cognitive activities in which the child might have engaged. Thus, the public↔private dimension represents the range of cognitive processes from the observable to the unobservable.

The social↔individual dimension of the Vygotsky Space represents at one end the community's approach to cognitive processes (i.e., the "social") and at the other, the ways in which a single student may come to define how a particular process is used (i.e., the "individual"). It represents movement from what is taught and learned as part of the social setting of the classroom to what eventually becomes the individual as that person personalizes his or her learning. The social end of the dimension is reflected in settings such as whole-class discussions and peer-led discussions, but what is *social* is the conventional use of the to-be-learned language and strategies. There are many different ways in which language is used in general as well as in classroom sessions.

Language concepts such as prediction, story mapping, asking questions, answering questions, responding personally, and so forth have meanings that are defined within the social systems in which they are used. They are "social" whether they are used publicly in a whole-class setting by a teacher or student, or used privately by students within the classroom in ways that have been taught. In contrast, students move toward the individual end of this dimension when they individualize or make personal the higher psychological processes they first met within the social-public quadrant.

In summary, what is learned occurs first in the *public* domain where it is used in *social* ways by one or more knowledgeable members of the culture and made visible to the learners. It is only after social interactions within a public domain that individuals adopt and adapt what they have observed and begin to use privately what they have learned. This process of moving from the publicly shared use of strategies, concepts, and ways of thinking to private, individual use is called **internalization**. In terms of the Vygotsky Space, the processes of internalization are depicted as moving from one quadrant to the next. This movement involves four different processes: *appropriation*, *transformation*, *publication*, and *conventionalization*.

Appropriation describes movement between the social-public and the social-private quadrants. Students appropriate strategies and concepts first introduced in the social-public context of classroom learning. As they appropriate strategies, they use them in ways quite similar to that which they had observed through public-social discourse. Roller and Beed (1994) describe such an example in their study of book-sharing sessions. In one of their examples, the authors describe the nature of interactions between Teri and Lisa around the alphabet book *Q Is for Duck* (Elton & Folsom, 1980). The goal of the interaction was to help Teri (the book sharer) create original riddles. The book is one of riddles (e.g., Q is for duck because the duck "quacks"). In the conversation that follows, notice how

Lisa appropriates a pattern of interaction that is quite typical of the teacher-student interactions (Cazden, 1988) that we discuss in depth in Chapter 5. The pattern involves teacher questions eliciting specific student responses:

Lisa: Are you going to make another book about it?

Teri: Yeah, at home.

Lisa: I mean like, if you made it, what would you add?

Teri: Oh.

Lisa: Would you add different kinds of [inaudible]?

Teri: Yeah, I'd add different kinds of [inaudible] and then, like, um, A is for Zoo.

Lisa: Yeah.

Teri: And then I'll make different things.

Lisa: Because, uh, [inaudible]

Teri: I'll make different things like A is for Zoo. I'd make like a different sentence ending—"Because Animals live in a Zoo."

(from Roller & Beed, 1994, p. 513–514)

Lisa had appropriated a way of interacting around literature and writing that involved listening to her peer, providing encouragement and probing for specific information until Teri was able to state the principle she would follow in creating her extension of the alphabet book. Further, Lisa showed evidence of appropriation in that she was working from the public-social discourse of the written alphabet book, not changing the format or the concept, but appropriating it to create additional text in keeping with the original. Both of these examples are starting points toward internalization.

Transformation of strategies can only be inferred, of course, since the act of transforming from the social to the individual ways of using language, strategies, and concepts occurs in that unobservable private dimension. *Publication* provides insights into transformations that may have occurred. For example, Gavelek and Raphael describe Jason, a student in Laura Pardo's fifth-grade classroom. Jason and his peers participated in a literature-based reading program called Book Club (see Chapter 2, also Raphael & McMahon, 1994) in which reading logs played a prominent role in students' responses to the literature they read. Jason's fourth-grade teacher, Deb Woodman, featured in Chapter 2, and his fifth-grade teacher, Pardo, both emphasized the importance of creativity and invention when personally responding to literature. When Jason was in Woodman's class, his teacher encouraged the kind of exploratory talk in the social-public quadrant that Barnes (1995) described. Students were encouraged to try out new ideas, play with different ways of responding, and combine responses they had learned in class in new and different ways. In fourth grade, the students invented a form of response called "in the character's shoes" in which they placed themselves in the character's position in the story and wrote about how they might have acted if they were the character.

In fifth grade, Jason showed evidence of continued transformation of ways of responding to literature. He became interested in the ways authors

used titles to tease, create suspense, foreshadow, or simply signal a move forward in the plot. He invented a category of response called “titles” and presented his idea *publicly* to his peers for their use in their reading logs. Through his presentation to his peers, Pardo could infer that transformation had occurred. Finally, the response, “titles” was added to the list of personal responses that students drew upon during Book Club, reflecting the process of *conventionalization*, where transformed and publicized ideas become part of the conventional conversation in the classroom.

These processes occur over and over throughout the lifetime of the learners. Each time students revisit ideas, concepts, and strategies that they have internalized in one context, they continually refine and expand their knowledge and abilities and learn to apply them in new contexts. Figure 1.1 depicts both the social and the historical nature of learning. The social aspect of learning occurs as students interact within the four quadrants created by the Vygotsky Space. The historical aspect is depicted below in the figure that notes that the process occurs across time and within new social settings. The entire process of learning is based on the language that is used in these social contexts across time.

Language Use and Students’ Understanding of Literacy Instruction

Social constructivist perspectives argue strongly for the way in which classroom talk—the teachers’ and the students’—is the means by which students learn and define the goals of instruction. The role of language in learning cannot be overestimated since it is through language that concepts take meaning, and that teachers convey the goal of a particular interaction. Recent emphases on literature-based instruction led McMahon (1992) to examine the role of language in students’ developing abilities to participate in student-led discussions about literary selections. McMahon’s case study of a group of five fifth-grade students reveals how critical the teacher’s language is in suggesting the goals for discussion, eliciting particular ways of responding to literature, and establishing patterns of interactions among students.

For the first part of a 10-week unit on World War II in Japan and Europe, the teacher used a combination of chapter and picture books to model personal response. Activities within the social domain—both public and private—emphasized personal response. For example, whole-class discussion encouraged students to think about how their experiences related to what they were reading, to their feelings about the story line, to their understanding of the characters and their motivations, and so forth. Students maintained reading logs, which included prompts for them to identify parts of the book they wanted to share with their peers, favorite lines, and things that they thought about while they were reading. Throughout the first part of the unit, the teachers’ language, the written language used by the students in their logs and other writing activities, and the oral

language used in small- and large-group discussion all underscored students' personal response and involvement with the selections they read. McMahon noted that students appropriated this language of thoughts and feelings in their own writing, drawing, and talk.

During the second half of the unit, however, changes in the classroom context led to a different public emphasis. The teacher, because of professional commitments that took her away from the classroom, had different substitute teachers working with the students. Because these adults were unfamiliar with the kinds of literacy activities that constituted the reading instruction in this classroom, the teacher modified her instruction to accommodate to the needs of these adults, who expressed a need for more structure within the reading program. The language emphasized finding information from the text—predicting upcoming events, testing their predictions, and summarizing what had occurred. The students quickly reverted to using their discussion groups as a way to check their reading log “answers.” Thus, McMahon’s work reveals the influence of language in (a) teacher modeling, (b) teacher-student conferences, (c) students talking among themselves, and (d) written literacy activities.

McMahon’s work also suggests that students with histories of reading instruction that has been defined as reading to decode the words and respond to questions may find it difficult to step outside that role, or easy to step back into such a model. David Pearson described an event during one of his doctoral students’ dissertation studies of basal reading instruction. The doctoral student was teaching elementary students to take control and construct multiple interpretations of the texts they read. After more than two months of such activities, students in one group participated in reading and talking with their teacher about a story.

After videotaping an exciting discussion, Pearson’s doctoral student began to talk with the children. One youngster asked, “Okay, so what was the right answer?” When the researcher suggested that she did not think there was one, and that she had heard them raise many different possibilities, the student knowingly informed her that this was true, many interpretations had been made, but to find the right one, all she had to do was look in the teachers’ book for the words in italics. Instruction was not enough to help students overcome their own histories as students in school. Encouraging students to interpret text and accept multiple interpretations when reading requires sustained efforts across grade levels.

Similar observations have been made in process writing classrooms. For example, in a case study of Ella, a sixth-grade student in a process-writing classroom, McCarthy (1992) documented not only the importance of language per se, but just how significant *shared* language can be. As part of her writing class, Ella had maintained a writer’s notebook (Calkins, 1986) from which her teacher wanted her to select some “important” ideas to use in developing a more extended personal narrative. The teacher had meant the word to mean, *ideas important to Ella*, while Ella said to McCarthy in an informal interview, “I don’t know what I’m going to do . . . because there’s no really big important issues in here

[indicating notebook]. Except for this, I wrote about the news. . . .” Ella had apparently assumed that her teacher wished her to identify something that would be *important enough to warrant a slot on a public news broadcast*. It was not until Ella and her teacher developed some shared understanding about the word “important” that Ella was able to successfully develop her personal narrative.

Learning is not merely a response to stimuli, nor is it a unidirectional transfer of knowledge from the more knowledgeable adult to less knowledgeable youngsters. Rather, literacy learning is a social process mediated by the classroom teacher as well as other students within the classroom. Nowhere is this more visible than in recent discussion and research about how meaning is constructed during reading and responding to text.

Implications of Social Constructivism for Identifying “Meaning”

A social constructivist perspective assumes that language is used to negotiate meaning, and further, that meaning results from this negotiation in which the students’, teacher’s, and author’s voices all have a role. If knowledge is constructed through language use, then models of instruction that try to transmit knowledge make little sense. Yet, knowledge construction has boundaries—not just anything makes for a reasonable interpretation—and conventional knowledge does exist within our culture and time period.

This raises fundamental questions for those involved in reading instruction, including how “meaning” has been historically defined and what it means to comprehend text. In the field of education, educators have debated about who determines what is taught: the teacher? the district curriculum? the publishers? the students’ interests? a combination? Similarly, in the field of reading instruction, reading educators must come to terms with questions about where the meaning resides: Is meaning in the text? in the reader? or through co-construction?

Defining Meaning: Contributions of Literary Theory

These questions about meaning may be new to those in elementary reading instruction, but they have been the primary focus for scholars in an area called **literary theory** (e.g., Eagleton, 1983; Rosenblatt, 1991). Within literary theory, different movements have existed that emphasized the prominence of the author (e.g., biographical and social theories), the text (e.g., new criticism), or the reader (e.g., reader response) (Eagleton, 1983). Harker (1987) suggests that these perspectives parallel in many ways various psychological models of reading, which also emphasized the text (e.g., Gough, 1971; LaBerge & Samuels, 1974), the reader (e.g., Goodman, 1976), or the interaction between text and reader (e.g., Rumelhart, 1977). However, Harker also suggests that the two groups developing these theories

apparently were not interacting around each other's ideas. Table 1.1 provides a brief overview of selected literary theories, some of which are discussed in more detail below.

For example, new critics argued the importance of looking within the text for meaning, admonishing against considering either the author's intent or the reader's response as being important, as well as ignoring any historical or cultural influences on interpreting the text. As Harker describes, "the reader's task was to explicate the text and to determine the meaning embedded in it . . . not to . . . impose some individual meaning"

TABLE 1.1 Literary Theories: A Brief Overview¹

Literary Theory	Description
Biographical and social theories of criticism	To determine text's meaning, readers must look "outside the text" to the author, literary history, literary biography, impressionistic criticism. An understanding of the author's mind and life leads to understanding of the text.
New criticism	To determine text's meaning, readers engage in "close reading" of the text. Meaning is built from the text itself, without reference or influence of knowledge of the author, historical era in which the book was written, social milieu in which it is read, and so forth. Readers themselves are marginal in the process of interpretation. The teacher is the "master explicator" who, based solely on the close reading of the text, assumes the authority for knowledge construction and interpretation.
Structuralism	To determine text's meaning, concentrate on the nature of writing in isolation from the writer, the historical context, the readers' purpose and look to the rules that make the text "work." Structural systems include grammatical structures, literary conventions including genre and elements of genre (e.g., story lines, settings, roles). These are the conditions that "govern" interpretation. The teacher plays a central role in transmitting such knowledge to students (e.g., comedies have happy endings), so they can then apply the rules to an appropriate interpretation.
Reader response	Readers adopt a range of roles that are central to constructing meaning. Reader response theories concentrate on the readers' experienced. At its extreme, reader response theory views texts as having no existence until they are read. More moderate positions suggest that readers act upon the text in order to give it meaning. Reader response theories dismiss the objective existence of the text and emphasize the primacy of the reader and the act of reading as contributing to meaning construction.

¹ Based on information from Beach (1993), Clifford (1991), Eagleton (1983), Freund (1987), Harker(1987), Seldon (1985)

(1987, p. 243). Such a view might be seen as consistent with those who argue the primacy of the text in reading instruction, the importance of teaching students the code to provide access to the *text's* meaning. Other "formalist" theories focused on looking to the structure of the text to determine its meaning. These theories shared a concern that the text itself had been ignored by earlier biographical and social theories of criticism. Literary critics within those views based meaning-construction on factors the formalist critics felt had little to contribute to text understanding—the author's intention, the context in which the text was written, and so forth.

In contrast, theories within reader response criticism "place readers in ascendancy over the text" (Harker, 1987, p. 245). Literary theorists associated with this movement suggest that meaning begins and ends with the reader. As Fish (1980, p. 3) states, "the reader's response is not *to* the meaning; it *is* the meaning. . . ." Thus, literary theorists who take a readers' response stance emphasize the importance of the readers' being able to turn to their own knowledge and experience, rather than to the text itself, to determine what "meaning" exists. Rosenblatt (1938, 1978, 1991) is perhaps one of the most influential literary theorists within the reader-response tradition. She introduced the transactional theory of reader response, with transaction defined as the interaction between reader and text that leads to meaning construction. In short, the transactional theory of reader response suggests that texts are "an experience shaped by the reader under the guidance of the text" (Allen, 1991, p. 16). Like the reader-driven models of reading (Goodman, 1976) that suggest that reading is a process by which readers generate hypotheses and then sample from the text to support or disclaim their original assumptions, reader response criticism suggests that the reader is the primary source for determining the meaning in the text.

Theories Influence Instructional Approaches

These different beliefs or theories provide avenues for thinking about the range of responsibilities reading teachers must consider. The new critics suggest part of instruction must focus on close reading of selections and how ideas within the selection relate to form meaning, while structuralists emphasize the importance of understanding how texts are structured and the way in which their structures provide meaning. Reader response theorists place their emphasis on *reader's contribution* to meaning, ranging from the primacy of the reader over anything found in the text to the suggestion that meaning exists through a *transaction* in which both the reader and the text are changed as a result of the process.

However, if meaning is a co-construction that privileges neither the reader nor the text, what is the nature of instruction? Traditionally, the role of the elementary teacher was to teach students to read by helping them construct the meaning from the text, to determine what the author's

intent might have been. Students were taught the code in which text appears, as well as comprehension strategies to determine its meaning. The very strategies that are central to the reconceptualization of reading as a process of comprehension make obvious the prevailing perspective that meaning is *in* the text and it is the readers' task to *get the meaning* from print. For example, current reading instruction related to stories is often based on the use of story maps. A story map implies that there is *a* problem in the story and once the reader has determined *the* problem, the rest of the story can be understood in terms of how that problem is solved (see Beck & McKeown, 1981). Yet, finding *the* main idea assumes that there is a single, correct main point to the text on which we all agree and that may then be represented by picking an appropriate title or creating a topic sentence.

Finally, instructional practices in elementary schools have tended to emphasize only one level of literacy interaction, what Scholes (1985) describes as "reading," ignoring what he suggests are two higher level literacy abilities—interpretation and criticism. Traditionally, such "higher levels" of response to text were saved for high school and beyond, not available to or even appropriate for the young student whose only mission was to focus on literal meaning. Such an emphasis is consistent with the emphasis on reading skills in the elementary curriculum. However, even when questioned about *literature* instruction, many elementary teachers professed a "literacy-skills" philosophy in which literature was viewed primarily as a vehicle for practicing reading skills. Instruction using literary selections closely resembled reading activities associated with traditional basal series, including vocabulary and word identification skills instruction, setting purposes, and discussion centered on students answering questions posed by the teachers, followed by written assignments or projects (Walmsley & Walp, 1990).

Advocates of a social constructivist perspective argue that the elementary classroom should be a site in which young readers' experiences with interpretation moves beyond the text to construct meanings, in light of the "transaction" between the text and the readers. Meaning arises from the changes the text evokes in the reader and the reader evokes from the text. Neither has meaning alone. Also consistent with a social constructivist perspective, such meaning construction will occur only through the use of language—classroom talk about texts.

Instruction falls short even if it moves beyond dealing with the code to considering ways to enhance comprehension. Teachers must establish instructional practices that encourage students to read the words, comprehend the text, consider interpretations of the text, and evaluate the text in terms of the personal meaning it engenders. It requires teachers to consider alternatives to traditional reading instructional practices that emphasize decoding and identifying the meaning *in the text*. To do so involves differences in the use of language in the classroom to the way in which reading is modeled for students.

Concluding Comments

Regardless of the literary theory we may draw upon, it is clear that reading instruction cannot be limited to a focus on access to the code. If we assume that knowledge is constructed by readers within a social community as they read and respond to their texts, we must begin to address a number of relevant questions. First, what kinds of classroom contexts illustrate situations consistent with the principles of social constructivism? What is the nature of teacher-student interaction as well as interactions among peers within such settings? What knowledge bases are important for teachers to draw upon as they work with students to develop the dispositions, abilities, and knowledge to successfully engage in literacy practices within and outside of school? Finally, what instructional practices in literacy are central to successful readers and writers in the elementary schools?

In the remaining chapters of this book, we address these questions. The next two chapters focus on the classroom contexts, presenting two “cases,” Deb Woodman’s fourth-fifth grade classroom and the literature-based reading program she uses and Laura Pardo’s third-grade classroom in which literacy instruction is integrated within the social studies curriculum. Woodman and Pardo are exemplary teachers who draw upon their knowledge of both classroom language use and text. Chapters 4–6 focus on this knowledge base, discussing language, narrative, and expository text, respectively. These teachers take advantage of “teachable moments” that occur within the context of their literacy instruction programs, and they orchestrate instructional opportunities. They focus both on comprehension instruction, detailed in Chapter 7, and on the role and uses of writing activities, detailed in Chapter 8. In Chapter 9, we explore assessment practices consistent with the theory and pedagogy described in the earlier chapters. In Chapter 10, we present guidelines for planning the instructional curriculum.

chapter 2

Integrating Talk, Reading, and Writing in a Whole Literacy Classroom

We began this book with a discussion of how our views of literacy, learning, and response to literature have changed over time and how these changes in perspectives have led to current suggestions for literacy education based on social constructivist principles, integration of the language arts, and reader response to literature. In this chapter, we describe an upper elementary school classroom that illustrates these principles in action within a literature-based reading instruction program. This classroom, a fourth-fifth grade “split” at Allen Street School in Lansing, Michigan, was taught by Deb Woodman during the 1991–1992 academic year.¹ We follow her and her students through their study of folktales and examine how their activities illustrate the principles described in Chapter 1.

Woodman taught literacy using the Book Club Program. This approach to reading instruction integrated reading, writing, and oral language and centered around empowering students to talk in small groups about the books they had read (see McMahon, 1994; Raphael & McMahon, 1994; Raphael, Goatley, McMahon, & Woodman, 1995). The Book Club Program was the result of a collaborative project that involved Woodman and her colleague at Allen Street School, Laura Pardo; and Taffy Raphael, Susan McMahon, Virginia Goatley, Fenice Boyd, and Jessica Bentley from Michigan State University (see Raphael, et al., 1992; Raphael, Goatley, Woodman, & McMahon, 1994, for a description of the collaborative effort).

Woodman’s instructional emphases are consistent with the three principles of social constructivism discussed in the first chapter and with a reader response perspective on literary criticism. First, the Book Club Program stresses language and its critical role in helping teachers and

¹We occasionally refer to Laura Pardo who taught some of these students in third grade in 1989–1990 and again in fifth grade in 1992–1993. Pardo’s classrooms are highlighted in Chapter 3, so the reader may notice Eva, Mei, Jason, and some of their peers mentioned in each of these chapters.

learners construct meaning.² From small student-led discussions to whole-class sessions, the focus is on teaching students about language for talking and writing about text and on using written and oral language to respond to and analyze text.

Second, the “higher mental processes” of literacy (i.e., reading and writing) are learned through their meaningful use across multiple contexts. Students engage in using writing as a tool to reflect on their thoughts, to explore new ideas, to remind them of earlier thinking, and to trace changes in their thinking over the course of their reading. They engage in writing in single sessions as well as over extended periods. (See Chapter 8 for further discussion on contexts for writing to support students’ reading and discussion.) They read novels, informational texts, articles, and short stories on their own, with partners, and in small groups. They listen as their teacher reads to them from chapter and picture books.

Third, the book clubs and whole-class sessions emphasize the importance of the social aspects of learning. Through social interactions with their peers as well as their teacher and other adults, these students learn to consider alternative perspectives, to support each others’ learning, to serve as resources for each other, to recognize expertise within themselves and others, and to value the opportunities to talk about books in ways that they find meaningful and interesting. (See Chapter 4 for extended discussion on talk in the classroom.)

Consistent with reader response theories of literary analysis, students in Book Club are encouraged to bring their experiences to the texts that they read, to make sense of the texts in light of such experiences. While the text bounds the range of meanings that could be constructed and the range of responses that might be evoked, the primacy of the reader is emphasized during the initial response to the texts the students read. This is balanced by later analysis of the authors’ craft, of issues and ideas presented within the text, and of connections among texts they have read, all of which are designed to balance comprehension, interpretation, and response.

In this chapter we first discuss the conceptual basis of Book Club, the research that supports such a program and how it represents one means for creating an integrated approach to literacy instruction. Second, we describe Woodman, her school, classroom, and students. Third, we present the Book Club Program, describing it in terms of one thematic unit through which the study of the genre of folktales was explored. In this presentation of Woodman’s class as a “case study” in literature-based reading instruction, we touch upon several ideas that are expanded more fully in subsequent chapters in this book, noting where our readers can go for further information.

²The Book Club Program takes its name from the small, student-led discussion groups called book clubs. To distinguish the program from the discussion groups, we treat the program as a proper noun, Book Club, and use lower case letters to indicate a discussion group, book club.

The Conceptual Basis of Book Club: Reading, Writing, and Talk in Literacy Instruction

As we described in the first chapter, perspectives on reading instruction have changed substantially in the past few decades: from a heavy emphasis on teaching isolated skills and on fluency in oral reading to an emphasis on comprehension and thinking. In current conceptions of literacy, scholars have suggested that writing and reading are closely related and, in fact, successful readers think like writers as they engage with text (Tierney & Pearson, 1983); that reading is a dimension of thinking (Pearson & Raphael, 1990); and that reading is not only a cognitive process in which strategies and skills are acquired, but it is a social process in which meaning and interpretation are key (Feds & Wells, 1989; Green, 1990; Harker, 1987).

We believe that reading is an integral part of the language arts, that instruction in reading must also include and draw upon the other language arts. Lipson, Valencia, Wixson, & Peters (1993) have described the bringing together of the language arts as “intradisciplinary” integration. They suggest that such integration involves bringing reading, writing, and oral language together in meaningful ways. They suggest that such integration is often constructed around literature or a set of literary works by the same author, on a similar topic (e.g., friendship), or within a single genre (e.g., fantasy). The literature serves as the foundation for exploring themes central to literary works.

The content of literature is the study of humanity, what it means to be human: the issues we face, the values we uphold, the loves, fears, and joys that we experience (Probst, 1988). Children’s literature is a reflection of all that makes us human, from the complexities of our country’s history illustrated in Coerr’s (1977) *Sadako and the Thousand Paper Cranes*, to relationships between parents and children as told through the fairy tale, *The Enchanted Tapestry* (San Souci, 1987), to the value of friendship in works of fantasy or science fiction such as Babbitt’s (1975) *Tuck Everlasting* and L’Engle’s (1962) *A Wrinkle in Time*. The Book Club Program emphasizes literature as the basis of its instructional program and from the literature, creates reasons for students to engage in reading, writing, and talking about text.

The Book Club Program also emphasizes the social as well as cognitive processes of literacy learning. Literacy education provides multiple opportunities for students to engage in discussions and for those discussions to be meaningful. As literacy educators, we can easily imagine the joys of finding a good book to read. We probably each have suggested that our friends read the book we have recently enjoyed so much, encouraging them by our recommendation or by physically handing them the book. Further, we each are likely to remember our eagerness to talk about the book once our friend(s) had the chance to read it—talking informally over the phone or lunch or more formally in adult book clubs. However, our prediction is that none of us begins such conversations by asking, “Can

you tell me where this story took place?” or “Who was the main character?” Instead, we focus on our personal response to the book—how we felt about it, other books it sparked us to remember or perhaps to obtain and read for the first time, issues and feelings that it evoked. Such discussions are what we define as meaningful. The goals of the Book Club Program are to create similar opportunities for students to interact as members of a literature community, as well as to enable students to become successful community members through instructional support.

The Book Club project in which Woodman participated was designed to address how literature-based literacy instruction could be integrated with the best of what research suggests with regard to comprehension and skill instruction so that students would belong to a community of readers (Smith, 1988), recognize their role in author-reader relationships (Graves & Hansen, 1983; Tierney & LaZansky, 1980), and have opportunities in school to participate in the meaningful school-based reading and writing events that others have found possible (e.g., Au & Scheu, 1989; Short & Pierce, 1990).

Setting the Context: Woodman and Her Fourth- and Fifth-Grade Class

We introduce Woodman and her fourth- and fifth-grade students during the 1990–1991 school year, the time span examined in this chapter. We provide general information about the school, Woodman, her students, and their literacy program, illustrating her implementation of a literature-based reading program that integrates reading, writing, and talk about text.

The School

Woodman teaches at Allen Street School, whose diverse students come from a low-income neighborhood that suffers from many of the problems typical of larger urban areas: transience and related high percentage of student turnover in the school, high proportion of single-parent families affected by increasing unemployment within the state, and concerns about increasing availability of drugs near the elementary school.

Because of these potential problems, the principal of the school is committed to providing a place of stability and opportunity for his students. Resources within the school, such as its central library, provide support and extend to the students' Book Club experiences. Midway through the school year, Woodman was able to obtain three computers for her classroom through a grant to her school from one of the computer corporations. Students used these to write and publish their own texts. The school has an extensive Chapter 1 program and two special education resource rooms. Extracurricular activities emphasized academic, athletic, and social events.

The Teacher

Deb Woodman had been a long-term substitute teacher at Allen Street School for three months in 1989-1990 before joining the faculty full-time in 1990. She left a career in business because of her desire to contribute to young children's development. Recruited to the Book Club project by her next-door teaching colleague, Laura Pardo, Woodman felt that the project would help her develop a stronger reading program than she had used during student and substitute teaching.

In an early fall interview, as the Book Club project began, Woodman described her ideal reading program as one that would include quality literature, active student interaction, critical thinking, and oral language connections. She characterized her role in such a program: "First present, and model, and make the instructions clear, and let it go. Let them work it out for themselves, that's when learning takes place and it does, every time. . . . I picture the kids becoming more part of the program. . . . It's their learning too." While these ideas developed more fully over time, from the beginning she was interested in encouraging students to assume more ownership over their literacy learning, in enabling students to work in small groups, and in assuming her role as one of modeling and providing instructional support.

Woodman was adamant about not wanting to repeat what she saw in her student teaching, where "you know, you have your lower kids in Moonbeams or whatever, and your middle kids, and then your higher kids . . . assign workbook pages this day and so many, and make sure you keep with the schedule . . . the test at the end of the week. I wanted to do something more than that!" While she did not articulate specific principles of social constructivism, her beliefs were consistent with concepts of shared responsibility, multiple interpretations of text, and using strategies in multiple contexts.

Despite a clear sense of where Woodman wanted to go with her program, she also expressed concern about how to begin and whether or not such a program would provide students with the skills and strategies they needed. She was concerned that her students had had little experience with literature as the basis for their reading program and little to no experience working collaboratively in student-led groups. She reported asking herself, "Could it be done? What were the expectations? Could they be accomplished? . . . I had that fear that much as [Book Club] liberated me to get away from tradition, I had the fear that the skills wouldn't be covered, because each grade level has their own curriculum statements and expectations, and I thought, how am I going to cover these skills. . . . I'm scared to death. . . . I can't do it." Woodman saw the Book Club project team as a group that could support her efforts in learning to teach literacy.

The Students

Woodman's class had 19 fourth- and 5 fifth-grade students. Three of her students received special services from the special education teacher but

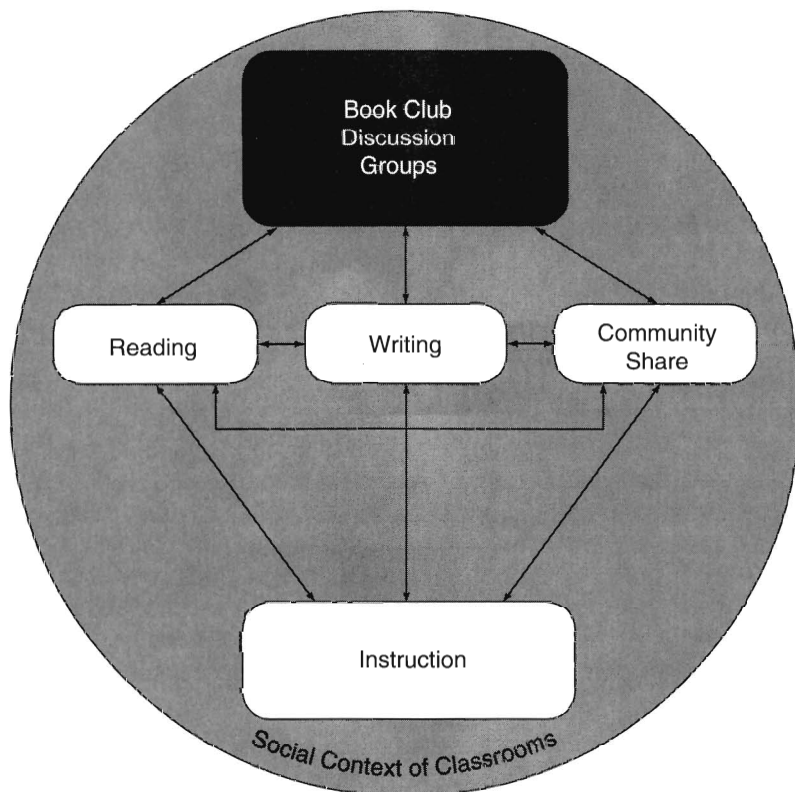
were mainstreamed for part of the day, generally in content area learning. Her class was smaller than was typical for the school, because of the split grades and her status as a first-year teacher. Woodman's student population included Hispanic, African-American, Asian (one who had recently arrived from Vietnam and spoke almost no English), and Caucasian students. These students were a microcosm of the school's population: More than three fourths received federal assistance in the form of school breakfasts or lunches, and many were defined as reading "below grade level" based on the Michigan Educational Assessment Program and a standardized achievement test. Individual students are discussed throughout the chapter as we draw on specific examples of their written work and oral discussions about text.

The Book Club Program: An Intradisciplinary Approach to Literacy Instruction

The Book Club project was developed collaboratively by the researchers and teachers from Michigan State University and Allen Street School during the 1990–1991 academic year. The project's team was interested in creating a context for students to engage in interesting conversations about books. As a group, team members had read numerous articles and books about student discussions. For example, Eeds and Wells (1989) described how changing the nature of the questions they asked led teachers to encourage more personal responses among their students. Short and Pierce (1990) presented several different examples of students' talking in interesting ways with peers (see Gilles, 1990; Short, 1990). In describing Writers' Workshop, both Calkins (1986) and Graves (1983) provide examples of students engaged in interesting discussions with each other about the texts they had written. Thus, not only did the theory support such interactions, but others had written descriptions of classrooms in which such interactions occurred.

Susan McMahon and Taffy Raphael had introduced the idea of the four components—reading, writing, book club, and community share—that comprised the Book Club Program (see Figure 2.1). They developed the idea that in an integrated approach to literacy instruction, even one centered around talk about text, the focus needed to include instruction in reading and writing, and talk about text would likely occur in both small-group (i.e., book clubs) and whole-class (i.e., community share) settings. However, beyond the overall framework, it was the goal of the project's team to develop each component and the instructional support each would require.

The first unit to be tried was based on one novel, *Sadako and the Thousand Paper Cranes* (Coerr, 1977), and two picture books, *Hiroshima No Pika* (Maruki, 1982) and *Faithful Elephants* (Tsuchiya, 1988). These books were selected for several reasons: (a) they had been shown to be of high interest to elementary students (Au & Scheu, 1989), (b) they were

FIGURE 2.1 Book Club Program Overview

“meaty” books with a reading level that would give most students access to the print, and (c) they provided a potential link to a social studies unit that focused on the impact of war on the lives of ordinary citizens.

During the year, the team met biweekly to discuss what had occurred in the classroom and to create and extend the unit instructional plan. Further, university project members spent time observing in the classroom. Students’ written products, relating to the books, were copied and audiotapes were made of students’ discussions. The project’s team members spent a lot of time in the early part of the program evaluating students’

discussions and written responses and considering areas of instruction that needed immediate attention.

The following discussion among Eva, Mei, Ken, and Joshua occurred relatively early in the first unit, after reading the first five chapters of the book about Sadako. As they did each day, students had recorded ideas in their reading log in preparation for their upcoming book club. Some days they recorded anything that came to mind. Other days Woodman had prompts to guide their preparation for discussion. On this particular day, she had been concerned that students understood the critical events in the first five chapters. These events led up to the point where Sadako learns that she has developed leukemia and understands the seriousness of the disease.

Woodman had asked students to consider what they had read in the first five chapters and to illustrate in any way they chose what they thought the four or five most important events had been. Some students wrote a sequence of sentences, others drew a sequence of pictures, and still others combined drawing and writing. After about 15 minutes of time for reading and review and 10 minutes for recording their thoughts, Woodman announced that they could move into their book clubs, small heterogeneous groups of three to five students that she had formed at the beginning of the unit. Students brought their logs with them, and several began the book club discussion by sharing their logs. The following exchange was from October 8, one of the initial weeks of Book Club in this classroom (from Raphael & McMahon, 1994, p. 105).

Ken opened, sharing his reading log entry, a sequence of pictures depicting the ideas he thought important to discuss. He ended saying, "... Chapter 5. Her friend gave her one paper crane and told her to make more. She told her to make a thousand." Eva's question, "A thousand what?" was the only response. When Ken answered, "a thousand more," no one responded to his still ambiguous comment. Rather, Mei shared her ideas. Before anyone could respond to her, Ken turned to Joshua.

- Ken:** Your turn, Joshua
Joshua: I don't got nothing to read.
Ken: You gotta tell about/ go / you gotta tell about your pictures. Talk!
Eva: You copycat, Joshua.
Ken: Talk!

After listening to this exchange, one of the researchers in the classroom suggested that Joshua could share "just a little bit" of what he had written and drawn. Joshua looked up, smiled, and nodded, and the researcher moved to a different group. A later examination of the discussion transcript revealed that Joshua had not said another word. Rather, Eva read her entry. After Eva's turn, Ken again said, "Now it's Joshua's turn!" followed by Mei's comment, "Joshua's turn, your turn." Finally, Ken took Joshua's paper, read from it and described the pictures; Eva responded by claiming that he copied it from her.

The quality of this interaction left room for improvement on multiple levels, and provided Woodman with valuable information. While evidence certainly exists that elementary students can and do engage in meaningful response to literature (see Galda, 1983; Gilles, 1990; Roser & Martinez, 1995), teachers cannot assume that good literature and freedom to talk will be sufficient. Raphael and McMahon (1994) suggest that “This exchange illustrates two norms of classroom literacy that may hinder authentic conversations about books: turn taking and the emphasis on individual work” (p. 105). Mei and her group were not unusual. In school conversations, the emphasis is on taking turns and making sure each student is able to contribute. In actual conversations, we talk when we feel we have something to say. Further, in school, students have traditionally been rewarded for successful individual work. Eva’s assumption that the similarity in Joshua’s and her reading logs was due to his copying shows her naivete. The activity had been planned to underscore similarities across students’ logs, helping them decide upon the most significant events in the book thus far.

Problems such as these revealed students’ difficulty in knowing both “what” to talk about in a literary discussion as well as “how” to engage in authentic, meaningful talk about text. The project’s team worked over the next several weeks to develop more fully the instructional focus for each of the four components and to discuss factors such as grouping and text selection that potentially contributed to the success of the Book Club Program. We discuss each of the four program components—reading, writing, community share, and book club—and the instructional focus within each component. We then illustrate how the components work together.

Reading

To be able to participate in their daily Book Club Program, students need to have read the relevant material. To prepare for their book club discussions and to give students of different abilities the support they needed Woodman used several different opportunities for reading. These included partner reading, choral reading, oral reading-listening, silent reading, and reading at home the evening prior to Book Club.

The Book Club book reading was supplemented by the teachers reading aloud a theme-related book. For example, when students read books thematically connected by genre such as fantasy (*James and the Giant Peach* by Dahl, 1961), Woodman read aloud from L’Engle’s (1962) *A Wrinkle in Time*. Students selected theme-related books from the classroom and school libraries to read during Drop Everything and Read, Allen Street School’s sustained silent reading program. Thus, students had a diverse range of books available, across many different reading levels and by a range of authors. Some were read independently and brought into discussions, others that were more difficult were usually read in small groups and subject to more instructional support. Further, all students could participate in reading the grade appropriate books by the support from the teacher,

their peers, or parents and siblings at home. No students were denied participation in Book Club because the texts were deemed more difficult than they may be able to read independently, but rather, if the text was difficult, support was provided.

In addition to support for reading through actual reading, Woodman was also concerned that somewhere within the Book Club Program there would be a place where she could teach reading strategies and make explicit to the students places where it might be useful to use strategies they had learned. Michigan has a state-wide assessment program that requires that all fourth-grade students take a standardized test. She felt it important that she include teaching specific strategies, though she wished to do so in a way that would be meaningful to the students.

For example, Woodman and the rest of the team members felt that it was important to help students develop their reading vocabularies. Research by Anderson and his colleagues (Anderson, Wilson, & Fielding, 1988) has shown that reading is one of the primary ways in which our vocabularies, written and oral, develop. Thus, one of the reading log entries students were encouraged to use was “wonderful words.” On a chart of ideas for reading log entries, Woodman included: “new, crazy, or descriptive, ones I might want to use in my own writing, ones that are confusing or whatever. Write down the word or words and share them with my book club group” (Raphael & McMahon, 1994, p. 109).

A second type of log entry on the chart of log ideas enabled students to explore literary elements, one of the foci of a literature-based reading program. One suggestion was to critique the books they had read in terms of specific literary tools the author used, a category known as “Author’s Crafts and Special Tricks,” described as follows:

Sometimes authors use special words, paint pictures in my mind with words, make me wish I could write like they do, use funny language, write dialogue that is really good, and many other things. In my log, I can write examples of special things the author did to make me like the story
(from Raphael & McMahon, 1994).

Also within this category was a response entry focused on critique, called the “Book/Chapter Critique.” Students were encouraged to consider what the author did particularly well or what he or she might have done to improve the text. Randy, one of fifth graders in Woodman’s room, wrote a critique of *Sadako and the Thousand Paper Cranes* on October 17, commenting that the author had been successful in describing war in terms of Sadako’s death, yet needed to tell additional information about what the story was based on, since it did not “blend out [of] the story” (see Figure 2.2)³.

³ All students’ writing samples are included with their original spelling and grammatical conventions.

FIGURE 2.2 Getting Ready for Discussion:
What Can I Do in My Reading Log?

<p>PICTURES</p> <p>Everytime I read, I end up with some kind of picture in my head about the story. I can draw in my log and share my picture with the group. When I draw a picture, I need to write a little about why I drew it so that I can remember where the picture came from, what made me think about it, and why I wanted to draw it.</p>	<p>POINT OF VIEW</p> <p>Sometimes as I read about a character I think that the author did not consider other points or ideas. In my log, I can write about a character's point of view that the author did not address.</p>	<p>WONDERFUL WORDS</p> <p>Find some really wonderful words—words that are new to me, or crazy, descriptive, ones I might want to use in my own writing, ones that are confusing, or whatever. Write down the word or words and share them with my group. I'll write a short note about why I picked the word and the page number where I found the word so that I can find it again.</p>
<p>CHARACTER PROFILE</p> <p>Think about a character I really liked (or really didn't like, or thought was interesting). The map can show what I think the character looked like, things the character did, how the character went with other characters, what made this character interesting, and anything else that I think is important!</p>	<p>ME & THE BOOK</p> <p>Sometimes what I read about a character or an event makes me think of things in my own life. I can write in my log and tell about what the character or the event or other ideas make me think about from my own life.</p>	<p>BOOK/CHAPTER CRITIQUE</p> <p>Sometimes when I'm reading, I think to myself, "This is absolutely GREAT!!!" Other times I think to myself, "If I were the author, I sure would do this differently." I can write about things the author did really well, and things he or she might want to do better.</p>
<p>AUTHOR'S CRAFTS AND SPECIAL TRICKS</p> <p>Sometimes authors use special words, paint pictures in my mind with words, make me wish I could write like they do, use funny language, write dialogue that is really good, and many other things. In my log, I can write examples of special things the author wrote in the story.</p>	<p>SEQUENCES</p> <p>Sometimes events in the book might be important to remember the order they happened. I can make a sequence chart explaining why I thought it would be important to remember.</p>	<p>INTERPRETATION</p> <p>When I read, I think about what the author is saying to me, what he or she hopes that I'll take away from the story. I can write down my interpretation in my reading log and share what I'm thinking with the rest of my group. I need to listen to others' interpretations to see if they have similar, the same, or different ideas.</p>
	<p>SPECIAL STORY PART</p> <p>Mark the page number so I can remember where to find it. Write the first few words, then "... " and the last few words so I can remember what I want to share. Then write about why I thought it was interesting or special.</p>	

Thus, the reading logs and related writing activities served to encourage students to engage with the text in terms of meaning construction (e.g., vocabulary, sequencing), interpretation (e.g., critique), and personal response. The reading logs contained blank pages for representing ideas through pictures, charts, and maps, and lined pages that could be adapted for writing reflections on elements such as story events and characters, interesting words or language use on the part of the author, funny sections including dialogue and descriptions, and so forth. Students were encouraged to use their logs both for required activities and activities of their own choosing.

Over the course of the year, Woodman's language use within the community was designed to help them learn to create new ways of responding. When students noticed that they often talked about what they would do if they were a character in the stories they read, she helped them invent a label for such a response. Together the class created, "in the characters' shoes." Such public discourse had a long term impact on these students. Jason, Mei, and others from Woodman's room moved up to 5th grade with Laura Pardo. They continued to participate in Book Club, illustrated by Pardo's description (in press) of how Jason became interested in the titles authors use.

Jason suggested creating a new type of response that involves analyzing and critiquing the titles, such as their ability to create suspense, to tease, or merely to provide a clue to the upcoming events. Similarly, Mei, a second student from Woodman's class who, like Jason, moved into Pardo's room, created a new response called, "life." Mei suggested that one kind of response is how the book makes you think about your own life and that this would be an interesting category for response in their reading logs and later discussion in book clubs. This evidence of appropriation and transformation (see Chapter 1) supports a social constructivist view of literacy learning and underscores the long term nature of such learning.

The reading log activities foreshadow the important and visible connections between writing and reading in the Book Club Program. In the next section we describe the purpose that writing served within the literacy program, as well as areas that were addressed outside the Book Club Program.

Writing

Researchers have suggested that writing and reading share basic cognitive and social processes (Shanahan & Lomax, 1986; Tierney & Pearson, 1983). Writing can take different forms in relationship to the Book Club Program. For example, in the preceding section, we described how Woodman's students engaged in short-term writing activities (i.e., the reading log) designed to support their discussions and reflect on ideas they had as they read the Book Club books. In addition to such short-term writing for reflection and memory, students engaged in more sustained writing using

“think-sheets” to synthesize and extend their learning. Finally, outside the Book Club Program, students participated in writing personal stories in a writers’ workshop setting (Calkins, 1986; Graves, 1983) and in report writing through science and social studies projects. We describe the two types of writing within the Book Club Program in this section.

Writing in the reading log stemmed from two lines of research. First, research suggests that students’ writing prior to meeting in their book club influenced their discussions, and that their book club discussions influenced the amount and type of information included in later writing activities (McMahon, 1992). Since book clubs were designed to promote personal response, interpretation, and analysis, it was important to provide students with the time to engage in response and to encourage them to record ideas. While readers may not invest in such time-consuming reflection when reading a newspaper or a junk novel, many of us who are readers find ourselves marking a favorite passage in the books we read, jotting down ideas we may wish to remember, and so forth. The log was a site where such literate activities could be introduced and encouraged.

Second, research on the process of literary understanding (Langer, 1990) suggests that readers adopt four “stances” as they read any text. These stances are all related to the readers’ “positioning” themselves relative to the world that is created through the reading. These stances are not linear in that they may be adopted at any point in the process of reading, but they all exist. To understand the four stances, it is best to imagine a book recently read and well remembered. When reading that book, readers metaphorically “step into” the world that the author creates. In stepping into that world, readers draw upon all the resources they have available: information about the kind of books this particular author tends to write, the description of the book on the book jacket or back panels, table of contents, critics’ comments, and so forth. A reading log entry was designed to encourage students to assume a “stepping in” stance. Prompts encourage readers to study the book’s cover, read the back jacket of the book, and skim illustrations. Then, using the information gleaned from these activities, students write their predictions about the story (e.g., characters, events, setting, purpose) in their reading log. Randy’s reading log entry from October 23 illustrates sources of information he has drawn on as he prepares to step into the world of a new book. He wrote:

Well I think that the book Hiroshima No Pika is going to be about African people. Because the title and the picture on the front cover looks like African people and this story could be true or it could be true about some of the people in Africa.

And probably why the people dropped the adam bong.

Well Becuase It was into a war.

His entry reflects a combination of the thematic unit they had studied (e.g., “adam bong,” “into a war”), his knowledge of sources of information (e.g., “the title and the picture on the front cover”), and perhaps some of his own personal interest as an African-American (e.g., “it could be true

about some people in Africa”). At the same time, it signals to Woodman a need to help him make connections to conventional knowledge about the atom bomb and where and when it had been dropped (i.e., not in Africa).

A second stance characterizes readers as they “move through” the world of the book, drawing on their background knowledge, personal experiences, intertextual relationships, and so forth to make sense of the plot or text descriptions. Moving through the book is suggestive of what is meant by “comprehending” a text. Readers use their background knowledge to construct what they believe the author is trying to say.

Moving through the world of the text is a stance that invites readers to make use of comprehension strategies. For example, when students read *Sadako and the Thousand Paper Cranes*, Woodman wanted them to “get to know Sadako” as a real person with many different characteristics. During the first few weeks of school, she had modeled the creation of character maps in a whole-group activity, part of their discussion of a book she was reading aloud. Woodman asked her students to create one of Sadako as a way to record and share what they had learned about her. Randy drew the character map shown in Figure 2.3 in his reading log.

FIGURE 2.3 Randy’s Character Map

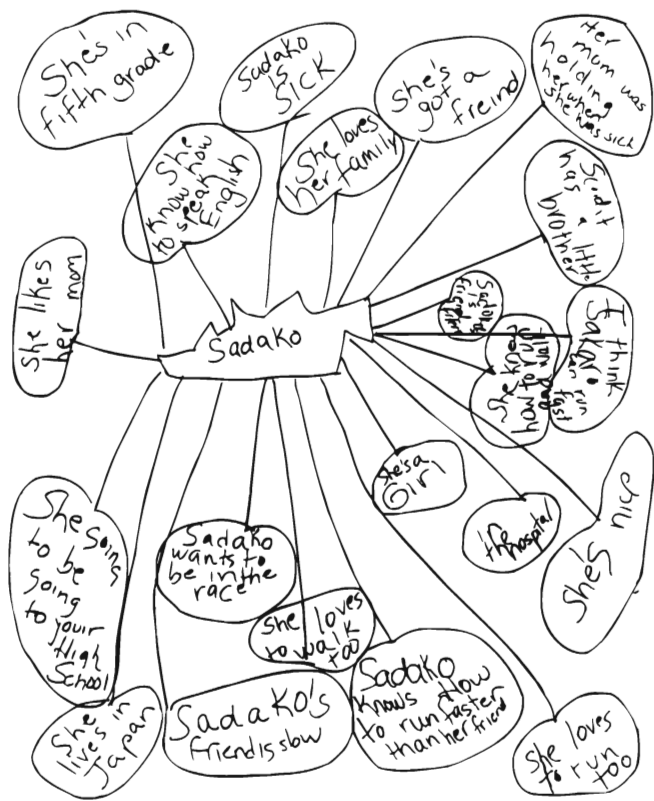
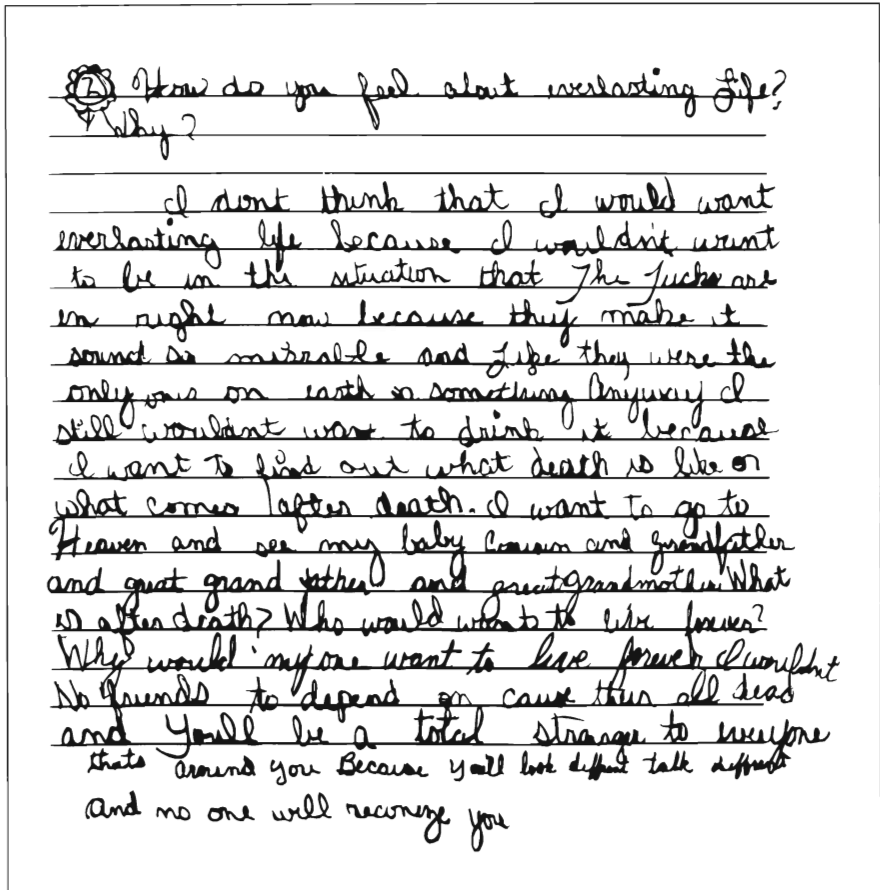


FIGURE 2.4 Eva's Log Entry



While he does not offer his brainstormed ideas in particular categories, it is interesting to note how his map conveys much about her general features (e.g., in fifth grade, a girl, going to junior high school), her illness (e.g., her mom was holding her when she was sick, in the hospital), her friends and family (e.g., a little brother, likes her mom), her high energy (e.g., loves to run, knows how to run faster than her friend), and finally, her goal (i.e., Sadako wants to be in the race). Randy has used what he knows about children, school, health, and family to make sense of the world he is moving through while reading about Sadako.

A third stance involves the readers' "stepping back" as they consider how the ideas in the book have influenced themselves. In effect, this is the reverse of moving through. As readers move through the book, they bring

what they know to influence what the book comes to mean. As readers step back, it is the book or the author's influence on them. Raphael and McMahon (1994) describe a reading log entry that Eva wrote in her second year of Book Club. She had been in Woodman's class in fourth grade and Pardo's class in fifth grade. Eva had read Babbitt's (1975) *Tuck Everlasting*, a story about a family who drank water from a spring and now lives eternally. Winnie, a main character in the book, is faced with the decision of whether or not to drink the water. Eva's entry (see Figure 2.4) shows her reflections as she stepped back to think about how reading about the Tuck family influenced her views of everlasting life.

A fourth stance involves readers distancing themselves from the world of the book. As the readers "step out" of the book, they analyze, critique, and evaluate the text as an object. In this sense, a reader may read something from *The New York Times* Best Seller list, be completely engaged and entertained on a long airline flight or while waiting in a dentist's office, then finish the book, put it aside, and think, "Not a very well-written book!" One need not read only books that can stand close scrutiny to have a pleasurable reading experience. Randy's critique of Coerr's book about Sadako is one illustration of a stepping-out log entry: Critiquing the text that he had read, he notes both the strengths of the novel and the areas with which he felt some dissatisfaction.

Thus, Woodman encouraged her students to write about their ideas before each book club, using their reading log as a permanent record of their ideas, and to encourage them to adopt a range of stances as they read. Further, the writing activities involved a combination of types of representation, including charts and graphs, connected text, and pictures.

Woodman found the logs to be helpful to both the students and to her own instructional needs, but found that there were times she wished to encourage more sustained writing. Thus, in addition to the reading logs, other writing activities involved the use of think-sheets—in contrast to worksheets that are typically completed by individuals to practice taught skills, turned in to the teacher for grading, and rarely used as a basis for discussion (Raphael & Englert, 1990). Think-sheets are guides that can be used to prompt students' thinking and note-taking, notes that become a basis for later discussion.

Encouraging sustained writing required attention to more than simply the daily entries in students' reading logs. Think-sheets were used to support students' discourse synthesis (Raphael & Boyd, 1991; Spivey & King, 1989), or the bringing together of information from multiple sources to create a new text. For example, students engaged in a series of writing activities that illustrated the relationship among the three books read for the unit about the impact of war on ordinary citizens. They built toward writing an essay on a theme they selected that related to the unit. Woodman modeled through public and social talk during community share how each of the books, while different, addressed some similar topics or themes. A stepping out think-sheet supported her modeling and was then used by students for their own brainstorming of possible topics and the single topic

they wished to pursue. Figure 2.5 presents Randy's written responses on the think-sheet from November 7. Consistent with the Vygotsky Space described in Chapter 1, this think-sheet session represents Woodman's efforts to make public and visible the kind of thinking writers engage in when preparing to write an essay drawing ideas from books they have read. Students took notes on this think-sheet during the whole-class discussion in community share. They then used it during book club as a basis for their discussions.

FIGURE 2.5
Randy's "What I Learned" Think-sheet

NAME Randy DATE November 7-90

STEPPING OUT
BRINGING IDEAS TOGETHER

from SADAKO

meaning of paper cranes
 war- atom Bomb hurt people
 the Bomb affected Sadako's Grandmother
 Japan life in Japan

from HIROSHIMA

What the Bomb can do to
 people's lives Bombs covered
 many areas Bombs can
 burn people's bodies
 bombs can hurt people weeks
 after it happened

from FAITHFUL ELEPHANTS

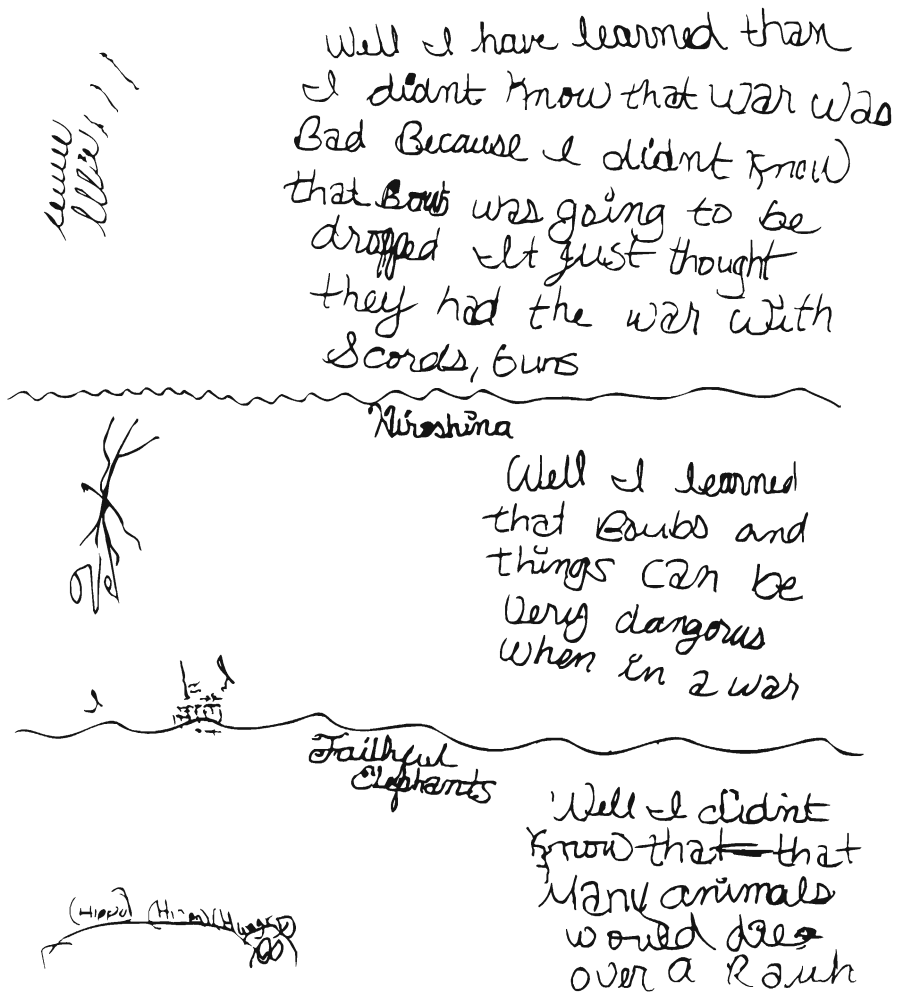
Bombs hurt animals
 animals animals were buried
 How elephant lived, The Bomb
 was dropped in Japan Sadness
 Bombs, just didn't hurt- But the
 fear of the bomb being dropped

Bombs

My Topic

The next day, students had the opportunity to revisit their notes and expand upon them based on ideas they now had from additional thinking and from their book club discussion. Randy's log entry that day suggests that he had appropriated the physical format of the think-sheet, using it to guide his development of the theme of the damage bombs cause during wartime (see Figure 2.6).

FIGURE 2.6 Randy's Log Entry



Randy began to frame his essay about the effects of bombs with the relatively sophisticated observation on the brainstorming think-sheet that, “Bombs just didn’t hurt, but the fear of the bomb being dropped.” In his reading log, he recorded what he had learned from the different books and specifically, about bombs, as he addressed points from each of the three books.

Other sustained writing occurred through writers’ workshop, sometimes connected directly to Book Club (e.g., writing folktales during a genre study of folktales), sometimes indirectly (e.g., studying the way O’Dell [1960] used images in the *Island of the Blue Dolphins* or L’Engle created character descriptions as a way to improve their own writing), and sometimes no explicit connections were drawn (e.g., writing letters, personal experience stories). Students’ reading and writing helped contribute to the discussions during the whole-class component, called community share.

Community Share

A principle fundamental to social constructivism is that learning is socially mediated by more experienced persons, whether adults or peers. Community share provided an arena whereby students could learn from each other’s discussions as they shared points that had come up in their groups, as well as from Woodman’s continued modeling of questioning, probing, and responding to their ideas. Raphael and Goatley (1994) analyzed community share sessions from Woodman’s classroom described in this chapter and from Pardo’s classroom during the 1991–1992 school year. They describe the functions of community share, the instructional content that was discussed during community share, and the roles of the teachers within community share.

Raphael and Goatley suggest that community share serves two important functions: (a) instructional activities and (b) text discussion. Community share at the opening of the Book Club session tended to involve teaching new strategies, reviewing learned comprehension and log strategies, and leading discussions about how to engage in discussion during book club. In contrast, at the close of the Book Club session, it tended to be open-ended discussion bringing together ideas that had arisen in the students’ book club discussions, addressing confusions that were not able to be resolved among the students, and encouraging debate about events and interpretation of events in the text they had read. Further, over the course of the year, Raphael and Goatley (1994) found that the nature of community share changed. There was more time focused on instruction early in the year and, perhaps predictably, over time instructional talk lessened while talk about the text increased.

The instructional content included attention to teaching language conventions, comprehension strategies, literature and literary elements, and response to literature. Language conventions included how our written and oral language works, conventions for discussion, for writing, and for

basic grammar and spelling. Comprehension strategies included attention to vocabulary development and strategies such as those described in writing log entries (e.g., sequencing, asking questions, making predictions). Literature and literary elements included genre study, features of genres, and literary elements such as plot, characters, and setting. Response to literature focused on both aesthetic (i.e., the personal affective) and efferent (i.e., the more analytic) responses described by Rosenblatt (1991).

Teachers' roles varied during community share, from explicit instruction to guiding practice to facilitating discussion. For example, in some cases, Woodman assumed a common teacher role: teaching her students something new. When in this role, she talked more frequently than did her students, asked them questions for which she knew the answer as a means for evaluating their understanding, and provided structured ways in which they could ask and answer questions. In contrast, when guiding practice, she provided an overall structure within which students participated, but students did much of the talking. She prompted them through questions and comments, modeled alternative ways of responding, and reminded them of information they had at their disposal to draw upon in the discussion. When serving as facilitator, Woodman was primarily orchestrating the complex conversation that happens when more than 20 students are participating. She nudged students who were quiet, nodded at students to signal when they might speak, but she did not interject substantively to shape their discussion.

The following exchange occurred during a discussion of the folktale, *Why Mosquitoes Buzz in People's Ears* (Aardema, 1975). In this example, Woodman is facilitating the conversation as students construct what the mosquito had done to cause so much trouble:

- 1 **Ms. W.:** What did the mosquito do wrong?
- 2 **Phelice:** He um, told a lie to the iguana?
- 3 **Ms. W.:** He told a lie to the iguana. Okay. What else would you
- 4 consider the mosquito doing wrong?
- 5 **Jacob:** He got in that's guy ear and was buzzing him.
- 6 **Ms. W.:** Okay, so he was bugging him maybe. Um/ Phelice.
- 7 **Phelice:** He was bugging the iguana too.
- 8 **Ms. W.:** He was bugging the iguana too. Sherman?
- 9 **Sherman:** Um, he, he finally got tired of it, going and/ hitting in
- 10 the ear and buzzing and stuff and finally went whack
- 11 (hits his ear)

(Raphael & Goatley, 1994, p. 535)

Notice that Woodman does not direct the students or seek a specific response. She uses repetition to reinforce students' participation, and neutral comments such as "okay." She signals turns by mentioning students by name. It is not clear in line 6 whether she misunderstood or intentionally paraphrased Jacob's description of the mosquito "buzzing" the "guy," but Phelice picks up on the slight change and repeats Woodman's response in line 7.

In addition to the content related to literacy, community share provided a time for students to learn and for Woodman to see where there might be gaps in understanding. For example, students read Lois Lowry's (1989) Newbery Award book, *Number the Stars*. In one book club, Crystal had asked why Hitler would want to attack Denmark. A student who had either missed the point in the selection, or who was perhaps overly sensitive because of the beginning of the Persian Gulf War, responded that, "The king was very rich and had a lot of oil. The other people were very poor and didn't have any oil and needed to get the wells. So he started a war." When this emerged again in community share, Woodman realized the importance of a brief history lesson before students continued with the book. Thus, links occurred across reading, writing, and discussion, as well as from these areas to instruction.

Similarly, community share sessions were used to raise students' consciousnesses about issues or events they would be reading. In one example, students were to read Sally Ride's account of her trip in the space shuttle, in *To Space and Back* (Ride & Okie, 1986). They had also studied gravity in a recent science unit. Thus, Woodman used community share as a time to remind students about what they already knew and to prompt their thinking about both the fun and the frustration of zero gravity. Students next read the relevant section of the book and later wrote about fun and frustrating experiences, recording their ideas in their reading logs for their book club discussions.

Book Clubs

The fourth component, book club, is the one around which the entire program is based. Book clubs were the small (i.e., 3–5 students) student-led discussion groups that helped create the authenticity of the whole literacy program. Students read to participate in book club. Their written reflections helped them consider what they had to contribute to the discussion or issues they wanted to raise with their peers. Community share helped "set the stage" if it came before the book clubs and helped bring the community together when it followed the small group discussions. Woodman considered several factors in forming her book clubs: creating heterogeneous groups, providing students with choices in literature selection, and maintaining continuity throughout a thematic unit.

Woodman felt that diversity within the book clubs increased the opportunity for students to have interesting discussions from their different points of view. Further, students differed in the oral and written language abilities. Some of her less able readers provided important leadership in the oral discussions and such leadership was not predictable based on reading levels. Thus, one of Woodman's goals was to facilitate group formation such that each group represented diversity in background, language, and literacy abilities.

Woodman also provided students with a choice of literature. While at times the entire class read the same trade book, she often had thematically

related sets of books that students could select to read. When forming book clubs, Woodman began with a “book talk” that introduced students to each of the potential book club books. Students then listed their first through third choice of selection and the names of two students they would like to have in their book clubs. Woodman used the students’ lists and her own knowledge of their abilities and interests to form five different heterogeneous groups for each thematic unit. Groups stayed together throughout the theme (e.g., folktales, environment). When the theme activities ended, the process was repeated. For all the components, instruction was critical, whether focused on specific reading strategies, ways of responding in their reading logs, or how to maintain an interesting and meaningful discussion.

Instructional Support

Instructional support focused on both potential content for discussion and the process underlying successful conversations about books. To help students see a range of possibilities for discussing content, Woodman modeled various rhetorical (e.g., text structure, story elements), comprehension, and synthesis activities, during the community share, whole-group format. For example, rhetorical elements were modeled through exploration of how authors created characters (e.g., modeling character maps and their use during discussion), how authors organized their texts (e.g., sequencing, comparing and contrasting different books), and how readers evaluate texts (e.g., critiques). Comprehension strategies modeled included prediction, question-asking, monitoring, summarizing, and drawing upon prior knowledge and related texts. Discourse synthesis was modeled through discussion of overarching themes, common features across texts, and time lines.

To help students develop the social skills needed for the discussion process, Woodman focused on both general interaction (e.g., turn taking, listening to one another) and specific ways to expand upon one another’s ideas (e.g., asking follow-up questions, asking for clarification, relating to other ideas). Woodman involved the students in critiquing book club interactions in different ways. Some discussions were videotaped, some audiotaped, and some were available in typed transcripts. She used these different versions throughout the year to have students consider both what the participants had done particularly well, and what they might want to improve.

Components Working Together

Each of the four Book Club project components (reading, writing, community share, book clubs) operates in interaction with the others, and all support students’ development of the abilities to respond to a variety of selections, and to develop their own sense as a reader and an author. For example, in the unit on folktales that followed the theme about war, students read, wrote, and discussed a variety of books, beginning with Japanese folktales, then broadening to include others from around the world

(including ones from Africa that Randy had requested). One community share session concerned features common to many of the folktales they had read and discussed. The students used their knowledge base of folktales to create a list of elements common to all the stories. Students then held book clubs to discuss how these features were used in different folktales, building a basis for later writing of their own folktales. Students' abilities to engage in discussions grew from the varied reading, writing, and small group talks that preceded them.

For example, students had read Hoyer's (1986) *The Weaving of a Dream* and San Souci's (1987) *The Enchanted Tapestry* during one week, writing about and discussing the stories daily. On Friday, a compare-contrast activity involved these two similar folktales drawn from the same oral story, but written by two different author-illustrator teams. All students participated in the five activities that comprised the one-hour lesson that day: (a) Woodman gave students some time to re-read the two texts; (b) she modeled comparing and contrasting; (c) students did a compare and contrast activity in their reading logs; (d) book club discussions occurred; and (e) the class held a community share about folktale features. The critical-thinking skills required in comparing-contrasting the two books gave students the opportunity to develop or practice reading comprehension strategies, identify common rhetorical features, and relate elements to other folktales they had read.

In the following segment, Mei and her peers focused on comparing elements of plot and the illustrations of the story following the community share and reading log activities. Their conversation highlights how the leadership shifted among the students as they talked about the characters (lines 7–14), then a story event (lines 15–17), and finally began to critique the book in terms of the pictures (lines 18–25). Their conversation further illustrates how the students were beginning to “co-construct” their responses as they worked together to identify not only important events but also similarities and differences across the texts.

- 1 **Eva:** I thought it was exactly the same as *Weaving of a*
2 *Dream*, ‘cause it had the same characters, but not the
3 same names. It wasn’t, it wasn’t exactly like *Weaving of a*
4 *Dream*, but just where the parts are different. . .
5 **Crystal:** Yeah, they are exactly the same.
6 **Mei:** Some of them, they are differences. Right?
7 **Eva:** All the differences I hear are mostly their names—
8 **Mei:** [—the part, wait. When he go
9 get/um/the tarp/um
10 **Crystal:** [—tapestry?
11 **Leanne:** But anyway, it’s almost exactly the same because inside,
12 inside the story, um the mother did have three sons, and
13 there was, she was a widow, and there was a fortune
14 teller in the story, and there was a stone horse in the
15 story, and stuff like that, except for when he—

- 16 **Eva:** —except for when the horse in *Weaving of the Dream* he
 17 had to put 10 drops of blood on the horse.
 18 **Crystal:** *The Enchanted Tapestry* book was sort of different//
 19 **Leanne:** The pictures are different and neat . . . bright, real bright
 20 (pointing to *Weaving of the Dream*)
 21 **Eva:** Sort of like bold
 22 **Leanne:** (pointing to *The Enchanted Tapestry*) They're like pencil,
 23 they're like//
 24 **Eva:** Watercolors.
 25 **Mei:** But they are good pictures
 26 **Crystal:** They're good pictures, but they're plain. They have, they
 27 need bright colors.

This discussion illustrates the role of focusing students' discussions through prompts in their reading logs. It also reflects improvements in both how and what the students share during book club as they demonstrate turn-taking and respect for each other, provide help to each other when they sense some confusion, focus on the content of the selections as it relates to their own knowledge and opinion, and work to co-construct their ideas (Raphael et al., 1994, pp. 393–394).

The folktale unit also heightened students' interests in becoming authors. One community share activity involved the visit of a local author who was working on a manuscript in the style of a folktale. The author asked students to help her improve the manuscript for children of their age. As students engaged in critiquing her story, and talked with her about the books they had read and their own writing, they expressed interest in writing their own folktales. At their request, Woodman provided the time so they could write, illustrate, and share their folktales with each other and with a group of first-grade students.

Randy's folktale, created during a series of writers' workshop sessions that related directly to Book Club, blended ideas from the unit and others he found influential (see Figure 2.7).

When interviewed about where he got his ideas, he said,

*I watched a movie about this story that didn't have much money. I didn't copy off of it, it's just that I had this movie and I just started, as I wrote down, getting more ideas. I just made up a little boy that didn't have much family, that didn't have much money, only had one friend. It's kind of a sad story. In the top and in the middle, but later it's happy because he found, because he found a piece of gold. And I think, the other book about the tapestry, you know, the book about the tapestry? They found something that would make them rich. I got a few ideas from that. . . . This fairy tale, way, like in 19, 1903 or something. I just got the idea of Shaka, they didn't have much money. . . It's in Africa. That's where I got the place from. . . I got that book over there [points to the library corner] and I said, Oh yes, I can have this in Africa, so I got that, then *Weaving of the Dream*, then the *Color Purple*, so I just put it together to make a few characters, to make him not have much friends, he only had one friend because they lived in a big field and everybody lived on some other land. . .*

FIGURE 2.7 Randy's Folktale



The Gold Rush

Once upon a time there lived the Henderson family. There were Aunt Ema, Uncle Chuck, Cusion Bill, and Anthony. The family didn't have much money. they lived on A farm in Africa on a large field by the woods. Anthony only had one friend and his name was Danny. The to were very nice to each other. One day while Anthony and his family were sitting at the table eating breakfast, Anthony said, Aunt Ema what happened to my mother and my father. Aunt Ema just bursted out with tears. And she went to her room and slammed the door. What is wrong with her Anthony asked. Uncle Chuck and Cusion Bill just stared at Anthony with water in there eyes. Anthony wanted to cry but he didn't. So Anthony went out and fed the cattle. While Anthony fed the cattle he saw Danny running up to him saying I Rich I Rich. Danny ran up to him and said you wouldnt just believe what just happened to me, What happened Anthony said. Well when my mother was planting food she saw three big pieces of gold. Danny said. Wow that is great. Let me go tell my family, Anthony said. So when he got there he told his family quickly. After he got telling his family they all decided to go over to Danny's house. But when they got there they were gone. Ge whiz we will never get off of this old farm, Anthony said. Oh what I just found, It's a big piece of gold. Now we can get off of this farm. THE END

His explanation makes clear his use of several sources, his internalization of features of folktales such as initial adversity followed by just rewards, and his recognition of critical elements such as characters and setting.

Creating Book Club Units

Woodman continued to focus on developing her Book Club Program, working closely with members of the Book Club project team, and constantly observing her students for areas to refine the program. In this section we describe how the thematic and instructional content evolved over the year. We then discuss specific issues that influenced students' participation (e.g., book selection grouping).

Structuring Unit Thematic and Instructional Content

Book Club continued over the academic year as students moved through units about World War II and Japan, folktales from around the world, World War II in Europe, and biographies. Students usually read at least one book in common, with individual copies of books related by theme, author, or genre available in the classroom library.

For each unit, Woodman selected one to three book sets (of 10–30 books) from those available in the district, and selected from the school and public libraries books that related to the general theme of the unit. In making these decisions, she let the class decide on a genre (e.g., folktales) or theme (e.g., how war affects everyday people) to read during Book Club, and the district resources determined which sets of books could be used. Then individual students made their selection from a constrained set of two to three books available for Book Club. In addition to the Book Club required book, students chose from the Book Club related and other library books for their free reading.

Woodman drew on her knowledge about classroom talk and about narrative and expository text (see Chapters 4, 5, & 6, respectively); her knowledge about writing to support reading comprehension, interpretation, and discussion (see Chapter 7); and her knowledge of comprehension instruction and assessment (see Chapters 8 & 9, respectively) to create and maintain her Book Club Program.

She evaluated students' appropriations and transformations of conversational and comprehension strategies she had modeled by observing and assessing their book clubs. For example, she had emphasized question-asking in community share and in students' reading log activities. Within community share, she modeled different kinds of questions and probed for information. She encouraged raising questions in their reading logs. In mid-November, students showed signs of appropriating one form of questioning, asking for information. The following book club occurred after students mapped characters from *Why Mosquitoes Buzz in People's Ears*:

- Crystal:** Jean, let's hear from you.
Jean: Okay, but don't laugh. The mosquito talked too much.
Crystal: Yeah, Larissa, what's first on your map?
Larissa: The branch fell . . . said it was the crow's fault.
Crystal: It was the crow. Tremaine, what's yours? Let's hear about it.
Tremaine: I did the iguana. It had sticks in ears and walked in the forest.
Larissa: Why did it walk in the forest?
Tremaine: It got tired of the mosquito nonsense.

This discussion is certainly an improvement over the "Talk, Joshua, talk" discussion in early October, yet it is not as strong as the one comparing *Weaving of a Dream* and *The Enchanted Tapestry* that occurred somewhat later in the folktale unit. Crystal and her peers showed respect for what each other had to say and talked of specific parts of the text, but there was little elaboration or personal response, questions and answers were shallow, and no relations were made to experiences outside the text. Crystal assumed a "teacher role" of directing the group, a sign of less sophistication in talk about text (Roller & Beed, 1994). Woodman continued to evaluate students' book club discussions and to use community share as a site for modeling, feedback, and explicit instruction.

Grouping

In addition to focusing on specific skills such as question-asking, Woodman shifted groups to find a good balance, based on leadership, communication, and social skills of the students (Wienczek & O'Flahavan, 1994). For example, Jennifer appeared to be "shut out" of discussion by a more dominant girl in her group. In an interview, Jennifer complained that this particular peer "was getting on everyone's case 'cause they wouldn't be doing nothing right and would get too slow so she was trying to be the leader." Joshua, the student in October that had refused to talk at all, needed support beyond being ordered to talk. Together with Randy and Jeffrey, Jennifer and Joshua formed a book club group for the folktale unit. In the conversation below they discussed *Weaving of a Dream*. Jennifer has considerable input into the group's discussion, identifying a topic (line 10) for which there is uptake, extending the same topic in lines 14 and 19, and shifting to a new topic in line 32. Joshua only makes one comment (line 13) but it is relevant and the others are not critical. In fact, Jennifer asks a question as a response to Joshua's comment about asking the youngest when she asks about the oldest instead.

- 1 **Jeffrey:** I'd like to talk about the youngest son. I liked him
 2 because, um, he didn't lie and, um, didn't do all the bad
 3 things, like the brothers, 'cause the brothers went to
 4 town and got the gold instead of trying to help their mother.
 5 **Randy:** What bad things did the other brothers do?

- 6 **Jeffrey:** They um went to the stone house where the stone
 7 horse is and instead of taking the horse, knocking out
 8 their two front teeth, they went and got the gold and
 9 went to town instead of helping their family.
- 10 **Jennifer:** OK, if you were in that, uh, if you were in that
 11 situation, what would you do?
- 12 **Jeffrey:** (pause. . .) Trust my youngest son.
- 13 **Joshua:** Trust all three of them, but the youngest son was the best.
- 14 **Jennifer:** What if he tr. . . what if he, like, What if he trusted the
 15 oldest one; that the oldest one was the one he trusted?
- 16 **Jeffrey:** Um . . . I trusted, um, I would have trusted all of them,
 17 but he, when he left he never came back, he went to
 18 the other city.
- 19 **Jennifer:** (interrupting) I mean, what if he didn't know that the
 20 oldest one was really for you to trust? and you never
 21 found out? and then you would, and then you would
 22 think that the youngest one did all the bad things?
- 23 **Jeffrey:** I would just disagree with the boy if I was the mother. . . .
 24 I would just disagree with the boy, with the two
 25 big boys.
- 26 **Randy:** How could the mother discipline them?
- 27 **Jeffrey:** Yeah, when she didn't even know about it.
- 28 **Randy:** Yeah, how could she discipline them?
- 29 **Jeffrey:** She couldn't discipline them. They went to town and
 30 took all the gold. But at the end of the story, I think
 31 they came back.
- 32 **Jennifer:** I want to talk about the um first episode when they go
 33 to the land far east when that lady and her two sons?

In evaluating the students' progress through analyzing this transcript, Woodman noted three areas in which students had visibly improved. First, all students had begun to participate, even quiet Joshua, and their responses were not the rote readings from their reading logs. Second, there were personal responses, when Jennifer wondered how one of the students might act in that situation, or when they discussed what disciplines might be appropriate. Third, there was balance between discussion of the text and related personal experiences, consideration of specific sections of the plot, from Randy's request for a summary at the beginning of this segment to their discussion of trust and hypothesizing different outcomes to Jeffrey's comment about the older brothers returning. Issues of trust and discipline form central themes to the discussion.

Concluding Comments

Woodman feels Book Club has contributed to students' positive attitudes toward literacy and to their self-esteem. One source of evidence she cites

is their weekly trip to the library. “You should see them when they go to the library now. They used to come back, and I can remember at the beginning of the year, they’re saying ‘I don’t want a book, so what, I don’t have to have a book.’ Now I hear, ‘Ms. Woodman! Ms. Woodman! Look at the book I got, it’s a folktale’. . . it’s like, whatever we’re doing, they’ll look for and if they find it, they run back to me. . . . They’re really excited about reading” (Raphael et al., 1994, p. 401).

Woodman attributed much of students’ excitement and high self-esteem to the heterogeneous nature of the Book Clubs, saying, “You’re talking about last year, a child was in the lowest reading book and that child was, throughout the year, reminded that he is way behind somebody else. This year, he feels he has gained so many important life skills . . . and pulled him up on the same level as some of those higher kids, the ones who were in the highest book last year.” About another child, she noted, “She is so confident . . . she’s always been in the lowest groups. Look at her this year! She’s so confident, she was even in the speech contest. . . . She knew what she wanted to say, she said it well. . . . She’s come so far, and she feels good. She’s experienced success and is gaining so many skills.” These students had become part of a literate community and students who may never before have experienced such acceptance into this community were active and respected members.

The students’ excitement was revealed in their attitudes at home. During parent conferences, Woodman drew on the students’ reading logs and other writing samples to form the basis of her report to the parents. Woodman told others on the research team that when she began to explain Book Club, she was often stopped by parents who said, “Oh, we know all about . . .,” mentioning some of the students’ favorite characters and books.

Finally, the Book Club Program in Woodman’s classroom seemed to meet the three goals of the Book Club project. The first goal—students showing enjoyment, understanding and choice to engage in the activities—was easily seen in their participation in the community of readers and writers. For example, one day when a number of extra books about folktales were brought into the room, students quickly selected from these new books those that they wanted to read during Drop Everything and Read. One student exclaimed, “This is just like Christmas!” A second example occurred when one of the children was hospitalized for three weeks with a broken leg, after being hit by a car. When Woodman visited him on his first evening in the hospital, he asked her if his book club could visit him to talk about their current book.

The second goal—helping students learn to acquire, synthesize, and evaluate information from text—was apparent in all the students’ progress, specifically shown in Randy’s folktale, the later book club discussions, and their reading logs. We saw students frequently referring to books read earlier in the year, to ideas from other students within and outside their book clubs, and to books and media sources outside the Book Club Program.

They learned to critique, compare and contrast, and identify themes across multiple books.

The third goal of developing a language to talk about literacy is apparent in the many examples of the students' small-group and whole-class discussions. From the limited voice of "Talk, Joshua, talk!" and "you copy-cat," we saw students mature into thoughtful and articulate participants in discussions about books. There was ample evidence that the students all demonstrated an ability to engage in "a serious conversation about a book," one of Woodman's initial concerns. They critiqued illustrations, plots, and character descriptions; asked questions of author's motives for writing and of each other's interpretations of story events; created dramatic interpretations of books they had read; and discussed each other's written texts.

In short, the structure of the Book Club Program provided Woodman with much of the support she needed to create a literacy environment in which students read high-quality literature, learned to respond to the literature in multiple ways, and developed an appreciation for the experience. The fourth graders, given opportunity, appropriate instructional support, good literature including nonfiction selections, and an integrated literacy program, not only became active members in a literary community, they developed the strategies, skills, and inclination potentially to continue this development throughout their school careers and beyond.

chapter 3

Integrating Literacy and Subject Matter Instruction

In this book, we approach literacy instruction from a social constructivist perspective. In doing so, we make the case for alternative models of instruction that move beyond traditional textbook-driven approaches and encourage greater attention to the role of language, of meaningful learning contexts, and of social processes in learning. In Chapter 2, we described the language and literacy instruction in Deb Woodman's fourth-fifth grade classroom. Her teaching was consistent with a social constructivist perspective that emphasized integrating language and literacy instruction around literature. In this chapter, we "visit" Laura Pardo's classrooms, a third grade and a fifth grade. She emphasizes language and literacy across the curriculum, specifically linking them to social studies instruction.

In this chapter, we focus on two key ideas that emerge from the assumptions underlying a social constructivist perspective:

- Literacy represents a set of complex higher mental processes that include the psychological tools by which students learn.
- Learning through the use of psychological tools occurs when such tools are used in meaningful practices (see Vygotsky, 1978; Wertsch, 1985).

We begin by examining Pardo's teaching as a reflection of the assumptions of social constructivism and the metaphor of literacy as a set of psychological tools. Second, we discuss the concept of an integrated curriculum and its potential for developing students' literacy and disciplinary knowledge. Third, we describe Pardo's third grade social studies curriculum, highlighting the two thematic units. This example highlights ways in which literacy abilities can be taught within the focus of content learning. We then describe Pardo's fifth grade integrated approach linking social studies and Book Club. This example presents a somewhat more complex approach in which both the content domain of history and the literary domain of the themes of humanity are explored within a single thematic unit. In concluding comments, we consider the advantages to interdisciplinary approaches to curriculum development and student learning.

Teaching from a Social Constructivist Perspective

The three assumptions underlying a social constructivist perspective, detailed in Chapter 1, are important to understanding the bases for Pardo's interdisciplinary approach to instruction. Through her units, she creates multiple opportunities for students to engage in oral and written language practices to construct knowledge of the "big ideas" within each thematic unit. In Chapter 1, we discussed the first assumption, the way in which language sets us as humans apart from other biological species. Our language provides the basis for thinking in abstract and symbolic ways. Further, we have codified our language using various written systems (e.g., print, mathematics, music) that provide opportunities for thought and learning about various domains of knowledge (Kozulin, 1990; Vygotsky, 1986).

In Chapter 2, we focused on the knowledge domain related to literature: knowledge about humanity and a window into ourselves, our values, and our cultural practices. In this chapter, we focus on the way in which students use language and literacy to learn about specific content domains (e.g., social studies, history). Language and literacy practices (i.e., higher psychological processes) related to gathering information, using resource materials, synthesizing information, and sharing information are taught to and used by students within these units.

The second assumption underlying the perspective we have adopted focuses on the idea that literacy reflects a set of higher mental processes that are used as psychological tools (see Vygotsky, 1978; Wertsch, 1985). Pardo's instructional approach creates socially meaningful contexts in which students can both learn these tools and apply their use in multiple ways within the classroom and beyond as they gather information to study questions of interest. Socially meaningful activities are generative of higher mental processes in which psychological tools are used to direct the mind and behavior (Kozulin, 1990). Within literacy and content area study, higher psychological tools include the abilities to ask questions, weigh the relevance of different resources, compare and contrast information, summarize from multiple sources, and so forth. These "tools" are critical for students' conceptual development and content learning. However, acquiring competence in such tool use leads to the last assumption.

The third assumption within the social constructivist perspective is that students learn complex higher psychological processes through their interaction with more knowledgeable others. The Vygotsky Space (Harré, 1986), described in Chapter 1, detailed the process by which students internalize psychological tools related to literacy, appropriating and transforming concepts through the assistance of more knowledgeable others. Throughout the units described in this chapter, we see more knowledgeable others in terms of adults (e.g., the teacher, experts from the community who visit the classroom, experts within the community students meet during field trips) as well as peers (e.g., students from different research

groups). Pardo creates the potential for such interactions with more knowledgeable others and also mediates students' interactions in ways that optimize their conceptual development.

Defining the Integrated Curriculum

In their edited volume on integrating the language arts, Morrow, Smith, and Wilkinson (1994) and many of their contributors argue persuasively that there is much to be valued in exploring how reading, writing, and oral language can be taught together in more meaningful ways and connected to other disciplines within the curriculum. While recognizing the challenges and tensions that arise from integrating across the curriculum, Pearson (1994) points out three important reasons for doing so. First, an integrated curriculum is likely to be less intimidating to students since connections across knowledge domains (e.g., literacy and history) can be made explicit and students will be more likely to realize that what they learn in one domain (e.g., literacy) can be applied or transferred to learning in another domain (e.g., social studies).

Second, integrated approaches are more likely to be relevant to life outside the classroom. Pearson notes that rarely are problems in the nonschool setting packaged as unidimensional ones (e.g., a literacy problem, a science problem). Instead, real world problems, from planning a trip to making a decision about what bicycle to buy to being successful in the workplace, require multidisciplinary knowledge and skills. Integrated curricula, particularly ones with opportunities for students to appropriate and transform what they have learned in service of their own goals, provide important sites for students to see how strategies can work together and to modify strategies and skills learned to meet specific goals.

Pearson suggests a third reason is simply one of efficiency. As more curricular demands are placed on teachers at all grade levels, there can be timesaving benefits to integrating within the language arts and across the curriculum. For example, summary skills can be taught as part of a unit requiring students to gather information from multiple sources. Good summaries of the material will be needed if the students are to synthesize their information. Such a plan is not only *relevant*, but it is more *efficient* than teaching such a skill during a reading lesson, using a workbook page for practice, then asking students to apply it in later content area study or expecting them to recognize an opportunity in which the skill might be helpful.

Others argue for the potentially motivating aspect of an integrated curriculum. For example, Alvermann (1994) suggests that learning about content areas through reading literature (i.e., trade books) can be motivating for several reasons. If students read several different trade books on the same general topic, such as multiple titles that address issues of the environment, students' interests are sustained and the topic is learned in more

depth. In turn, depth of understanding increases the likelihood of students' ability to transfer what they have learned to new contexts. Others such as Wells (1990b) and Short and Armstrong (1993) describe the motivation that derives from students identifying their own questions for inquiry (see Chapter 6 for further information).

Lipson, Valencia, Wixson, and Peters (1993) remind us that an integrated approach to literacy instruction ranges from *intradisciplinary integration* to *interdisciplinary integration*. In Chapter 2, we focused on *intradisciplinary* units—units that integrate instruction within the language arts through thematic units centered around selections of children's literature. Such units tend to focus on learning more about the human experience and the values, dilemmas, and concerns we share. In this chapter, we focus on teaching literacy through *interdisciplinary* instruction as we describe Laura Pardo's efforts to bridge across language arts and social studies instruction. Her units focus on the domains of knowledge that comprise the school social studies curriculum, from community and communication in the third grade to our nation's history in fifth-grade curricula.

Setting the Context: The Third- and Fifth-Grade Units

In 1989–1990, Laura Pardo taught third grade at Allen Street School, the urban school described in Chapter 2. At that time, she had been teaching 8 years, 6 as a middle school math teacher, and 2 in elementary school. She was completing her third year in Michigan State University's Masters in Literacy Instruction program, graduating in spring, 1990. In 1993, she moved within the district to Sheridan Road School, about six miles away from Allen Street, assuming responsibilities in a fifth-grade classroom. Like Allen Street, Sheridan Road School was in the same urban district. However, the population at this school was somewhat less transient and drew students from both urban and semirural settings.

The masters degree program in which Pardo participated had provided opportunities to explore a range of philosophies about literacy instruction as well as specific strategies to enhance students' learning. Her middle school experiences had shown her first-hand what would be expected of her students as they moved through the school system, while her initial year in second grade had introduced her to the elementary school curriculum and to differences between elementary-school learners and those in middle school. Her goals as an elementary teacher reflected her desire to create a classroom environment that grew from the best of what she had learned through her previous teaching experience and her coursework (Pardo, in press).

Pardo's personal philosophy and tenets about instruction formed the basis for the six characteristics of her program of literacy instruction for

content area learning in her third-grade class. Those characteristics for developing content area-literacy connections are:

- A unit approach
- Units logically sequenced
- Variety of information sources
- Reading and writing integrated into content area study
- Strategies for independent learning
- Variety of grouping arrangements to fit different purposes

In her narration of the videotape, *Literacy Instruction in the Content Areas* (Pardo, 1991), Pardo described these characteristics. She noted that first, “I use a unit approach for content area studies . . . new information learned in the beginning of the unit can become background knowledge for later in the unit. This increases the likelihood of the systematic building of background knowledge.” Background knowledge is critical as it encompasses both knowledge of concepts related to students’ topics of study, the language to talk about their topics, and strategies for gathering and organizing new information (Anderson, Hiebert, Scott, & Wilkinson, 1985; Applebee, 1982).

Second, Pardo noted that she organizes the units so that “there’s a logical sequence . . . over the course of the year.” Content knowledge and strategies relevant to the earlier units can thus be used logically as a basis for studying in later units. The language that is part of the classroom discourse in early units can be appropriated and transformed by students as they learn and use concepts throughout the year. For example, it made sense, given the students’ background, to begin the year with a study of the meaning of “community” in general, then move into the unit on the students’ own community of Lansing, Michigan. Since Lansing is the seat of the state government, the unit on government extended what they had already studied about Lansing. Since a critical part of running communities and governments involves communication, this unit again extended from previous work. In short, Pardo adapted the general third-grade curriculum so that it made sense for a particular group of students at a particular time.

A third tenet of Pardo’s instruction is that “students use a variety of sources of information [including] trade books, textbooks, reference books, newspapers, videotapes, interviews with people in the community, and field trips.” Pardo reflected that this provides opportunities for students to learn to acquire, synthesize, and evaluate information using a range of resources. She is concerned that students have the opportunity to use new strategies with a variety of resources for authentic reasons. Further, as Hartman (1991) and Spivey (1985) have pointed out, it is important to recognize that much of what good readers do while reading involves connecting ideas to previous experiences over time. Using a variety of sources related to a particular topic underscores the importance of such connections in schools and recognizing different points of view, as well as moving

us away from a focus on rote learning and recall of information from a single source.

Fourth, Pardo noted that in her unit approach “reading and writing instruction is integrated into content area lessons . . . for three main reasons: (1) it brings process and content together; (2) it allows for a more natural flow to the day’s activities; and (3) it provides more opportunities to teach strategies for successful reading and writing.” Rather than having students “practice” reading informational text as part of their developmental reading program, so that they can later apply learned strategies in social studies, science, health and so forth, students learn and apply the strategies in the contexts in which they were designed to be used. This tenet reflects Pearson’s (1994) comments about both the authenticity of curriculum integration as well as its efficiency.

Pardo defined the fifth characteristic of her approach to developing content area literacy as “strategies for independent learning. Children need to be taught certain strategies [e.g., concept maps, focus journals] if they’re to become independent learners.” Teaching strategies during content-area instruction provides a way to emphasize their value through the public and social language use within the classroom, yet opens the door for transformation of strategies to meet students’ individual goals. Using modeling, thinking aloud, providing examples, and having students work in large and small groups, Pardo helps students appropriate new strategies taught, but encourages them to transform the strategies in ways that meet their own needs within their inquiry projects.

A final feature of Pardo’s approach is that she “uses a variety of grouping arrangements” including small heterogeneous groups, individual work and whole-class lessons, thus taking advantage of unique opportunities within different grouping arrangements (Hiebert, 1983). Whole-class activities serve as a site for public and social discourse to introduce new strategies and concepts, to review previously presented ideas, to build common experiences, to share related background knowledge, and to work together through a difficult text. Small groups provide a site to apply and practice newly learned strategies with the support of peers, to work collaboratively to create text, and to engage in discourse about shared topics being studied. Individual work provides a site for private reflection, for setting individual purposes, for application and practice, and for individual assessment. Pardo is confident that students need to work in a variety of social settings to gain the knowledge and skills necessary for continued learning (Pardo & Raphael, 1991).

Thus, the six features focus on creating a unit approach around a specific theme or topic related to social studies, drawing from a variety of information sources and using the language arts as tools for gathering, synthesizing, and sharing what is learned. Such an approach ensures that reading-writing strategy instruction is embedded in meaningful aspects of the unit, encourages students’ independent use of learned strategies to explore their questions, and creates a variety of grouping arrangements to

support students' progress. These six features characterize the content area instruction in Pardo's third- and fifth-grade classrooms. Together, they illustrate her interdisciplinary focus.

In the next sections, we examine the units in her third-grade, then her fifth-grade classrooms. Pardo's third-grade classroom had 27 students, all living within walking distance of the school. The students represented different cultural and ethnic backgrounds, including African-American, Caucasian, Hispanic, and Native Americans. Five students received special services through the federally supported Chapter 1 or special education programs. Her fifth-grade classroom also had students of diverse ethnic and cultural backgrounds, again primarily living in the neighborhoods surrounding the school. Some students came to school from the semirural areas to the north of the school, while others walked from the more urban areas to the south and west. Of her 26 students, 6 participated in a special education resource room for part of the day.

The Third-Grade Units: Researching Community and Communication

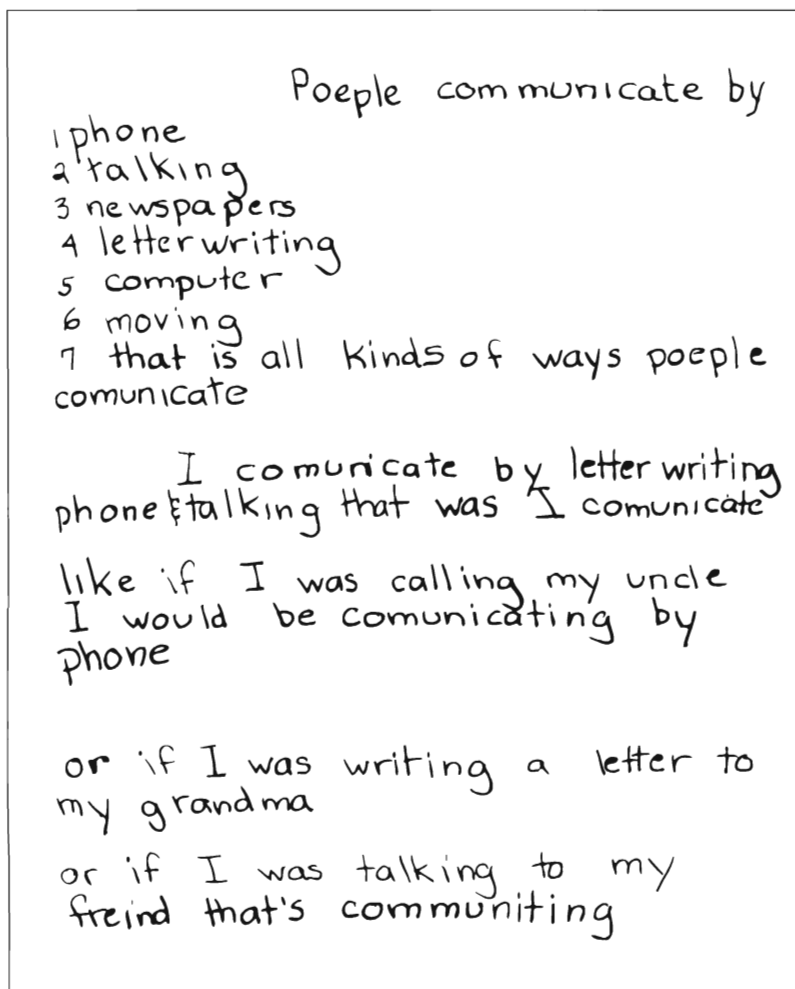
The third-grade community and communication units illustrate literacy instruction within content areas. Pardo structured these units around four broad phases: (a) unit introduction, (b) information gathering, (c) information synthesis, and (d) going public. Each phase had multiple opportunities for her to make visible various strategies useful to subject matter learning. She used direct explanation, modeling, and thinking aloud in her role as instructional leader, and she elicited contributions from students. Students wrote about their own ideas as well as ideas from the texts, shared in small- and large-group settings, and learned to work together to create meaning from a variety of sources. In short, these phases provided the basis for emphasizing the role of writing and reading in learning subject matter and the social way in which knowledge is generated.

The Unit Introduction

The purpose of the unit introduction was three-fold. First, the general theme to be studied was made public to the students, who were given the opportunity to share what they thought or knew about the theme. Second, through writing and discussion, Pardo could evaluate how much the students already knew about the new topic to be studied. Third, the introduction phase gave Pardo and the students the opportunity to negotiate which aspects of the theme would be studied in depth as they formed study groups around subtopics. For example, within the community unit, subtopics included museums in Lansing, the capitol, the Michigan School for the Blind, the Oldsmobile plant, and Michigan State University. For the communication unit, topics included computers, postal service, newspapers, television and radio, and books and magazines.

Pardo used this first phase as a time to introduce students initially to the concept being studied, to provide an opportunity to model how writing can be used as a tool for recording ideas to use in later discussion, to demonstrate the advantages of collective brainstorming, and to model how categories can evolve from a list of ideas. Early in the communication unit, she wrote a focus question on the chalkboard to guide students' responses in their daily journals. She asked them, "How do people communicate? How do *you* use communication in your life?" Anna's response (see Figure 3.1) reflects the kind of information students thought about when they heard the word "communication."

**FIGURE 3.1 Anna's Journal Entry:
What I Know About Communication**



Some of her ideas were specific to communication tools (e.g., phone, computer), while others reflected activities (e.g., talking, letter writing, moving). Her list of ways that she herself communicated showed a sensitivity to how types of communication varied depending on the person at the other end (e.g., a letter to grandma, in contrast to a phone call to her uncle). Chad wrote that “people can communicate by talking, calling, and singh [sic] language. I can communicate by calling or talking on the phone.” His entry suggested that he, too, understood what is basically involved in communication, and further that there are alternative forms such as sign language.

These journal entries prompted students to consider what they already knew about the subject they were to study as they read the section in their textbook that introduced the topic of communication. Pardo often uses such textbook sections to begin units since all students have a copy. On this particular day, Pardo chose three students who had rehearsed sections earlier that morning to read their segments of text aloud to the class. Using this approach, she could insure that the readers would have confidence in front of their peers as they read aloud, and she could use the context as a chance to model notetaking and listening skills. As the rest of the class listened, the three students took turns sitting in the “author’s chair” (Graves & Hansen, 1983) to read his or her rehearsed text segment. This chair was placed in the front of the room and held special significance since it was the site from which all authors’ works were shared. These included authors of trade books and textbooks, as well as the students within the classroom who authored stories and articles.

Pardo sat near an easel that held a large tablet of chart paper. In her hand was a marker pen she used to model notetaking about important ideas or questions to be addressed in future research. After each child completed reading his or her section, the rest of the group discussed the ideas they thought were important in the segment.

They explored why particular information was included, what key concepts were in the section, and how this new information related to their own ideas. In this way, students could practice listening skills while potentially learning strategies for notetaking, identifying main ideas, and summarizing information. Pardo was able to use this as an opportunity to model how ideas from their textbook become part of the oral discussion, then are turned into notes as a permanent record of important ideas.

In this particular lesson, the discussions and the students’ journal entries served as a basis for collectively generating a brainstormed list of ideas about how people communicate both as a group and as individuals. Pardo took a leadership role in this activity, using a pattern of interaction common to many classrooms (see Chapter 4 for extensive discussion of classroom interaction patterns). She asked students to share what they had written, calling on each student individually, waiting for their response, providing a comment or expanding on their contribution, then moving to the next student. The pattern, called Initiation-Response-Evaluation (Cazden,

1988; Mehan, 1982), provides optimal teacher control in a whole-group setting, and it allowed Pardo to make sure that each child had a chance to contribute his or her ideas. With this group of students, she had found that in large group settings, such a pattern was preferable. When her students worked in smaller groups, she relied on them to maintain the conversational flow.

When the students had completed an extensive list of means for communicating, the group negotiated five areas that were of general interest to the class. Next, in a subsequent focus journal they listed their first and second choices, from which Pardo formed heterogeneous groups, taking into account each student's preference. By having students individually identify their interest areas, she could insure that the groups were heterogeneous, that students were in groups that were likely to be productive, and that no one student was left out—which could happen if peers negotiated group membership based on friendships within the classroom.

Information Gathering

After forming the five study groups, the second phase of the unit commenced. This phase involved students working in their collaborative groups to gather information from a variety of sources including their textbook, tradebooks, field trips, interviews with experts in the community, and, as they each developed more expertise in particular topics, from each other. One concern shared by teachers who have used a unit approach where small groups of students focus on a single topic within the unit is the question of breadth of learning. For example, breadth of learning is lost if students only study museums, rather than different aspects of the community; or only study newspapers, rather than a range of communication tools and activities.

Pardo addressed her concern about breadth versus depth in three ways. First, all students in the class read the chapter in the social studies text, regardless of their small group. Thus, students in the newspaper group read and discussed the sections about computers, post offices, and telephones. Second, all students participated in any field trips that were related to their overall unit, in the related discussions that prepared them for the trip itself, and in later reflections on the experience. Third, students in each group presented their findings to their peers. These findings included the information all had already considered, as well as that information each group had gathered from their trade-book activities, interviews, and so forth.

The social studies textbook's chapter was usually the first source of text information that students read, wrote about, and discussed for three reasons: all students had a copy, the information was broad enough to elicit students' filling in gaps with known information, and, as suggested above, it provided a source for potential subtopics that various groups could study. In the community unit, students read the textbook to learn about what

constitutes a community, then expanded on this source through reading brochures from the Chamber of Commerce as well as specific community facilities (e.g., YMCA, Michigan State University, area museums), viewing videotapes (e.g., from the Oldsmobile plant), and interviewing experts from different community organizations who came into their classroom.

FIGURE 3.2 Chad's K-W-L Think-sheet

What do I KNOW?	What do I WANT to know?	What did I LEARN?
I know that newspapers are printed in black and white	What kind of papers do they use?	I Learned that over 60 million people read newspaper a year
Newspapers tell you what is going around your state or world	Who invented Newspaper?	Some Newspapers are printed every day some are printed on weekends
On Sundays they have Comics	What's so important about Newspaper?	there are about 1,800 daily papers in the US
	Why do you get Newsprint on your fingers?	Many Large communities have more than one daily paper
	What kind of ink do you use? is it special?	Newspaper is stamped instead of printed.

Similarly, in the communication unit, all students read those sections of the social studies text that related to the overall theme, as well as their individual topics, and all participated in field trips to study different forms of communication (e.g., the Lansing State Journal, a television studio, a radio station). When reading from the textbook, Pardo often used a technique developed by Ogle (1986) that encourages students to set their own purposes for reading. Students think about (a) what they want to *know*, (b) what they *want* to find out, and (c) what they actually *learned*. Chad's K-W-L think-sheet (see Figure 3.2), provides insights into his entering knowledge about newspapers, as well as questions he wished to be able to address.

His question, "Why do you get newsprint on your fingers?," was addressed in the textbook as he notes in his "what did I learn?" column that "newspaper is stamped instead of printed." He and Mike both had listed the question, "What's so important about newspapers?," a question that ended up guiding the introduction to their final report.

Thus, the whole-class lesson on newspapers made apparent students' background knowledge about newspapers as well as provided new information from the textbook itself. However, students still had many questions that had not been addressed, so Pardo had them again use writing to record their thoughts in preparation for the upcoming field trip to the Lansing State Journal. Each student was given a large index card on which they recorded questions they still had. Pardo collected them for safe-keeping, then distributed them at the beginning of their field trip to guide students' information-seeking that day. At the end of the field trip, students sat in different areas of the lobby to compare what they had each learned with some of the questions they were asking at the beginning of the day. The following conversation illustrates one area in which students in the newspaper group gained some information:

- Mike:** I learned that it cost a lot of money only for two colors.
Black and white.
- Chad:** It cost a lot of money for one whole day. Like, three something.
- Mike:** 3,000
- Chad:** Yeah.
- Mike:** about 3,028
- Dennis:** [turning to Anna who is sitting on the steps above him]
What did you learn?
- Anna:** We learned that when you put the paper in the wax it smells like crayon.

In their final report, they did not include what they discussed about cost; however, they did mention that the newspaper is waxed as part of the printing process.

Following the text reading and field trips during the communication unit, students worked in their small groups to prepare for, then interview

experts from different communication fields (e.g., supervisor of the community post office; computer engineer). The five students in the newspaper group were able to interview Sarah, a graduate student at MSU who had worked with her family’s newspaper in another state. She volunteered to meet with the students to answer questions they had about newspaper production. Prior to the session, within their small group, students had negotiated six questions they agreed were important for their report, including, (a) What kinds of things do you have in a newspaper? (b) What’s so important about newspapers? and (c) How is your newspaper made? The six questions were written in the “question” section of an organizing think-sheet (see Figure 3.3) that would help them remember their questions and record the information that their “expert” had told them.

FIGURE 3.3 Newspaper Group’s Interview Question Think-sheet

Organizing Think-Sheet

QUESTION What kind of things you have a newspaper?

Art

Traveling

Sports

Local

Lifestyle

ad as

T.V

comics

Business

QUESTION what's so important about newspapers?

so you'll know what's going on all around you.

How is your newspaper made?

It is written then edited, and printed and waxed then it is made.

As they met with Sarah, students began with their established questions, and the conversation flowed as Sarah explained how the newspaper was made. The following segment illustrates the give-and-take as she explained how editors make decisions about what might be included in the paper, drawing on the students' experiences from their recent trip to the Lansing State Journal. The students and Sarah sat at a "table" created by pushing six desks together, three on each side. Sarah sat at the "head" of the table and shared samples of her family's newspapers. She had detailed the roles of different people who work for the paper and began talking about the layout artist.

- Sarah:** And they also have to figure out how they're going to lay out these stories. Did you learn anything about layout? So that they know how to fit this in? How to fit the picture in?
- Students:** Yeah
- Sarah:** You found that out?
- Mike:** Yeah, we found that out.
- Sarah:** Because sometimes writers might write and write and write . . .
- Students:** (joining in as Sarah talks) . . . and it doesn't fit.
- Sarah:** Exactly.
- Eva:** So then they just cut it inside little sections so that they put on the little section and you can read right across
- Sarah:** Ok, so they do that. And sometimes they have to cut the story, and they can't put in the whole thing.
- Dennis:** We only had a little space to put a computer. And we had a big space because we had a table and stuff. And they could only fit the computer in.

Eva and Dennis shared their experiences with the layout artist who had to fit their story onto an existing front page format, and a graphic artist who had to reduce their illustration of the new computer sitting on a table in their classroom. In doing so, they indicated that they had begun to see connections between what they had learned from their different information sources, in this instance, their field trip and the interview.

To complete the process of information gathering, students used their increased knowledge of their domains of study to explore additional resources, including nonfiction trade books related to their group topics, and videotapes and filmstrips available in their school library. They applied the question-asking, notetaking, and summarizing strategies learned through their earlier information gathering.

Information Synthesis

Students within each group acquired quite a bit of information over the course of their unit of study. Pardo worked with her students modeling

different ways to maintain the information gathered and synthesize the information into meaningful categories. In the community unit, each group created folders from construction paper in which to keep the information they had gathered, including brochures, their questions, notes, interview questions asked, and so forth. Pardo provided a box to hold all the folders, but students had access to them throughout the day. By spring, when students were studying the communication unit, Pardo felt that they could assume more responsibility for keeping track of the information they had gathered. Thus, each group decorated a manilla file folder which was then placed on a bulletin board about communication. Students used these folders as their central source for the information they collected. Within their groups, they contributed notes from relevant journal entries, responses to letters asking for information, newspaper articles on their topics, their own summaries of information from text and tradebooks, guiding questions, and so forth.

FIGURE 3.4 Organizing Think-sheet ("Expert")

HOW How can I group my ideas?

1
How it look

It's got lots of rooms
Chandeliers
dear hangers
dome glass floor

2
They are fixing it up

hand paniting ceiling
upside dome from high up

3
That's where they make law

Governor's office is there 'head' of Mich
James Blanchard

4
people who work there

James Blanchard
Governor

How will I organize my ideas?

☐ Comparison/Contrast

☐ Problem/Solution

☐ Explanation

☒ Other

Helping students put the materials together in a meaningful way involved several topics for whole-class discussion: (a) how authors organize information, (b) how they look at the categories of information they had gathered and whether or not they had sufficient information within each category, and (c) how they make decisions about presenting the information in ways that maintain readers' interest. In the fall, for the unit on community, students used a "think-sheet" developed by Raphael and Englert (1990) that helped students organize information for writing expository essays (see Figure 3.4).

Pardo distributed the folders to each group, along with a copy of the organizing think-sheet. She led a whole-class discussion about how authors go through all of their notes and make decisions about logical ways to group the information they have gathered. Using leading questions, she elicited from each group how they might categorize their information. By doing this in a public and social setting of the whole class, students in all groups benefitted from listening to the range of possible categories and to the logic underlying each group's choice of organizational categories. For example, Pardo asked the group studying the state capitol to talk about some things that they had noticed on their field trip. Several students mentioned what they had seen about the building itself, while others talked about the renovations that were underway. Another mentioned that the governor worked there.

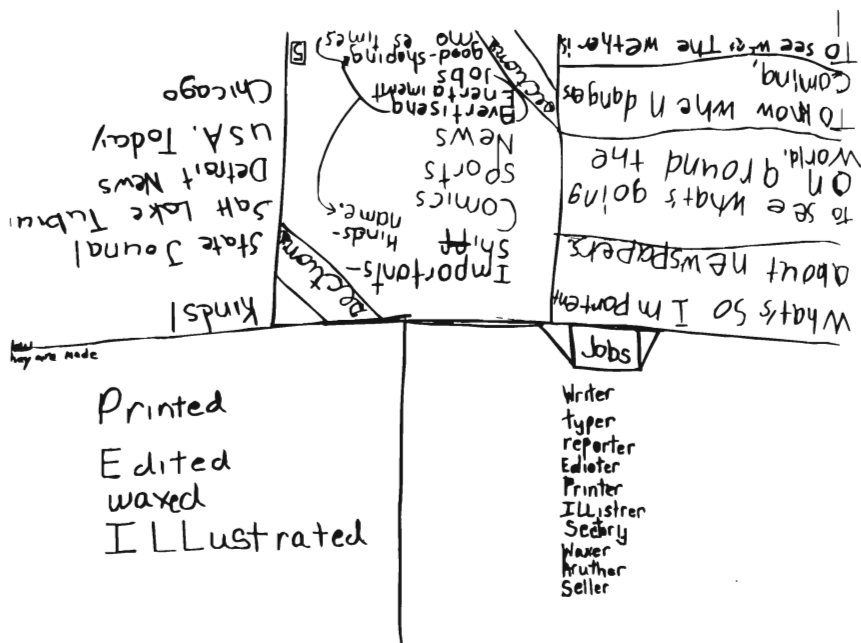
Pardo wrote their ideas onto a large chart paper. She then thought aloud about some ideas that seemed to "go together," focusing particularly on ideas that described the building itself. This became one of the categories the students wrote about. The students then met in their small groups to negotiate the remaining categories they would write about in their paper. The capitol group created four categories of information: (a) how the building looks, (b) where they make laws, (c) how they are fixing it up, and (d) people who work there. Within each category, they then listed relevant ideas. For instance, under "fixing it up," they included the hand painted ceiling, general painting, and the "new stuff" that had been put in the capitol during the remodeling.

For the communication units in later spring, the students had gathered more information than they had in the fall, and thus had more written information about their topics. They also were more accustomed to working in their small groups. Pardo wanted them to synthesize their work in a way that gave them more space, more time, and more control. The think-sheet guide to organization focused more on generating categories and less on identifying details within the categories. For this unit, Pardo wanted to focus on supporting information for each category used so she modeled by using a large, blank sheet of tagboard to record categories with related details. She asked her students to "help" her construct some categories for a report she was doing on "books and magazines," a topic she had used throughout the unit to model different information gathering strategies. Following this whole-class activity, each of the five groups was given one

large sheet of tagboard and one felt-tip marking pen to encourage them to work together to identify both categories and related details. This process made visible both the appropriation of ideas from the public-social discourse of the classroom and the students' transformation of these ideas as they developed new categories.

Dennis, Eva, and their newspaper-group peers identified five topic categories about which they would write their report on newspapers: (a) jobs, (b) how they are made, (c) kinds, (d) sections, and (e) what's so important about newspapers (see Figure 3.5). Two of these topics (jobs, sections) were taken directly from the ones Pardo and the class had generated together while three were generated by the students based on the information they had gathered.

FIGURE 3.5 Newspaper Group's Synthesis Chart



The students worked together as they negotiated categories as well as details, with one student serving as recorder for each category. In the following conversation, the students were concerned about the types of jobs to include and whether or not they had the appropriate titles. Notice how Chad attempted to correct Mike's use of the term "typer," telling Eva, the student who was writing, that she should write "reporter" instead. However, Eva decided to include both names. Later, she and Chad disagreed over whether or not a *drawer* and an *illustrator* are one and the same. The power of the person holding the marker was seen in that only the job "illistrer" appeared on the chart. However, one can see in their conversation that they were working together to create the best set of information possible to draw upon for their final report. The conversation had been about what jobs should be listed, as Anna suggested that they include "publisher."

Anna: The publisher—

Mike: Publisher. The typer—

Chad: (speaking with emphasis) Eva! Eva! Reporter, that's what it is—reporter!

Anna: And they said they don't use typewriters any more because if you messed up you had to keep throwing it away. [referring to what one of the reporters at the newspaper had told them about the role and importance of computers]

Dennis: No, they had to keep on using that white stuff. [referring to "white out" for correcting errors when typewriters were in use]

Chad: Drawer, don't forget the *drawer*.

Eva: That's *illustrator*.

Chad: Yeah, but remember Pat [refers to graphics artist met on the field trip to the newspaper]?

Eva: I know, but she *was* the *illustrator*.

Chad, Eva, and their peers had gathered the information about how newspapers were made, types of jobs on newspapers, examples of different newspapers and sections common to all newspapers, and so forth as they read their textbook and tradebooks from the school and public libraries, visited the Lansing State Journal headquarters, and interviewed someone who had worked on her family's newspaper in a large western city. Throughout the extended conversation from which this segment was taken, they referred back to their notes from their field trips and interviews, to copies of newspapers they had collected, and to their think-sheets and journal entries, as they worked to synthesize the various information each had gathered, and that as a group they had constructed.

They then each took responsibility for generating a paragraph for their final report, each taking the notes within one of the categories and developing them into a connected piece of writing. When the five paragraphs

FIGURE 3.6 Newspaper Group's Final Report

NEWSPAPERS

This report is about newspapers. We talked about them, we read books about them, and we visited the Lansing State Journal. This is what's so important about newspapers. You can see what's going on around the world. We read newspaper to see if there's danger and to see what the weather is. Adults read newspapers because they think it is very very important. And that's what's so important.

These are some names of newspapers we know about. The Lansing State Journal, Salt Lake Tribune, Detroit News, U.S.A Today, And Chicago Tribune. We've read some of these papers too.

These are the kinds of jobs found in a newspaper office. They are: writer, illustrator, author, typesetter, reporter, printer, secretary, and washer. Our favorite was the illustrator.

This is how newspapers are made. First the reporter finds a story then we let the writer write the story. Next an illustrator draws a picture for the story. Another person takes the drawing and draws it in a computer. Then the story is typed and edited. Last it is moved and put on the page. Finally the newspaper is printed.

There are many kinds of sections in a news paper, they are comics, sports, news, advertising, jobs, food, shopping, entertainment, and movies. We hope you learned from our report about newspapers.

were put together, they added an introduction and a conclusion and did some overall editing before they felt they were ready to share their work.

Going Public

Researchers studying the writing process have long argued for the importance of authentic purposes for writing. While this was initially discussed in terms of students' personal narratives (e.g., "publishing" them for the classroom or school library), recently, authentic purposes for informational writing has been discussed (e.g., Graves, 1989, McGinley & Kamberelis, 1992). Just as we wish our students to share their personal experience stories with an audience wider than their teacher, so too should students be able to share their informational reports. Pardo has used a variety of means for going public, including (a) publishing books that become part of the classroom library, (b) creating videotapes to share with other audiences, (c) publishing articles in a class magazine, and (d) sharing information with students from distant classrooms through pen-pal programs. For the unit about community, students had a particular audience in mind throughout their projects—their California pen-pals. They created a videotape of their school and community. The tape included footage of their school, classroom, and neighborhood; five "panels" in which students presented their written reports; and individual messages from each student to his or her pen-pal. For their communication unit, students again made a videotape for their pen-pals, but focused primarily on creating a display for their school library.

The newspaper group's final report (see Figure 3.6) illustrates how they worked together to incorporate a variety of information, to recognize the needs of their audience, and to make an interesting written document.

Notice their explanation of how newspapers fit into the broader category of communication: "This is what's so important about newspapers. You can see what's going on around the world. We read newspaper to see if theres danger and to see what the weather is (sic)." Even paragraphs that contain what is basically a list reflect the students' personalities, as in the second paragraph that identifies those newspapers they had obtained. The students seemed to want their readers to understand that "we've read some of these papers too." After the list of the types of jobs, they identified their favorite one, the illustrator. Their final sentence underscored their assumption that there *will* be readers for this report, readers that include a far wider audience than their own teacher.

Interdisciplinary Instruction in Fifth Grade: Bridging Research and Book Club

An interdisciplinary approach such as that used in the third-grade social studies unit creates an opportunity for embedding literacy instruction in

meaningful contexts of subject matter study. In that unit, literature in the form of nonfiction trade books was one of many resources students used to explore their topics of interest. The focus was on content area study and the role of literacy as the set of psychological tools students used to successfully participate in their study.

Another approach to integration makes more direct links between content area study and literature (e.g., historical fiction, science fiction). These links also work in different ways. For example, the literature may serve as the basis for studying specific topics, using the literature as a source of information for studies from historical eras (Freeman & Levstick, 1988) to issues in science (Alvermann, 1994; Short & Armstrong, 1993). Alternatively, students' research into specific content areas (e.g., colonization of North America, the Revolutionary War) may support students' later reading of fiction and help them appreciate issues with a greater depth of understanding than they may otherwise have experienced.

In Pardo's third-grade units, literacy and literacy learning played a major part in the students' developing understandings of community and communication, but this knowledge development was not drawn upon in their literature-based reading program, nor did it link to trade books used during their reading instruction or writing during their process-writing program. In the fifth-grade classroom example that follows, Pardo moved toward more complete integration of her literature-based reading program, Book Club (see Chapter 2; Raphael & McMahon, 1994), and her social studies curriculum, our country's history. The unit we describe occurred in Spring 1995, the study of the Civil War and reading several novels of historical fiction set during the 1860s.

Pardo's goals for the history unit on the Civil War encompassed four curricular areas. First, she wanted students to develop their *knowledge of the Civil War* as it related to our country's development in terms of the issues that led to the breakout of the war, key historical figures, lives of ordinary citizens during that era, and the impact of the war on current issues we face in the United States. This goal created a bridge between the subject matter knowledge typically associated with the study of the Civil War (e.g., famous generals, battles, causes, effects) with the megathemes associated with literature as a study of our humanity (the dilemmas individual citizens faced, effects of war on families, family relationships when faced with conflicting opinions).

Second, she wanted students to expand their *knowledge about literary conventions*. Literary conventions range from genre study to study of author craft, from understanding the structure of text to understanding the literary elements such as plot and setting (see Chapter 5 for an extended discussion). These are the psychological tools that authors draw upon in creating their texts and that able readers rely on as they read, respond to, and interpret these texts. In this unit, Pardo focused on developing students' understanding of the concept, point of view. This focus emerged from the theme of the Civil War since there were different ways to read and interpret various accounts of its causes and various points of view represented by different characters in the novels used within the unit. For

example, in Reeder's (1989) *Shades of Gray*, 12-year-old Will loses his family to illness and battles, all the result of the Civil War. He passionately believes in the southerner's need to fight for the protection of states' rights and is challenged by his uncle's beliefs. His uncle thinks of the war as a fight to protect the "right" of the wealthy to maintain their tradition of enslaving African men, women, and children. Their conflicts provided an interesting and important vehicle for considering point of view.

Further, contrasting Will's support of the southern "cause" with Emma Edmonds' support of the northern cause to protect the union in *Behind Rebel Lines* (Reit, 1988) provided yet another diversity in point of view. Studying point of view not only supported learning literary conventions, but it also supported students' developing knowledge of the issues leading to and the impact of the Civil War. Also, issues of courage, bravery, and family relationships contributed to students' developing sense of self.

Third, Pardo wanted students to expand their *knowledge of literacy skills*, specifically their way of using response logs to reflect on the texts they read and their ability to make intertextual connections. She felt that her students had begun to focus on their reading-log as work to be completed, rather than as the psychological tool to promote reflection, exploration of ideas, and new understandings. She saw students using a list of log responses as a checklist, to ensure variety, rather than as a reminder of different types of response. Thus, the emphasis on the reading-log purpose and new formats to encourage ownership grew out of a need she had perceived in earlier units. The second literacy skill emphasis, intertextual connections, emerged from her use of a research unit, multimedia resources, and multiple novels which supported focus on making meaningful connections across text sources. Building a bridge between a research unit on the Civil War, observing a film whose story took place during the Civil War, and reading historical fiction set in that time period relied on students' competence in making intertextual connections. Pardo planned to mediate the students' intertextual connections through the public discourse within community share, through prompted responses, and through other specifically designed activities within the unit.

Finally, since this was one of the final units before students graduated from fifth-grade and moved into middle school, Pardo wanted to explicitly focus on one aspect of metacognitive knowledge development: planning. Not only is planning a life-long skill needed in a variety of situations, planning related to learning to work independently is a skill critical to success in middle school. Planning foci within this unit included (a) identifying an inquiry question, (b) creating plans for the research process and for reading their novel within their book club groups, and (c) monitoring progress of both research and book club plans.

Implementing the Unit

The Civil War unit consisted of two phases. Phase 1 lasted about 2 weeks, during which students focused on developing their knowledge of history,

specifically the Civil War, based on research, which suggests that students’ knowledge of the topic is an important contributor to their ability to make sense of text read (see Anderson & Pearson, 1984; Applebee, 1982; Langer, 1985). The process was similar to the one Pardo used in the third-grade units described earlier.

During Phase 2, students engaged in a 3-week Book Club unit as described in Chapter 2. Each book club group selected one of four historical fiction novels, drawing on their knowledge of the Civil War as they read, responded to, and discussed the novels. Throughout both phases, Pardo read aloud from a novel set during the Civil War. Figures 3.7 and 3.8 provide an overview and timeline of the unit.

Phase 1. Since Pardo was combining her approaches to social studies instruction described above with her work in Book Club, it is not surprising that during Phase 1, she and her fifth graders engaged in activities similar to those of her third-grade class. During Phase 1 of the Civil War unit, Pardo helped build enthusiasm through the unit introduction and initial knowledge building, then guided her students as they identified specific questions they wished to explore, worked within small groups as they answered their questions, and then created a final product to share with their peers. There were three key activities in the Inquiry Phase of the unit: (a) K-W-L-S , (b) I-Charts for small-group research activity (Hoffman, 1992), and (c) Individual Inquiry Projects.

K-W-L-S, the first main activity, a modification of Ogle’s K-W-L (1986) framework, makes knowledge construction visible to young learners. Briefly, the K-W-L-S framework Pardo used involved four phases of information generation and identification: (1) *K* for What do I *know*?, (2) *W* for What do I *wonder* about?, (3) *L* for What have I *learned*? and (4) *S* for What questions do I *still* have? The front blackboard was covered with white

FIGURE 3.7 Civil War Unit Plan Overview

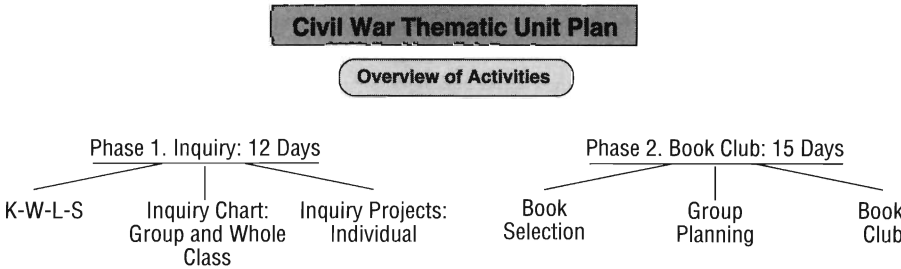


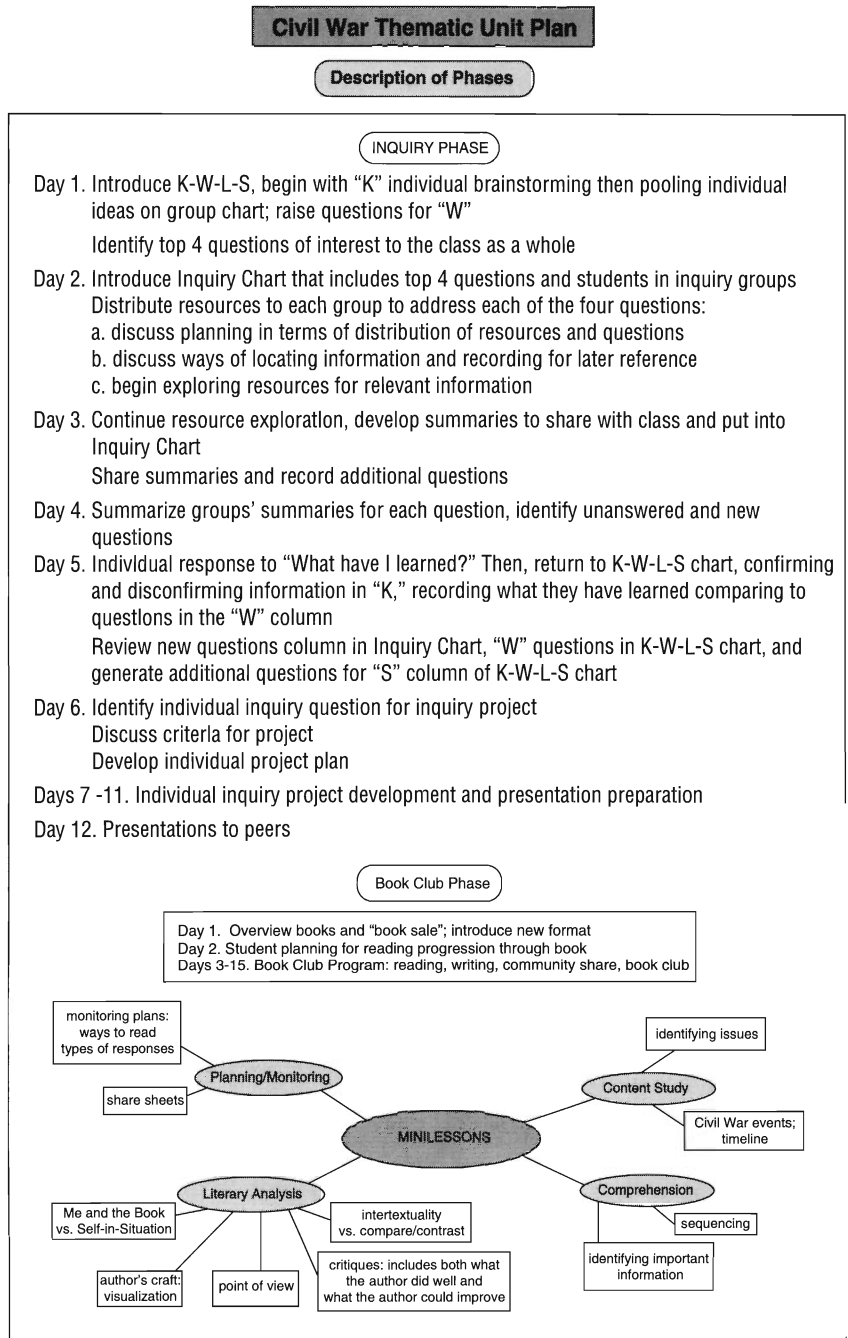
FIGURE 3.8 Civil War Unit Plan Description

chart paper divided into four columns, one for each phase indicated by letters “K, W, L,” and “S.”

During the *K* phase, Pardo gave each student a think-sheet on which they generated everything they thought they knew about the Civil War. After having a chance to record their individual ideas, Pardo led a discussion in which students volunteered information they had learned from books they had read, movies they had seen such as *Glory* and *Gettysburg*, and stories they had read about famous participants such as Abraham Lincoln and Harriet Tubman. As they volunteered information, Pardo listed the ideas on the chart in the front of the room, frequently commenting that she was “taking notes” and “using abbreviations” to model notetaking. Illustrative examples were:

- North was fighting against the South
- a civil war is all in one country
- Abraham Lincoln was president
- South had slaves and North didn’t like that
- underground railroad
- Harriet Tubman lived then
- blacks fought in the war

Next, Pardo asked students to think about questions they had had from the beginning or that had developed as they brainstormed and shared ideas. She emphasized that they could wonder about many different parts of the war, but that their questions should be ones worthy of studying.

Through examples and discussion, Pardo brought out criteria on which students could judge whether or not they had identified a good inquiry question. Using four sample questions presented on an overhead projector, Pardo led a discussion about criteria for good inquiry questions. One sample question asked, “Which side won the war?” Several students criticized the question, saying “We already know the answer.” A second sample question asked when the war began. Students criticized this question as being answerable using a single number, thus not being a true inquiry question. Different students made the point that while there may be ideas important to know, not all require writing a whole report. Pardo confirmed this as a difference between “inquiry” questions and simply “important” questions.

A third example presented a good inquiry question: What was an average soldier’s life like during the Civil War? Julianne suggested that the question meant writing a lot about what his life was like, while another student said an inquiry report for this question might be “like a diary entry.” Pardo added that good inquiry questions led to additional ones, suggesting: What did he wear? What were his weapons? Did he have a horse? and What happened if he were wounded? Thus, through the public conversation within the whole class prompted by the questions on the overhead, Pardo made visible the criteria students should consider as they determined inquiry questions to pursue.

Following this discussion, students generated questions to list in the “W” column of their chart, as illustrated in Table 3.1.

TABLE 3.1 “W” Section of the K-W-L-S Chart

“W” Questions: What Do I *Wonder* About?

How were the North and South different, and how or why did this lead to the war?

Why did people have slaves?

What were important battles and people?

Did women have a part in the war?

What did they fight over besides land and slaves?

What it was like to live during the war for just for an ordinary person?

What was an average soldier’s life like?

What was it like for President Lincoln to declare war?

The *Inquiry Chart* phase of small group research projects began when Pardo asked each student to list two questions he or she found most interesting. From the vote, the top four questions were identified: (a) What were women’s roles during the Civil War? (b) What was the Gettysburg Address? (c) What were differences between the North and the South that led to a war? and (d) Who were important people in the Civil War? Each of these questions was listed at the top of a column in the Inquiry Chart illustrated in Table 3.2. Listing these questions signaled the start of the next set of activities for the inquiry phase of the unit.

The Inquiry Chart activities moved between whole-class discussion and small groups engaged in research. The Inquiry Chart was created from

TABLE 3.2 The Inquiry Chart

The Civil War	Q1 Women’s Roles in the Civil War?	Q2 Gettysburg Address?	Q4 North/South Differences?	Q4 Who Were Important People? Why?	Forming Our New Questions
Group 1					
Group 2					
Group 3					
Group 4					
Summary					

a large sheet of blue paper that covered a blackboard, as had the K-W-L-S chart. Pardo divided the students into four heterogeneous groups and created four different sets of resource materials for them to draw upon. Over the next two days, students within groups used their assigned resources to address each of the questions. Each group was responsible for summarizing the information they found for each question, using rectangular pieces of gray paper that could be glued directly onto the grid on the Inquiry Chart. For example, in response to the fourth question about important participants during the Civil War, Group 4's summary stated:

There was Abraham Lincoln, he declared war, and wrote the Gettysburg Address. His life was hard, he was the President of all of those states North and South. But he only agreed with one of them. There was a black man named Frederick Douglass, he actually had a meeting with Abe Lincoln! His life was hard because blacks wasn't treated fairly. He also had to watch all the black slaves suffer.

In contrast, Group 2 used a list format to identify people they thought were important:

Important People

1. Harriet Tubman found underground railroad.
2. Abraham Lincoln was against slavery and led the north.
3. Jefferson Davis led the South.
4. Frederick Douglass was the strongest slave.

At the end of the two days, all groups had an entry on the grid for each of the four questions, so Pardo moved to the next activity, summarizing across the four responses. She first presented them with a summary she had written drawing on the information from all four groups responding to the question about the differences between the North and South that led to the war. This gave them a model of the kind of summary that would be appropriate within this activity. She then demonstrated how to move from the four sets of notes to a summary, using the question about important people and inviting the students to help her create the summary paragraph. She asked a representative from each group to go to their group's response and read it aloud, then together she and the student listed the key ideas. As each representative worked with Pardo, she either checked duplicate information or listed additional key ideas. When the representatives from the four groups were finished, Pardo then thought aloud as she created a summary paragraph drawing on the key ideas.

She then asked two of the groups to work together to summarize the four sets of notes on the Inquiry Chart related to the question about the Gettysburg Address and the other two groups to summarize information related to women's roles. These summaries were then shared with the class to make the point that there is not a single "correct" way to summarize information, that both summaries drew from the same information but conveyed the information in different ways. These summaries, along with the two that Pardo had modeled, were glued into the Inquiry Chart to complete this set of activities.

By this point in the inquiry phase of the unit, students had read a range of sources, participated in several discussions about the Civil War, generated knowledge as a group, listened to and discussed the historical fiction novel, *Across Five Aprils* (Hunt, 1964), and raised many individual questions. Throughout the inquiry phase, these questions had been listed on the Inquiry Chart in the final column, under the heading "Forming our new questions." Pardo reminded students of their activities and asked them to do a "free write" listing everything they now knew about the Civil War, to compare what they had learned to their initial ideas and to their initial "wonderings." From their individual free writes, she then elicited ideas to add to the K-W-L-S chart, under the *L* column, "What have I learned?"

The discussion helped bring to the surface what students had learned as well as points of confusion. For example, everyone agreed that they learned the Civil War lasted from April 1861 through April 1865, citing informational sources, as well as understanding what Hunt meant when she titled her book *Across Five Aprils*. However, in response to the question about the start of the war, Roger said 1863 while Charles said it was 1861. After some discussion, students agreed that it was the Battle of Gettysburg that had occurred in 1863. Other ideas added to the *L* column included Kami's contribution that the soldiers were hungry and would ask farmers for food or sometimes take it without asking; Mandy's note that while the South had slaves, the North used immigrant labor and did not necessarily treat the laborers well; Roger's description of tasks of the drummer boys as cleaning horses and helping with rallies; Charles' list including the first battle was at Fort Sumter and no one was killed in the battle, and that important people included commanders Robert E. Lee and Ulysses S. Grant. Julianne added that more issues than just slavery caused the war, while Dana mentioned the responsibilities of women during the war both as nurses and doing the men's jobs when they left farms and factories.

Selecting topics for *individual inquiry* began the final set of activities for the first phase of the Civil War unit. What was clear from the earlier set of activities was that students had learned a great deal and were in a sound position to be able to identify questions that they cared about related to the Civil War and had a sense of the range of resources they might draw upon to address their questions. They also had seen several examples of notetaking and summarizing and had watched as different summaries were created from the same set of notes. In short, they could begin individual inquiry projects well-armed with a sense of what their goals could include, ways of reaching those goals, and a sense of the community with whom they would share their information.

As a final help toward identifying their individual questions, Pardo led a discussion during which they listed questions they had not been able to address through this work, listing the questions in the *S* column of the K-W-L-S chart, "What do I STILL want to learn?" Students listed several questions for the *S* column. Pardo then read aloud the questions that were listed in the last column of the K-W-L-S chart and the last column of the

Inquiry Chart. She then asked students to think about questions they still had and to list their top three questions on a paper, drawing from their own questions or any questions listed around the room. Drawing students' names from a hat, each identified their choice of Inquiry Question when called. In this way, no two students investigated the same question. Table 3.3 lists illustrative individual inquiry questions that students identified for their Inquiry Projects.

TABLE 3.3 Inquiry Project Questions	
Student	Inquiry Question
Ali	What did John Brown do during the war?
Julianne	Who killed Abraham Lincoln and why? What is the background for that?
Mandy	Who is U. S. Grant and what was his role?
Jerry	Who is Robert E. Lee and what was his role?
Josh	What did the drummer boys do in the war?
Lenny	What were the weapons like?
Charles	How did people find out about what happened to their family? What was communication like during that time?

The final whole-group activity before launching the individual projects was to co-construct with the students the criteria for a good project (see Chapter 9 for extensive discussion on establishing criteria and assessing students' progress). Pardo listed aspects of their projects including sources used, notes taken, final report, presentation format, and bonus activities, then invited students to share what they thought criteria should be for grades of A, B, and C on each of these aspects. Students were then ready to pursue their individual inquiry, working at home if they wished over spring break, then working in class over a four-day period before presenting what they had learned to their peers.

Thus, Phase 1 of the Civil War unit helped students generate a great deal of knowledge related to that historical era, to become familiar with key names and places, to understand the significance of particular events, and to understand some of the broad issues that pervaded the era. Connections between actual historical information and the novels they would read were modeled as Pardo read aloud from the novel, *Across Five Aprils*, and discussions about point of view and intertextual links were modeled during the read-aloud period. Students also had opportunities to participate in whole-class, small-group, and individual investigations. Students were well positioned to listen to Pardo's "book sale" as she described the novels that

they could read and to select their first and second choices so that Pardo could assemble four groups reflecting their interests and what she knew to be workable combinations of students.

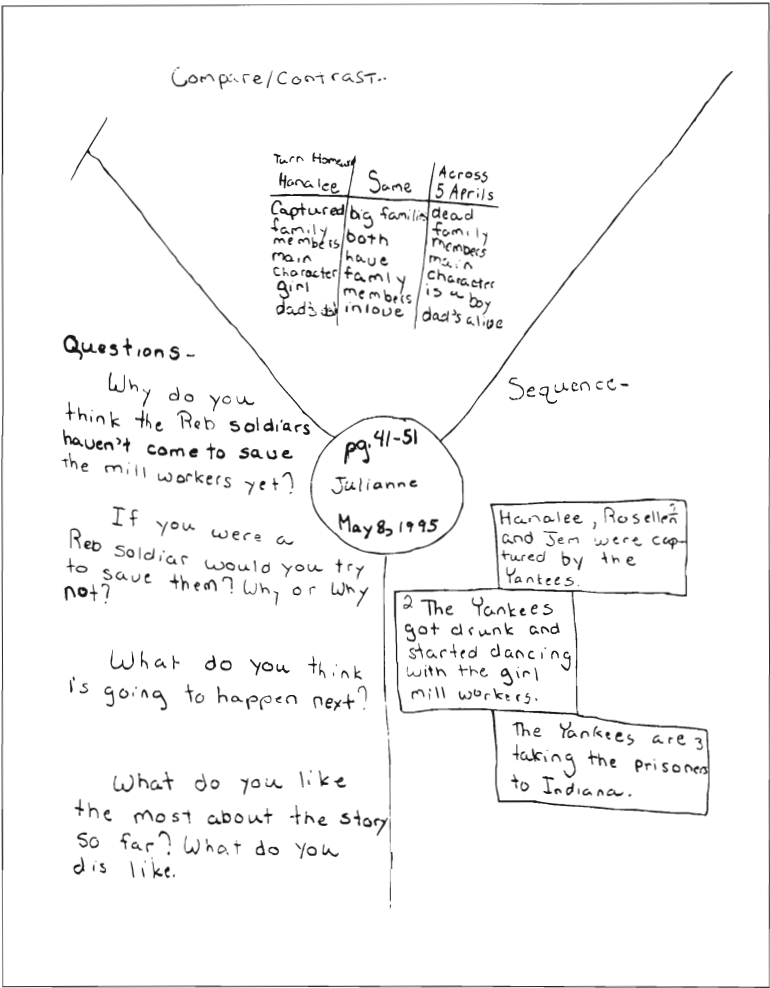
Phase 2. The Book Club unit generally paralleled the format described in Chapter 2. Students within each book club read one of four historical fiction novels: *Who Comes with Cannons?* (Beatty, 1992), *Shades of Gray* (Reeder, 1989), *Turn Homeward Hannalee* (Beatty, 1984), or *Behind Rebel Lines* (Reit, 1988). Students began their 3-week Book Club phase by creating a plan for reading their books. All students participated in reading, writing through both reading logs and more extended essays, book club discussions, and community share.

The groups' reading varied according to their plans, some reading at home, others at school, and still others in combination. Some read silently, some in partners, some through modified readers' theatre. Reading-log entries encouraged various types of responses including those identified in Figure 2.2. The format itself involved multiple responses identified through a series of spokes radiating from the center which identifies the chapter and date of the entry. For example, after reading one of the chapters in *Turn Homeward Hannalee*, Julianne wrote three different responses in her log: a sequence of events, a set of questions for her peers, and a comparison-contrast chart relating the book club book to the read aloud book, *Across Five Aprils* (see Figure 3.9).

Since students were reading different books, community share functioned as a site for sharing information, ideas, and responses in terms of themes that related to the Civil War. This format encouraged students to make intertextual connections between the different texts they had read, listened to, watched, or heard about from their peers. For example, common issues involved the right of the South to secede, the issue of slavery, the "rightness" of the war, and the disillusionment that led some soldiers to desert. The students explored these issues from different points of view: the North versus the South; women versus men; young versus old; the pacifists versus military sympathizers; and generals versus average soldiers.

By the end of the combined Inquiry-Book Club units, students had developed a deeper knowledge about the Civil War as evidenced by their ability to draw on specific events, relate events that occurred across time to the lives of the characters in their novels, and discuss key participants in the events surrounding the war. They understood and could talk about various points of view, evidenced by both substantive discussion and debate about issues, as well as direct comments. For example, Charles noted that he liked *Turn Homeward Hannalee* because it represented the southern point of view, while most of the texts and movies showed that of the North. They demonstrated greater ownership over their response logs evidenced by the multiple ways they chose to respond to their chapter books and their independence in using their responses to support their book club discussions. Finally, they showed evidence of learning the importance of planning

FIGURE 3.9 Julianne's Reading Log Share Sheet



and monitoring their own progress as they worked within their book club groups to read, respond to, and discuss their novels.

Concluding Comments

In this chapter, we explored issues related to creating interdisciplinary approaches to literacy instruction. These issues included (a) implications of considering literacy as a complex set of higher mental processes that encompass psychological tools for learning, (b) variations in knowledge

domains emphasized within interdisciplinary units, and (c) specific methods for creating interdisciplinary units.

Literacy and Psychological Tools

Once literacy is thought of in terms of the psychological tools it encompasses, it helps clarify how strategy instruction relates to a social constructivist perspective. Consider the diagram of the Vygotsky Space (Figure 1.1 in Chapter 1). This diagram highlights different contexts in which teachers and students engage in talk about and use of learned strategies. In this chapter, we saw how Pardo used the public and social space of Quadrant I to model, think aloud about, and discuss strategies for identifying inquiry questions, gathering information from different resources, organizing the information, and moving the information into a form that allows for a public sharing of what was learned.

We saw how Pardo's students appropriated and transformed strategies discussed in Quadrant I, sometimes using them exactly as discussed within the whole class (i.e., appropriating) and sometimes modifying what was learned to fit their own private and individual needs (i.e., transforming). As students shared their work with each other, they participated in the publication part of the Vygotsky Space, and as their shared information became part of the knowledge base of their classroom community, we saw evidence of conventionalization. The psychological tools such as asking questions, summarizing, and organizing are not simply rote skills to be practiced on isolated workbook pages, nor are they inherently inappropriate aspects of literacy to be ignored within instructional contexts. Rather, they are important contributions to students' development as independent learners.

Knowledge Domain Emphases

Within this chapter, we identified some issues within the literacy and subject matter fields with regard to interdisciplinary units and the role of literature and literacy instruction. Interdisciplinary approaches to instruction do not reflect a single approach, but rather, invite multiple ways of creating cross-curricular connections. Pardo's third-grade units are in the spirit of those created by researchers and teachers who have studied interdisciplinary approaches in content areas such as science, mathematics, and social studies (e.g., Rosaen, 1989; Wells & Chang-Wells, 1992). In this category of interdisciplinary instruction, literacy (i.e., reading and writing) is seen as a set of psychological tools that can facilitate learning in specific subject matter areas. This approach highlights the importance of engaging students in meaningful literacy events such as journal writing, maintaining laboratory reports, and writing synthesis papers in the context of the discipline in which particular forms of writing and ways of reading are needed. Cautions mentioned by scholars, such as Pearson (1994), remind us that in such integrations, we must be careful not to "short-change" students' learning in either the domain of study (e.g., social studies, math) or the

literacy strategies being taught (e.g., maintaining laboratory records or journals).

Pardo's fifth-grade classroom represents interdisciplinary instruction in which teachers bridge directly between content area study, literacy instruction, and literature. In Pardo's fifth grade, she involved students in subject matter research prior to reading related novels with the express purpose of enhancing the depth of students' appreciation for and understanding of the events in the stories they read. This is similar to the approach used by researchers and teachers such as Freeman and Levstick's (1988) work in history. An alternative model is to invite students to use their literature as a basis for content area inquiry (e.g., Alvermann, 1994; Short & Armstrong, 1993). That is, students' reading of literary works becomes the basis for the questions they wish to pursue and a source of information in their study. In these cases, scholars such as Alvermann (1994) caution us that the analytic and information seeking purposes for which the literature is used must not inhibit teachers from encouraging students' personal and aesthetic response to literature. With such cautions in mind, these units suggest that students' learning is enhanced, as is their appreciation for the literature they read. Their literacy abilities develop within the context of authentic use and their motivation for engaging in literacy practices appears to be high.

Methods for Integrating the Language Arts and Content Areas

Finally, the ideas contained within this chapter illustrate that teachers can and do move beyond the textbook driven instruction that has been criticized as dominating students' curricular experiences (see, for example, Goodman, Shannon, Freeman & Murphy, 1988). Pardo, like her colleagues within the teacher-researcher community, provides concrete models for meaningful ways to incorporate students' texts as one source of information, but moves beyond simple recall and rote memorization of the concepts contained within them. Using resources from the community, the library, and multimedia sources, students develop not only their content knowledge but their abilities to pursue lines of inquiry they find interesting.

The knowledge base that Pardo drew upon involved knowledge of texts, knowledge of classroom discourse patterns, and knowledge of strategies specific to writing-reading connections and comprehension and interpretation. This knowledge base is discussed in Chapters 4 through 8, respectively. She also drew upon the collegial relationships with other teachers in her school; teachers beyond her school boundaries; university-based colleagues; librarians from the school, community, and state libraries; and others (Goatley, et al., 1994). Finally, she had a clear sense of goals for each of her units, in terms of the content knowledge she hoped her students would develop and their facility with the tools of literacy. Taking an interdisciplinary approach reflects both the challenges and the highly rewarding nature of the experience.

section Two

**Knowing About
“Talk” and “Text”**

- | | |
|-----------|--|
| Chapter 4 | Classroom Discourse for Literacy Instruction |
| Chapter 5 | Narrative Text and Literacy Instruction |
| Chapter 6 | Expository Text and Literacy Instruction |

chapter 4

Classroom Discourse for Literacy Instruction

In the classrooms described in Chapters 2 and 3, you probably noticed that the classroom organization and patterns of interaction between Deb Woodman and her students and Laura Pardo and her students involved flexible grouping arrangements and variations in the ways in which each teacher interacted with her students. The instructional practices of both of these teachers reflect their knowledge about different modes of “classroom discourse,” the talk about the activities and texts teachers and students engage in and respond to each day. In Chapter 1, we discussed the importance of the “Quadrant₁” in the Vygotsky Space, the quadrant in which the public and social discourse of the classroom provides the basis for students’ learning. In this chapter, we consider the ideas of different ways of grouping for classroom activities and the nature of the classroom discourse within these settings.

Both Pardo and Woodman took advantage of the kind of talk that can occur within different grouping arrangements, some talk that supports the teachers’ instruction of new concepts, other talk that encourages students to take responsibility in identifying relevant topics and determining when to make a contribution to the conversation. Their instructional practices also reflect their strong beliefs that students’ knowledge develops through their use of language in a variety of contexts. In this chapter, we explore the role of “talk” in students’ learning, different patterns for teachers’ and students’ participation in classroom discourse, and ways to engage students in meaningful academic talk in both teacher- and student-led discussions.

The Role of Talk in Learning

It is not surprising to find that from a social constructivist perspective language, particularly classroom talk, is critical to understanding literacy learning (Corson, 1984; Florio-Ruane, 1991; Goldenberg, 1992/1993; Wells, 1990b). Consider the three assumptions of social constructivism as they relate to language: (a) as knowledge is constructed among individuals, they rely on language for both communication and as a primary tool for

learning; (b) language is key to the development of reading and writing as complex higher psychological processes; and (c) language facilitates interactions among learners and more knowledgeable others. We explore each of these assumptions in depth, focusing on how they relate to language.

Knowledge is constructed among individuals within the socio-cultural environment. If we focus on the classroom as a community within which students explore new ideas, develop new ways of thinking, and construct knowledge through their interactions, it is clear that language is the primary means through which such learning can occur. Barnes (1976) suggests that language plays a part in learning in two different ways. First, it is the communication system used among students in the individual classroom and within the school. That is, in our classrooms—just as in our society in general—we use language to convey ideas including the deep analytic thinking related to the texts that we read and that we create, as well as to manage classroom activities and behaviors. Second, language itself is a primary means for learning—through language use, students struggle with new ideas, challenge each other's thinking, label and categorize information, and so forth. Edwards and Mercer (1987, p. 20) summarize these two functions of language in the following way: "First, [language] provides a medium for teaching and learning. Second, it is one of the materials from which the child constructs a way of thinking." In this chapter, we will explore the kinds of interactions that promote exploration, expand ways of thinking about academic activities, and help students to construct meaning as they interpret others' texts and create their own.

The second assumption of social constructivism suggests that reading and writing are higher mental processes that are both social and cultural in nature. Our society and our culture is a literate one, with literate thinking defined in terms of both oral and written abilities (see Langer, 1991; Wells, 1990a). How we structure the discourse of the classroom provides an important basis for the kind of literate thinking that is encouraged and valued. This assumption underscores how our language and school cultures both promote particular ways of thinking as well as our students' perspectives of what "counts" as learning. Barnes (1976, pp. 14–15) noted that

A school in its very nature is the place where communication goes on: That is what it is for. Education is a form of communication. . . . As the form of communication changes, so will the form of what is learnt. One kind of communication will encourage the memorizing of details, another will encourage pupils to reason about the evidence, and a third will head them towards the imaginative reconstruction of a way of life.

In this chapter, we will examine ways of using language to promote students' development of the higher mental processes that constitute reading and writing.

The third assumption suggests that students' learning is facilitated through interactions with more knowledgeable others, whether "knowledgeable others" are the teacher, another adult in the classroom, their peers within the classroom, or other students within the school. Further,

researchers such as Moll (1992) highlight the ways in which learning occurs not only in school contexts, but through students' interactions with members of their family and community. While certainly some of these interactions in and out of school may occur through written exchanges, the vast majority of exchanges in both settings occur through the medium of oral language, and realistically, most of such language activities do occur within classrooms. As Wells and Chang-Wells (1992, p. 31) note,

Vygotsky considered the development of cognition to result from participation with others in goal-directed activity, in the course of which the learner encounters particular problems and comes to understand and be able to resolve them with the aid of the intellectual tools inherited from previous generations and with the assistance provided by the members of his or her immediate community.

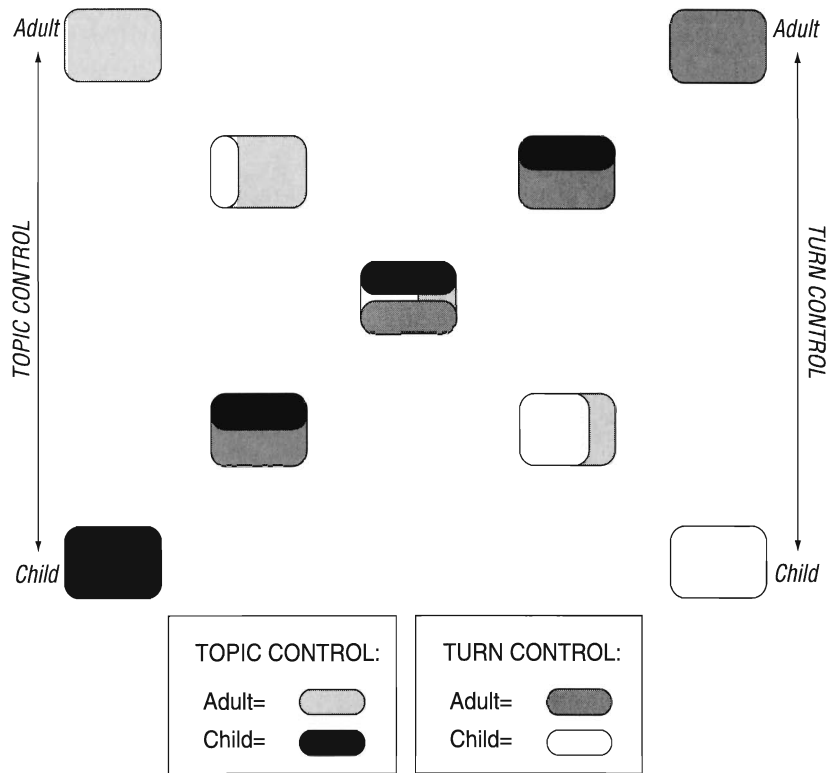
Since reading and writing are mental activities and not subject to observation, talk during the activities, as well as talk about the activities, is critical for making visible those unobservable mental processes. In this chapter, we focus on ways of developing instructional contexts that promote meaningful interactions that facilitate literacy learning through variations in classroom discourse.

In summary, the three assumptions of social constructivism play out in our views of how language activities form the basis for knowledge construction among individuals, the development of literate thinking, and the nature of classroom interactions that support knowledge construction and literacy development. In the next section, we begin to explore the nature of language interactions within classrooms, historically, and in terms of recommendations based on current research.

Opportunities for Student Talk in Common Classroom Structures

Many researchers have documented hours of classroom interactions between teachers and their students to identify the most frequent patterns of participation (see Cazden, 1988; Mehan, 1979; Sinclair & Coulthard, 1975). Cazden suggests that the two most common forms of social organization of school discourse are the large group with the teacher in control, and individualized instruction where students work alone and the teacher serves a monitoring function. In terms of a social constructivist perspective, neither of these common patterns affords students with opportunities for the kind of talk that is fundamental to developing literate thinking represented in mature reading and writing. Alternative patterns associated with more flexible grouping arrangements, including interactive large groups, peer conferences, small group collaborative projects, and literature study groups, provide contexts that encourage students to engage in talk about the texts they and others have created and to problem solve as they work to construct their own understandings.

FIGURE 4.1 **Patterns for Controlling Interactions**



Features that differentiate the patterns of participation, or “participation structures,” in both whole-class and small-group activities are related to the way in which the topic under discussion and the turns for speaking are controlled (Erickson & Shultz, 1982). Figure 4.1 provides a framework for considering the different interaction patterns that may result from variations in these two aspects of control. Control of turns and topics may be shared by both the adult(s) and children, usually characteristic of an open conversation. Alternatively, turns, topics, or both may be under the control of one or the other. Further, control of the topic may be shared by both the adult(s) and children present, but turn-taking controlled by the adult; control of turns may be open, while the adult focuses the group on a defined topic, and so forth. The figure illustrates the varying degrees to which control may be exerted by the participants in any interaction over

the time of an interaction and across various purposes. Patterns of interactions and the control within them tend to be governed by implicit rules that are learned by participants through the public-social spaces in which instruction occurs and through which students experience different interaction patterns.

For example, in most dinner-table conversations, the topics for discussion are open for initiation by adults or children and, in fact, most parents expect their children to initiate conversational topics and children assume that parents will engage in extending the discussion through questions and comments. However, in most school settings, teachers tend to control the topic for discussion and would, in fact, discourage students from bringing up topics that take the discussion “offtrack.” Recently, researchers and teachers concerned with increasing opportunities for classroom talk have debated about the function of alternative social structures within classrooms and changes in teachers’ and students’ roles in these new interaction patterns. These studies have examined how “participation structures” may vary across cultures (e.g., Au & Mason, 1982), within different classroom contexts (Phillips, 1983), and between home and school (Heath, 1983).

In this section, we first explore participation structures common to whole-class or teacher-led activities, examining traditional and alternative structures in terms of their strengths and limitations. Then we consider participation structures that are relevant to small-group interactions, both teacher-present and among peers.

Teacher-Controlled Participation Structures

The two important features that characterize participation structure—topic control and control of turns for making contributions—are especially noticeable in large-class settings and in situations in which a specific goal is to be achieved. In this section we discuss ways of organizing whole-class and small-group oral language events in terms of the degree to which the teacher, the students, or both control both the topics and the turn-taking. We feature and contrast two teacher-led participation structures: the “I-R-E,” in which teachers control both topic and turn-taking, and Talk Story, in which topics and turns are somewhat more negotiable. We then briefly explore other participation structures (e.g., “round robin,” “student choice”) that may be useful in particular circumstances.

The I-R-E. As Cazden (1988) noted, one of the most common participation structures tends to occur when the teacher interacts with his or her class as a whole, orchestrating the classroom talk through a three-part pattern that most of us readily recognize. This pattern is known most commonly as Initiation-Response-Evaluation (I-R-E), or as modified: Initiation, Response, Feedback (I-R-F), or Elicitation, Response, Feedback (E-R-F). These patterns involve a series of exchanges, initiated when the teacher

asks a question or elicits a comment from her students (called “Initiation” or “Elicitation”). This is followed by students who bid for turns by raising their hands to signal their desire to respond (called “Response”). The teacher then calls on one student to respond, and indicates whether or not the response was appropriate through her “evaluation” or “feedback” about the answer. This evaluation may take the form of nodding, smiling, saying “Okay” or “Very good”; signalling disapproval by a shake of the head; asking another student to help or add to the response; or following up on the students’ responses as a segue into another related topic. Thus, the I-R-E pattern represents the most teacher control—both of topic and turns—under formal circumstances in which each opportunity for a turn is explicitly identified by the teacher.

Sometimes the pattern is not strictly I-R-E, but rather multiples of the initiation and response within a topically related set of ideas before an evaluation or feedback is offered. In other words, the teacher’s initiation elicits a response from a series of students, the offering of the evaluation signals the end of a particular exchange, but the pattern could be I-R-I-R-E; I-R-R-E, and so forth. Cazden (1988) suggests that this pattern is not fundamentally different from an I-R-E, but rather represents how I-R-Es work within a topically related exchange. Even when multiple students respond, the teacher controls the order, perhaps through nonverbal signals such as nodding the head or verbal signals such as naming a student. The teacher also limits the discussion to the topic at hand. This basic pattern has been found not only in examining literacy instruction, but across the school day in other subject areas (Cazden, 1988; Mehan, 1979; Sinclair & Coulthard, 1975).

From the perspective of social constructivists who stress the importance of students’ use of language as a key to developing their thinking, the I-R-E pattern has come under criticism for a number of justifiable reasons. Surprisingly, however, researchers from this same perspective have also argued that the I-R-E pattern has served and continues to serve several functions also fundamental to the assumptions of social constructivism (Wells, 1993b).

Scholars have called the I-R-E participation structure as a school practice into question (e.g., Denyer & Florio-Ruane, 1995; Lemke, 1990; Wood, 1992). They criticize the I-R-E pattern of interaction for three reasons. First, use of the pattern subverts students’ ownership of the events in which they are engaged (i.e., they have no “voice” in topic selection, nor any control over making contributions). Second, the pattern often involves a teacher asking her students questions that are not authentic since she already knows the answer (i.e., she is seeking to build a particular body of information). Third, use of the pattern limits students’ ability to initiate questions of their own.

For example, Denyer and Florio-Ruane (1995) describe a writing conference between a novice teacher and a third-grade student in which the teacher asked the student more than 74 questions in a period of 14½

minutes. Of these questions less than half could be considered authentic. That is, they did not elicit new or needed information, but rather, asked the student to provide a correct response, one that the teacher already had in mind. The following exchange within the teacher-student writing conference described by Denyer and Florio-Ruane illustrates the inauthentic questions and the general I-R-E pattern which, when used in this manner, has been subject to criticism:

- Teacher:** Wait, what does it mean, Katie, when you put an apostrophe before an s?
Katie: That it's like, it's his thing.
Teacher: It's his thing? Is this his *awakeness*, or are you trying to say, 'When he is awake'?
Katie: When he is awake. When he is awake.
Teacher: When he is awake. Do you need an apostrophe when you say, 'When he is awake'?

Although the setting for the above example is a writing conference, we can recognize it as typical of many teacher-student interactions in individual, small-group and whole-class settings. To initiate, the teacher asked Katie about the meaning of an apostrophe. Katie actually provided a correct response (i.e., an apostrophe indicates ownership, "it's his thing") but clearly not the one the teacher had in mind, as indicated by her feedback. On the surface, she offered Katie a choice of two alternatives, but in fact, her previous comment had already made it clear that only the first of the two options was correct. Katie showed her understanding of how this I-R-E pattern works when she selected the correct response and repeated it. The teacher provided feedback again—this time positive—as she turned Katie's response into a statement, then asked the next question.

Like any teacher, the teacher in this example likely understood the role of the apostrophe and was not actually seeking new information from her student. Rather, she represents an expert with the knowledge of how to edit this particular sentence, while Katie represents the novice. However, Katie does understand that the questions are prompting her toward the correct answer—where and why to place the apostrophe in the word, "he's." Thus, this sequence illustrates some of the concerns about the I-R-E pattern: its lack of authenticity with regard to normal conversational interactions and the domination of teacher questions during the exchange.

The exchange also reflects a second concern about the I-R-E pattern, that of its limiting effects on students' ability to raise questions or share ownership of the event. It is unlikely that if Katie had been able to ask her most pressing questions about her poetry, they would have focused on the appropriate placement of apostrophes. Danyer and Florio-Ruane point out that the teachers' emphases on "known answer" questions contributes to students' loss of interest and ownership in their own pieces of writing.

One conclusion that might be drawn from such research is that all I-R-E exchanges should be banished from classroom discourse, to encourage students' ownership and meaningful contributions to discussions, which in turn, would increase their literate thinking and ultimately, their learning. However, recent analyses of I-R-E exchanges suggest that they can be important for: (a) providing a site in which teachers can monitor students' knowledge and understanding, (b) guiding their learning, and (c) making clear the knowledge and experiences that are considered valuable (Mercer, 1992). Wells (1993b) notes that the disagreement about the value of the I-R-E sequence stems from two reasons. First, I-R-E remains useful in fulfilling one of the goals of schooling—acquiring knowledge of the culture and understanding conventional views and definitions within the culture. As Edwards and Mercer (1989, p. 103) note, "Children do not just happen to reinvent the knowledge of centuries." Such knowledge develops from guided interactions, ones that lead the learner to particular ways of thinking that the teacher already has in mind (Rogoff, 1986). Second, Wells suggests that I-R-Es have tended to be treated as if all the occasions on which they occur are similar. He argues that the I-R-E "is neither good nor bad; rather its merits—or demerits—depend upon the purposes it is used to serve on particular occasions and upon the larger goals by which those purposes are informed" (Wells, 1993b, p. 3).

Wells' first point can be seen in the fact that one form of knowledge that students build while in school is vocabulary. Corson (1984) argues that vocabulary is key to how students are treated in school, since "by their choice of words, children can explain, describe, justify, and impress with their display of knowledge." While Corson is arguing the value of students having the opportunity to use language in school as one way of learning the work of abstract words, it is also an argument that the I-R-E affords teachers the instructional opportunity to teach and label new terms explicitly. This can be seen in the example that follows. An introduction to an activity within a unit about Snow White and the seven dwarfs using an I-R-E discourse pattern provides several teachable moments that emphasize vocabulary development.

Janda (1990) describes first graders and fourth graders who were participating in the unit about Snow White. Hanging on the walls around their room were life-sized figures of the dwarfs. The first graders were working with their fourth-grade "friends" to create T-shirts for each of the life-size figures that would convey through words and phrases the personality of the dwarf they had been assigned. In the whole-class brainstorming session that introduced the activity, three I-R-E exchanges illustrated expanding students' knowledge about vocabulary. In the first exchange, after the teacher had asked students to describe the dwarf, Dopey (the "initiation"), one student responded "not awake." For the "Evaluative" phase of the exchange, the teacher responded, "What's one word for that? Not awake. What's the opposite of alert? Unalert? Would you accept that?" (Janda, 1990, p. 304). She conveyed information about synonyms (e.g., awake,

alert) and about the meaning of the prefix *un*. Similarly, after an initiation that elicited descriptions of Sneezy, Michelle responded with, “Germy.” Her teacher’s evaluation introduced the more conventional term, saying “Germy. There’s a word we *could* use called infectious. And I’m going to put germy in parentheses just to jog your memory. On the board, the teacher wrote, “infectious (germy),” explicitly connecting the two synonyms. Third, during a discussion of Happy, the following exchange illustrates the teacher’s substitution of a grammatically acceptable form of a word used as an adjective (Janda, 1990, p. 305):

- Mrs. Black:** Now [what are] some adjectives to describe him?
Timmy.
- Timmy:** Smile
- Mrs. Black:** Always smiling, is that all right? (writing “smiling” on the board)

In this exchange, the teacher was less explicit. She conveyed information about form implicitly by adding “always” and “ing” to the student’s response of “smile.”

Similarly, when Laura Pardo was working with her students during her third graders’ study of communication, described in Chapter 3, she used the I-R-E pattern during whole-class interactions for a range of purposes. During one lesson, Pardo and her students were brainstorming as a whole class about the kinds of jobs that might be found in producing books and magazines, which involved labeling various tasks. In response to Pardo’s initiating question eliciting examples of jobs, one student suggested “writers.” Pardo’s feedback, “authors, yes . . . writers,” as she wrote the word “author” on the chart, implicitly carried two messages to the class as a whole. She valued the student’s response by acknowledging that it would be recorded on their brainstormed list, while it reminded students of a vocabulary term they knew for a particular kind of writer, the author.

Teachers such as Pardo, who use I-R-E patterns in whole-class settings for purposes of explicit instruction and building shared knowledge (e.g., through vocabulary or through reviews), are also modeling for students ways of talking about experiences and building upon each other’s knowledge (see Chapter 1 for a discussion of modeling in Quadrant₁ of the Vygotsky Space). For example, one focus in discussions was on learning new words and their meanings. This validated one aspect of learning and appeared in later peer-led conversations in which they controlled both topic and their own turns for contribution. Recall the conversation among Mike, Chad, and other students in the newspaper group described in Chapter 3. When Anna and Mike offered some examples for their category of “jobs at a newspaper,” Mike offered “the typer” as one possibility. Chad instead said “Reporter, that’s what it is—reporter!” and the students discussed how the name may have changed since computers have replaced typewriters (i.e., now we have reporters rather than typers). When

Chad mentioned another job, “drawer,” Eva countered with a different suggestion:

- Chad:** Drawer, don’t forget the *drawer*.
Eva: That’s *illustrator*.
Chad: Yeah, but remember Pat? [the graphic artist from the field trip to the newspaper]
Eva: I know, but she *was* the illustrator.

Thus, the I-R-E provides one discourse pattern for introducing conventional knowledge to students and modeling the value of discussing such knowledge. The vocabulary examples illustrate the teaching of new concepts. However, I-R-Es may also be used for more open-ended discussions, as Raphael and Goatley (1994) discovered in their analysis of several community share activities from Book Club lessons over a 2-year period. They noted that within the community share discussion session, the teacher often seemed to adopt the I-R-E mode of interaction, while assuming three different teacher roles in descending order of teacher talk and control: (a) explicit instructor of new concepts, (b) guiding students’ practice of potentially difficult skills, and (c) facilitator of conversation.

Raphael and Goatley (1994) found that during explicit instruction, the teachers tended to talk more than the students, though their amount of talk decreased as their roles shifted toward facilitation. However, across all examples, teacher control of topic and turns was still evident. The example below is repeated from Chapter 2 in which we describe an interaction among Deb Woodman and her students during the community share session in which she facilitated their construction of a collective summary of the plot of *Why Mosquitoes Buzz in People’s Ears* (Aardema, 1975). As you revisit this exchange, notice that the pattern reflects I-R-E (in fact, it’s I-R-E repeated four times, with the fifth exchange an I-R-F, where the feedback serves to summarize the students’ contributions), yet the teacher’s role is that of conversation facilitator. She has controlled the topic, as seen in her initial question which she repeated, and she controls the turn taking by minimal response (e.g., “okay”) and calling on students by name. However, the evaluative or feedback function serves to emphasize what students had said by repeating their words, asking for expansion, or simply signalling acceptance, rather than to critique, guide, or challenge their contributions.

- Ms. Woodman:** What did the mosquito do wrong?
Phelice: He um, told a lie to the iguana?
Ms. Woodman: He told a lie to the iguana. Okay. What else do you consider the mosquito doing wrong?
Jacob: He got in that’s guy ear and was buzzing him.
Ms. Woodman: Okay, so he was bugging him maybe. Um / Phelice.
Phelice: He was bugging the iguana too.
Ms. Woodman: He was bugging the iguana too. Sherman?

- Sherman:** Um, he, he finally got tired of it, going and / hitting in the ear and buzzing and stuff and finally went whack (hits ear).
- Ms. Woodman:** Okay. Leon?
- Leon:** That's why at the end he says, um, he made everybody mad at him, so at the end he finally said, we going to go away.
- Ms. Woodman:** Okay, Shona.
- Shona:** Um, I think, he made the iguana put sticks in his ears, so that the iguana didn't hear the pythons and the pythons didn't hear until it went on and on and on and the owlet got killed.
- Ms. Woodman:** Mm-huh, okay, so that mosquito caused a little bit of trouble, didn't he?

(Raphael & Goatley, p. 535)

This example not only illustrates the facilitative role of the teacher, but also reflects how shared understanding is constructed within this participation structure. Through the discussion, the teacher and students develop what Edwards and Mercer (1987) call "common knowledge." That is, as a result of this interaction, students have come to a shared understanding of the major events in the story they had read, and this knowledge can serve as a basis for future small-group and whole-class discussions. Yet, the participation structure provided Woodman with the means to take advantage of what Newman, Griffin, and Cole (1989, p. 127) have called "a built-in repair structure" in which incorrect or unacceptable interpretations that are offered can be addressed. Finally, through use of the I-R-E pattern, Woodman was able to orchestrate a conversation among 26 participants, often repeating comments that were offered in soft voices, supporting and expanding students' responses, and ensuring that a number of different students had access to the floor.

Talk story. While I-R-E is by far the most common participation structure among teachers and students, more open formats exist in which the teacher may maintain primary control over topics, but where the turn-taking is not so tightly controlled. One example of such a participation structure is *talk story*, a way of interacting that Au and her colleagues identified as particularly successful with native Hawaiian children, but which is also useful for students from other cultures. Au and Kawakami (1986, p. 65) describe talk story:

The teacher begins by asking a question, but does not then ask for volunteers to answer or call on individual children. Rather, the teacher leans forward and looks at the . . . children, often smiling and nodding at them. The children begin to answer the teacher's question without raising their hands and waiting to be called on. They usually build upon one another's answers, or in some cases argue with one another, working as a group to frame a complete answer to the teacher's question.

The talk story pattern is particularly useful when the teacher's role is guiding practice or scaffolding students' learning. In classrooms designed around Book Club, as in our example in Chapter 2, this participation structure is helpful when students have been asked to construct their understanding of a story's theme. Often, they may need some support in doing so, but they have a great deal of knowledge that they may build upon. The following example illustrates how, while the teacher maintains control over topic, the control over turn-taking is shared among the students and teacher. Students had read the story, *Annie and the Old One* (Miles, 1971), a story of a young girl who takes literally her grandmother's comment that when her mother finishes the weaving of the rug, she (the Old One) will return to mother earth. Annie tries her best through misbehavior to prevent her mother from finishing the rug, until her grandmother helps her understand the natural cycle of life, death, and rebirth. Notice that the teacher's initiating question defines the topic, and that she occasionally calls on a student by name, but that students also make comments without having been called upon. As the students do this, they build on each other's comments.

Teacher: Now grandmother, in a very simple way, tries to explain to her about time. How did she do that? How did she explain to Annie about the dying and about time? What did she compare it to?

Rachel: The sun.

Teacher: Okay, tell me about the sun, Rachel.

Rachel: (Reads from text) "The sun comes up from the edge of earth. It returns to the edge of the earth in the evening. Earth, from which good things come for the living creatures on it. Earth, to which all creatures finally go."

Teacher: That's very nice. So what is like the sun?

Kent: Life

Teacher: Can you tell me now, what—when they say life, when they say the sun rises, how does that relate to life?

Kent: Um, you get born.

Joey: Someone get born.

Kent: It's like the years passing when the sun finally goes down and you die.

Joey: Sets—sets. And then it comes up again when somebody else is born and [inaudible] it again.

Teacher: That's very nice. I like the way you said that. But she also compared it/ when she said— /

Joey: /The cactus/

Teacher: Okay, tell me about the cactus, Joey.

Joey: Oh, I know about the cactus.

Teacher: [What did you] find out about the cactus?

Joey: (Reads from text) "The cactus did not bloom forever. Petals dried and fell to the earth."

- Teacher:** Okay, what is she trying to tell Annie by using that analogy of the cactus?
- Ross:** That people die of old age. That people just don't die when they say.
- Teacher:** Well, yeah, okay, that's—that's true. But what did they mean when they said, "The cactus did not bloom forever."
- Ross:** That people, they got to die.
- Kent:** That means that when it starts blooming a life will start, but when it falls, the life will end.

Throughout this conversation, students did not raise hands, bid for turns, nor look to the teacher for permission to speak. While the topic was initiated by the teacher, control of its development and who helped to contribute to this was shared. Such a structure also opens the possibility for students to share in the identification of the content, as seen in the next example.

Students in Joyce Ahuna-Ka'ai'ai's third-grade class had read a short story about two Japanese-American children, a brother and sister, who had discovered a moth. They placed the moth in a jar with airholes punched in the lid. The story evolves as they discuss the moth with and learn about its life cycle from their Japanese grandmother who recalled her experiences as a child in Japan raising silkworms. In planning for the story discussion, Ahuna-Ka'ai'ai identified the focal theme of children's relationships to their grandparents and how much we can learn from grandparents.

Over the course of a four-day discussion, however, using a talk story format, students introduced other themes. One of them, the importance of being free, became the theme of choice of all the students. Through their ability in the talk story participation structure to initiate topics and build upon each others' ideas, the students eventually convinced their teacher to pursue the discussion along the lines of their chosen theme. As Lemke (1992) noted in his discussion of this work, it was not surprising that the adult theme was "respect your elders," while the children identified "the importance of being free" as their interpretation of story meaning. Because of the nature of the talk story participation structure, in contrast to the more constrained I-R-E, students were able to introduce their ideas, and these ideas took root as the basis for ongoing talk about text.

Other teacher-controlled participation structures. In addition to I-R-E and talk story, teachers have a repertoire of structures they can use to remove themselves from the center of turn-taking control, while still maintaining control of the flow of conversation. Participation structures which promote greater student responsibility and ownership have been described for both discussions of fiction (e.g., Eeds & Wells, 1989; Smagorinsky & Fly, 1993; Villaume, Worden, Williams, Hopkins, & Rosenblatt, 1994) and informational text (e.g., Palincsar & David, 1992). Scholars writing in this area note that conducting conversations in which the adult or teacher does not

assume total control of the topic and the turns is difficult for both experienced teachers as well as those apprenticing to become teachers (see, for example, Cazden, 1988; Denyer & Florio-Ruane, 1995). Yet, the research suggests that by changing from a model of even “gentle” inquisition to one of participant in constructing meaning, students have opportunities to display a wider range of responses to their texts—not abandoning responses that evidence comprehension, but broadening these responses to include more personal and interpretive responses (Eeds & Wells, 1989).

Villaume and her colleagues (1994) felt that the realities of the classroom literature discussions they had experienced fell short of their vision of what they had hoped that such discussions would be. Working together in one fourth-grade classroom, they explored ideas for encouraging students to assume more control of the topics they discussed related to the literature they read, and to assume a more conversational style, rather than the traditional teacher-dominated I-R-E. They found that despite their best intentions, early discussions were not satisfactory, sounding much like the ones characteristic of Woodman’s students in early fall, as we described in Chapter 2. For example, one group’s “discussion” of Lowry’s (1989) *Number the Stars* occurred as follows:

Tara: I liked it when they were running and the soldiers stopped them.

Daniel: I liked it when the soldiers ripped the pictures and then stepped on them.

Lenora: I thought it was good when she told them that she had that sickness.

Faced with such “interactions,” it wasn’t surprising that the teachers found themselves reverting to past question-answer formats. The three roles defined by Raphael and Goatley (1994) of directing instruction, guiding participation, and facilitation still seemed to provide too much control for the teacher to encourage the kinds of conversation *among* students that Villaume and her colleagues wished to encourage. Thus, they focused on facilitation, the least intrusive of the teacher roles we have described, and the differences between that role and one of participant, defining for themselves the features that distinguished facilitators from participants, summarized in Table 4.1.

With these differences in mind, Villaume and her colleagues began to expand the way they participated in talking about text with their students. They dropped habits such as repeating students comments, partly because students began to talk more directly to each other. They also eliminated judgmental comments as they became more involved in the conversation at hand. Finally, they modeled these roles for students and began to see them assume them as well. For example, students served as facilitators when they asked peers, “You haven’t said much—any ideas?” and as participants through asking authentic questions, providing alternate views, and identifying and addressing misconceptions. As this evolution occurred,

TABLE 4.1 Facilitator-Participant Roles in Literature Discussion Groups

Facilitator	Participant
<ul style="list-style-type: none"> encourage students' expanding personal responses ("Cosette, tell us more about that") 	<ul style="list-style-type: none"> listen well by giving the speaker their full attention
<ul style="list-style-type: none"> direct students to expand others' responses ("Do you agree with Jim?") 	<ul style="list-style-type: none"> ask authentic questions
<ul style="list-style-type: none"> acknowledge insightful thinking ("Now, that's something I hadn't thought about") 	<ul style="list-style-type: none"> occasionally introduce their own thoughts as they respond to students comments
<ul style="list-style-type: none"> focus students' attention on the speaker through comments ("Listen to Charley") or gestures 	<ul style="list-style-type: none"> clear up confusions
<ul style="list-style-type: none"> direct flow of conversation ("We need to talk one at a time.") 	<ul style="list-style-type: none"> offer alternative interpretations
<ul style="list-style-type: none"> invite students to speak ("Matt, we haven't heard much from you yet.") 	<ul style="list-style-type: none"> summarize group talk
<ul style="list-style-type: none"> address disruptive behavior 	

the teachers noted that students became more passionate about their ideas and those raised by the text.

Instructional support took the form of modeling the different behaviors as described above, and also providing a framework for their discussion, much as Pardo did for the students working on their newspaper reports, or Woodman did in providing open-ended frames for students' reading logs. Villaume and her colleagues created the idea of a "seed," an idea written on a card prior to discussion. As a discussion starter, one of the participants would introduce his or her "seed" to jump start the conversation. Ryan's seed for a discussion of *War with Grandpa* (Smith, 1984) focused on how the parents chose to tell Pete that his grandfather would be moving in and that he would be giving grandpa his room. Ryan uses his seed to start the conversation (Villaume et al., 1994, p. 484):

Ryan: I was confused because they [the parents] didn't tell Pete [that] the grandfather was moving in. Why didn't they tell him sooner? They should have told him as soon as they called with the news about the grandfather.

Daniel: I wouldn't like it if my parents didn't tell me my grandfather was coming to live with us. I'd like it better if they told me first.

Ryan: It would give me time to move all my stuff out.

Notice that while the teacher was present, a student introduced the topic and the exchange between the two students occurred without the teacher's control. However, when Jennifer began to read her seed at this point, the teacher did intervene, suggesting that it would be appropriate for her to comment on Ryan's seed prior to moving on. Such interventions occurred early in the process and became less necessary over time. Further, as time progressed, students became adept at distinguishing effective from ineffective seeds (e.g., confirmed vs. unconfirmed predictions, reactions to specific events or characters vs. general comments or summaries). Finally students in these classrooms began to respond to each other's seeds in writing, helping make explicit classroom discourse and written response to literature. In all of these activities, what is of note is that the teacher's presence is certainly felt as an active guide to the process of responding to literature, but in the actual written and oral activities, students exercise control of both topics and turns and in so doing, learn valuable skills for talking about text.

Eeds and Wells (1989) followed novice teachers working within small groups of fifth- and sixth-grade students as they talked about novels they had read. Their work further illustrates the point that a teacher's presence need not overpower a discussion group. Like Villaume and her colleagues, they stress the teacher's role as participant, though they describe teachers employing the features of both participant and facilitator as described in Table 4.2. In the following example, the teacher guides a discussion of an episode from Byars' (1974) *After the Goat Man* in which one of the main characters, Harold, hoped to hear his friend, Ada, tell him that a bicycle accident had not been his fault. The teacher began the exchange by recounting that feeling (Eeds & Well, 1989, p. 19–20). Notice that shortly into the conversation, Joyce shifts the emphasis to pursue a line of discussion with Tom. The teacher, as participant, moves with the flow of this digression, then brings it back to the earlier point in an effective way. Students were clearly comfortable in assuming some responsibility for both turn-taking and topic.

Teacher: You wish someone would say, "It's all right—it's going to be all right. It's not really your fault." Remember we talked before about how guilty Harold felt? [*Notice that the teacher is willing to introduce a point of conversation, but does not control what the students do with her initiation.*]

Tom: I felt like that one time because my brother—he was allergic to strawberries and chocolate and stuff like that and I fed him Froot Loops and he ended up in the hospital.

Teacher: And did you want somebody like Harold to—

Joyce: (to Tom) What happened?

Tom: Well, my brother's allergic to strawberries—strawberries and chocolate. My little brother, he's allergic to like tall grass, dust, mold, chocolate, strawberries . . .

- Joyce:** (impatiently) Okay.
- Tom:** Well, I fed him Froot Loops and the next thing I knew he ended up in the hospital.
- Teacher:** You knew it had something in it that he was allergic to, so your . . .
- Tom:** Yeah, that's why we had to move out here [Arizona], because if he had went into the hospital . . .
- Teacher:** You felt just like Harold—you wanted somebody to say, "It's okay. Everything's going to be all right." Thanks for sharing that, Tom.

Joyce's initiation and the teacher's prompts reflect an alternative to the more traditional school interactions and provide an important model for students' movement toward maintaining their own conversations about the texts that they read. In this excerpt the teacher maintained a facilitator role, helping to highlight connections between students' personal lives and the text they had read, and to promote ways of endorsing the feelings described by the author of the text being discussed.

Similarly, in discussions of subject matter text, Palincsar and her colleagues (e.g., Brown & Campione, 1990; Palincsar & David, 1992) describe a method known as Reciprocal Teaching. Reciprocal Teaching is among the most recognized methods of talk-about-text in which the teacher scaffolds students' participation to encourage their comprehension and interpretation of events in the texts they read. Using the broad framework created by four comprehension strategies—predicting, summarizing, asking questions, and seeking clarification—Reciprocal Teaching guides the paragraph-by-paragraph discussion of content area text. Through interactions around these strategies, the teacher is able to prompt students to assume some leadership for the discussion, while supporting their ability to comprehend the text they are reading. Used with students from first grade through middle school, this participation structure has been successful in enhancing the reading abilities of young students and readers with histories of comprehension difficulties.

The following example is drawn from a lesson conducted by a teacher as part of a science unit (Palincsar & David, 1992, pp. 134–135). In this discussion, like Joyce, the teacher prompts students to consider aspects of the text and their strategy use that they spontaneously may not have considered on their own, but the pattern of interaction reflects facilitation and participation, rather than more explicit forms of discussion control. Notice that in the first part of the conversation, the focus is summarizing the strategies they have been learning to use, while the second part focuses on the content of the text, but in both parts, the students are generating the substantive ideas.

- Teacher:** So, what are we learning to do as we listen to stories?
- Keisha:** Ask questions.
- Travis:** About the important things that we learn in the story.

Richard: Clarify.

Teacher: Anytime there is a word that you don't understand or something that doesn't make sense in the story, give me a signal so we'll stop and clarify.

Travis: We'll predict.

Teacher: You know that sometimes right in the middle of the story . . . I'll stop and say, "I think I can make a prediction. . . ."

Notice that in this example, the teacher clearly has an agenda in mind as she initiates the topic of conversation, but control of turns is not regulated. Initially, Keisha, Travis, and Richard all felt comfortable contributing without an explicit initiation from the teacher, and later, Travis initiates the idea of prediction despite the teacher's comment about clarification. The teacher then picks up and expands on Travis' lead. Later in the conversation, the students discuss the selection's opening paragraph about fireflies, read the previous day, as they pool their knowledge and recollections about the text and their own experiences. The teacher initiates the discussion by suggesting that they summarize what they had learned the previous day, and the children begin to share ideas:

Rodney: Fireflies.

Missy: They are beetles.

Terrance: Lightning bugs.

Teacher: Yes, a firefly is a beetle and another name for it is a lightning bug.

Keisha: It has a chemical that can make it glow.

Teacher: Yes. When the chemical in the lightning bug mixes with air, the lightning bug can glow. OK here we go!

The teacher in the above segment segues from the reading the previous day into the new text, as students reconstruct the topic of the selection (fireflies, they are beetles, lightning bugs, they have a chemical that makes them glow) and the teacher highlights these key ideas through simply repeating them. As she signals the new text to be read ("Okay, here we go!"), the students immediately begin to predict and bring in their own experiences:

Terrance: This might be about how to catch a firefly.

Richard: I used to catch some and I'd put em in a mayonnaise jar but my mom poked a whole in em.

Teacher: Why would your mom put holes in the lid?

Richard: Because, so they can breathe.

Missy: They need air because they are called *living* lights.

At this point the teacher began reading, but was stopped by Rodney who asked for a clarification:

- Teacher:** (reading) "People like to watch the winking lights of the fireflies in the summer nighttime sky. Did you know that fireflies really use their lights as signals?
At twilight . . ."
- Rodney:** Twilight. What's that?
- Travis:** It means night.
- Teacher:** When day turns to night.
- Missy:** When it's still kinda day but it's kinda night.

Notice that Rodney was able to interrupt to ask a clarifying question at the point where the confusion was created, and both Travis and Missy felt clear that they could contribute to constructing a meaning as well as the teacher. Travis responded prior to the teacher, while Missy expanded on what the teacher had said. The teacher then returned to finish reading the paragraph, then asked the students for a volunteer to "be our teacher and summarize." Keisha then led the discussion, which involved summarizing what the paragraph had been about and connecting the new information to what they had read before.

As the example illustrates, the four key strategies of summarizing, predicting, clarifying, and asking questions frame a text-based discussion. Yet, rather than limiting or formally structuring the discussion, the strategies provide a framework that helps students assume ownership and leadership of their text conversation. Within this conversation, they can explore ideas related to the text, but the strategies help them remain focused on the discussion topic. The teacher serves as both facilitator and participant in this example, rather than directly teaching students a new technique or even mediating their learning of a particular idea.

Finally, in addition to talking directly about the text, there are times when it is important to hear from each student prior to a more open discussion of ideas, a type of "talk" typical of classrooms but one rarely found outside the school setting. Round robin is one form that can be relevant, despite concerns that it may be misused in reading aloud from texts. For example, during the communication unit described in Chapter 3, students often took notes in preparation for upcoming events. In one case, students recorded questions they had about newspapers on cards that they planned to take on their field trip to the Lansing State Journal. Prior to the trip, Pardo asked students to share their questions with the class. Simply moving around the room, with students taking turns, was an effective structure for getting this information on the floor. While it could be argued that the teacher was not controlling the talk as in I-R-E, both topic and turn-taking was, in fact, determined *a priori* by the teacher.

Variations on teacher-led discussions are found in other formats where students have apparent control over the turns, such as when each student who has responded may call on the next child to continue (sometimes called "popcorn" as one student calls on another who must "pop up" and read). However, such participation structures are not fundamentally different on the two key features of topic and turn control.

Supporting Student Discussion in Teacher-Led Settings

Given the potential value and the reality of the pervasiveness of teacher control of topics and turns in classroom discussions, there are two important avenues for reflection that a teacher can consider in terms of his or her own classroom practices: (a) how to use the teacher-controlled settings to create environments to advance students' participation as active members of the community, and (b) how to provide alternative settings in which students assume more leadership and responsibility in their classroom talk. In this section we summarize ways to enhance the teacher-led context. Alternative settings are discussed in the section that follows.

Suggestions for how to enhance students' participation in teacher-led settings have ranged from the relatively straightforward, such as increased use of "wait time" to the more challenging, such as engaging in talk as facilitator-participant (e.g., Eeds & Wells, 1989; Villaume et al., 1994), to the relatively complex, such as Goldenberg's (1992/1993) description of 10 elements of an "instructional conversation." We describe each of these suggestions below.

Wait time. Rowe (1986) describes the findings of a series of studies she conducted over a 20-year period, asking teachers to increase the amount of time they waited for students to respond to their elicitations and the amount of time between students' responses and feedback. Her research has documented changes from waiting only one second to waiting a full three seconds (note that while this may seem to be a trivial change, the additional two seconds can seem like an eternity in fast-paced classrooms) both after the initiation and before their response. The following four changes are among those Rowe has documented.

1. There is greater continuity in the development of ideas.
2. The number of questions teachers ask is reduced, and the questions that are asked are more cognitively complex.
3. Teachers use their students' responses—possibly because they gain time to listen to what the students have to say.
4. Teachers show higher expectations of their students, and previously "invisible" students become more visible.

While Rowe notes that it is far more difficult than it seems it should be to increase wait time, she suggests that as part of the complex system of classroom discourse, an increase in wait time is likely to bring about other positive changes in the system and is well worth the effort.

Creating conversational climates. In addition to waiting longer, others (e.g., Orsolini & Pontecorvo, 1992) have found that conversational actions on the part of the teacher can elicit more elaborated discussion on the part of students engaged in larger group discussions. For example, they found that in whole-class discussions it is helpful for a teacher to repeat or

rephrase a student's answer, something we saw Woodman doing during the discussion of *Why Mosquitoes Buzz in People's Ears*. The rephrasing serves to highlight particular information that other students may not have initially attended to and, in recasting a student's contribution, may invite elaborations and provide a model of more complex ways of thinking about the subject at hand.

Further, Orsolini and Pontecorvo suggest that it is likely that students will provide more elaborate responses when a teacher's request occurs within a sequence of conversation in which a claim, an evaluation, or a suggestion emerges. This is consistent with what we saw in the example of the discussion of *Annie and the Old One*. In the discussion, the teacher's requests for more information within the discussion about Annie's behavior led the students to describe their position about the meaning of the life cycle.

Instructional conversations. Florio-Ruane (1991) and Goldenberg (1992/1993) have explored the possibility of drawing on what we know about nonschool talk (e.g., talk between mothers and children) and conversation in general (e.g., interesting and engaging discussions with a high level of participation) to distill guidelines for conversations in classrooms with an instructional focus. Florio-Ruane (1991, p. 382) identifies five maxims drawn from mother-child conversations, while recognizing that factors such as classroom conditions (e.g., size, complexity), power relationships, and institutional forces (e.g., lack of time, materials, space) may make the maxims more difficult than one might expect (see Table 4.2).

TABLE 4.2 Instructional Conversation Maxims

Conversational Maxims

1. Assume competence
2. Know the learner
3. Share interest in the task at hand
4. Follow the learner
5. Capitalize on uncertainty

Assume competence: Inviting students to participate as equals in an instructional conversation must assume the student has a contribution to make. Current practices that view the teacher as expert and students as novices actually promote the opposite perspective about learners and may hinder students' active participation. Views such as that reflected in the Vygotsky Space (see Chapter 1) support the belief that the public and social conversations within classrooms serve important instructional

functions to help students construct knowledge and strategies for later independent use.

Know the learner: To engage the learner at his or her level is consistent with what Lev Vygotsky described in terms of working within students' areas of potential development. What Vygotsky (1978) has called the zone of proximal development (ZPD) is that area in which the support provided by a more knowledgeable other (e.g., a teacher) helps the learners succeed in activities or on tasks on which they may otherwise have failed. Such a position assumes that the teacher has knowledge of students' abilities and backgrounds and can draw on the students' entering knowledge and build upon it through instructional talk.

Share interest in the task at hand: Authenticity is an important part of any instructional conversation, and asking meaningful questions is more likely to occur if the teacher can share an enthusiasm for the activities in which he or she is asking the student to participate.

Follow the learner: Several examples above illustrate ways in which the teacher builds on the contributions of the learners, following their leads in discussing story themes. For example, Ahuna-Ka'ai'ai followed her learners when they were discussing the story of the moth in the glass jar. The teacher leading the discussion of *After the Goat Man* followed Joyce's lead when she asked Tom for more information about how his brother ended up in the hospital.

Capitalize on uncertainty: Uncertainty can indicate "mistakes" or "errors" on the part of the learner, or it may be viewed as opportunities for instructional conversations. Rather than simply correcting the child's response, as is typical of an I-R-E pattern at its most limiting, the instructional conversation provides a chance to engage students in the language of literate thinking as they are invited to solve problems and consider alternate points of view.

Extending Florio-Ruane's suggestions, Goldenberg (1992/1993, p. 319) has studied instructional conversation in terms of two different kinds of elements (see Table 4.3). *Instructional* elements indicate support for explicit teaching strategies, from embedding instruction within a theme such as described in Chapters 2 and 3 to directly teaching students about concepts with which they are unfamiliar, such as earlier examples in this chapter regarding vocabulary. The *conversational* elements make clear the overall tone of such instruction, emphasizing authenticity (e.g., asking fewer "known answer" questions) and more respect for students' contributions.

Participation structures in which the teacher maintains primary control of conversational topics and turn-taking help to build common knowledge about content and skills, and they provide a site for building knowledge of our culture's history and disciplinary knowledge (Edwards & Mercer, 1989). However, they do not promote opportunities for the kind of literate thinking that occurs when students independently assume responsibility for identifying and solving problems, using talk to explore ideas, challenging each other's thinking, and so forth. Chang and Wells (1988) discuss the value of collaborative talk between a teacher and his or her students for

TABLE 4.3 Elements of Instructional Conversations

<i>Instructional</i> Elements	<i>Conversational</i> Elements
1. Thematic focus	1. Fewer "known answer" questions
2. Activation and use of background knowledge to begin with what children know	2. Greater responsivity to students' contributions
3. Direct teaching of unknown but relevant skills or concepts	3. Connected discourse in which turns build on preceding contributions
4. Promotion of more complex language and expression: asking for more information, using restatements, or asking questions to get at students' meanings	4. A challenging but nonthreatening atmosphere
5. Eliciting information about how students have come to particular conclusions or positions	5. General participation in which the teacher does not hold the exclusive right to determine who talks and when

encouraging literate thinking. In the next section, we extend the notion of such collaborative talk to focus on structures that rely on greater student contributions to topic identification and to conversational turn-taking, structures fundamental to restructuring classrooms to encourage more student-student interaction around literature and subject matter studies.

Student-Led Participation Structures

It may be useful to revisit Figure 4.1, features of talk, and note again that turns and topics may be controlled by adults, students, or both. In our previous section, we emphasized classroom discourse that featured primarily the adult leading both topics and turns, and the potential benefits and limitations of participation structures with these characteristics. This talk was typical of that found in Quadrant₁ of the Vygotsky Space described in Chapter 1. That is, teacher-led talk usually lies in the public and social space of the classroom, talk that models strategies and ways of thinking that students learn to *appropriate* and *transform* as they make it their own.

In this section, we turn to student-led classroom discourse, in which the primacy for control of topic and turns lies with the students. However, even within student-led participation structures, teachers may influence conversational topics to varying degrees. For example Woodman and Pardo provided prompts for students' reading logs, which in turn served as a basis for their student-led book club discussions. Pardo established broad areas for students to investigate, such as newspapers as tools for communication, and provided guides for students as they worked on their projects. However, students had far more control of turns during such discussions than when the teacher was formally "in charge."

Thus, we now explore the opportunities for student control of topics and turns when the teacher is not a direct participant in the conversation, and the complexities of creating classroom opportunities for such discourse. We begin with a discussion of why student-led discourse is critical in today's classrooms. We then examine student-led discourse in terms of collaborative talk in three different classroom contexts: literature discussion, science projects, and a collaborative writing activity. The participation structures across these three settings share two critical features: Students are working without the direct leadership of a teacher and, because of this, are responsible for control of discussion topics and negotiation for turns.

Why student-led discourse? Several scholars have argued for the importance of students engaging in talk with their peers, whether the talk relates to literature, science, or other academic areas. Such classroom discourse provides opportunities for particular types of talk that is less likely to exist in teacher-controlled and whole-class settings. Cazden (1988) offers three important reasons for creating opportunities in school for student-to-student discourse, despite the fact that students have multiple opportunities outside the classroom. First, out-of-school conversations are not usually about school subjects; thus, students do not engage in the sort of academic discourse that is important to success in school. Such nonschool talk is less likely to help them become part of the academic discourse community in various school subjects.

Second, in our pluralistic society, we have heard increased arguments for mainstreaming diverse students on dimensions from mental or physical disadvantages to students whose first language is not English. Thus, we must provide the kind of social structures within classrooms that “ensure equal-status interactions,” that are not as likely to occur within traditional, teacher-led activities (Cazden, 1988). Third, a strong individual bias within schools makes little sense when a prominent model of out-of-school interaction, whether at the work place or in the social community, is working within teams and committees.

In terms of the Vygotsky Space (Gavelek & Raphael, in press; Harré, 1984), student-led talk provides opportunities for students to appropriate public and social discourse and use it in private ways, within their own groups and without teacher guidance. Such experiences help students begin to *transform* and make such ways of talking and related ways of thinking their own, for use in achieving the goals they themselves set. Further, student-led discussions can involve the process of *publication*. Recall that this process reflects students making public the ways they have appropriated and transformed methods of thinking and talking modeled in the public and social quadrant. By observing and monitoring student-led discussions, teachers have a window into students' usually invisible cognitive activities.

In addition to general opportunities for students to appropriate and transform classroom discourse for their own use, Barnes (1976) suggests

that collaborative talk is critical for school success since it is within such groups that students experience and appropriately engage in a particular type of discourse that he calls "exploratory talk." The characteristics of exploratory talk include frequent hesitations, rephrasings, false starts, changes of direction, as well as hypotheses offered using phrases such as "could have," "probably," "you'd think," "might have to," and so forth. He suggests that such phrases keep possibilities open, reflecting talk that is akin to thinking aloud. Such talk is unlikely to occur or is sometimes seen as inappropriate (e.g., "not prepared") in the more formal settings of whole-class interactions and I-R-E, talk story, or other teacher-led interactions. Finally, he argues that it is important to allow students to engage in such talk without the presence of the teacher. By putting more control in the hands of the students, they not only must generate hypotheses but also evaluate them.

Settings for exploratory and collaborative talk among students have not been as extensively detailed as those where teachers exercise control. However, the current interest in social constructivist perspectives applied to classrooms has spawned several different approaches to increasing these opportunities for student-to-student interactions around text. Some researchers (e.g. Gilles, 1990; Goatley, Brock, & Raphael, 1995; McMahon, 1994; Wolf, 1993) have explored student discussion groups related to literature, some (e.g., Palincsar & David, 1992; Wells & Chang-Wells, 1994) in science, and some in writing (e.g., Daiute, 1986). These researchers have explored the role of student-to-student talk with mainstream learners and with students who have been labeled by the school system as having special needs from second-language learners to the learning disabled. Some of the studies explore student-led discussions alone, though most draw connections between the nature of students' talk and the kind of classroom discourse that occurs with the teacher present or in the lead. Together, these studies provide a picture of multiple advantages for students engaged in student-controlled talk—talk that provides opportunity for exploring kernels of ideas, analyzing concepts and text, and negotiating decisions. They also suggest that such talk does not occur "naturally," but rather, as a direct outgrowth of extensive meaningful interactions with their teachers who provide models, guidance, and support for students' later "teacherless" interactions.

Collaborative student talk about literature. Collaborative talk related to literature has been explored in contexts such as Readers' Theatre (Wolf, 1993), literature study groups (Whitmore & Crowell, 1994), and book clubs (McMahon, 1994; Raphael & McMahon, 1994). What is characteristic about all of these studies is the degree to which students learn to assume increasing responsibilities for interpreting and analyzing the texts they read, drawing upon strategies, types of talk, and ways of interacting that had been modeled in whole-class or teacher-led settings. While factors such as students' ages (e.g., older students vs. emergent readers) and the types of texts they read (e.g., fiction, nonfiction) influence the nature of

students' talk (Leal, 1992), a picture has emerged from the research that student talk about literature is an important vehicle for developing their abilities to comprehend and respond to text.

Through Readers' Theatre, Wolf (1993) found that collaborative talk about text provided a critical learning context for three boys—Bobby, Greg, and Henry—who had received labels that caused their retention and special classroom placements throughout their 3- or 4-year school careers. Wolf has been concerned that students such as Bobby, Greg, and Henry—who have problems that center around reading but manifest themselves in a range of school problems—are not given opportunities to learn because their labels focus on and assign importance to “what is *not* in the child, rather than on what is there, and the instruction that emerges from deficit models assumes that skills will be mastered by the child only if he or she will *listen*” (Wolf, 1993, p. 545). She worked within a Readers' Theatre (McCaslin, 1990) setting that, instead, assumes that “children will come to be capable interpreters of text if they are allowed and encouraged to *talk*” (Wolf, 1993, p. 545).

In Readers' Theatre, students read a story, then turn the story as a whole or events from the story into a script to be performed, providing authentic opportunities for students to practice newly appropriated strategies or to transform appropriated strategies in personally useful ways. This involves their analysis of the story; negotiation around what to select from the story to effectively dramatize it and how to interpret the story for the performance; and considerations of how the printed word is translated into public performance through nuances in gesture, tone, and physical activity. Such negotiations and interpretations occur through collaborative talk among students. Such talk provides authentic settings for students to exercise control over the topics they bring up and interactions they engage in, and as Chang and Wells (1988) point out, the talk requires them to consider alternatives, justify them to their peers, and make planning processes visible, open to analysis, and thus increases their ability to be brought under intentional control.

For example, after hearing the story *Tikki Tikki Tembo* (Mosel, 1968) once, and exploring it on his own in class, Bobby laid out a sequence of actions, lines for the characters, costumes, separating scenes, and characters' attitudes for two of his peers, Henry and Maia. His interpretation, however, did not provide his peers with input. Their talk focused on negotiation, as Henry and Maia worked to convince Bobby of their right for input:

Maia: No, we have to look in the book. . . . We have to find out the scene that we're going to do.

Henry: It's right here. [turning to the book and reading]
Chang ran as fast as his little legs could carry him to his mother

Bobby: No, that's not the scene . . .

Henry: and said, “Oh, most honorable Mother, Tikki tikki tembo—

Bobby: No, I've already told. . . . the scene. The scene is Maia tells us never to play by the well.

Maia: No, Bobby, you don't know if we agree on that scene!

Wolf points out that students in such settings are interacting with text, making decisions about significant story events, and analyzing potential impact of the event on a public audience, as well as engaging in social negotiations for rights and responsibilities. As students worked on their script, they were practicing the craft of writing for an authentic and meaningful purpose. They considered conventions of language such as prosodic cues (stress and intonation in oral language that is interpreted from written text) and ways to translate from print to oral language. They considered their audience's need for background knowledge and connecting information across scenes. They made decisions about which props, sets, costumes, and actions would enhance the narrative of the text. Through their *talk*, student-to-student with the related rights and responsibilities, they engage in literate behaviors even before they may have complete control over literate *skills*, and they accomplish something together that they would be unlikely to achieve working alone.

Literature-study groups provide another site for students to engage in control over topic and turns, even though in some cases the teacher may not absent herself from the conversation. As Villaume et al. (1994) noted, teachers may be participants in the discussion. Whitmore and Crowell (1994) focused on how the process of questioning—particularly students' asking of questions within literature study groups—helped shift the locus of control from the teacher to the students in Caryl Crowell's whole language classroom. In this classroom, students assumed control of the agenda for discussing a set of books related to war and peace, a topic they found important when the Persian Gulf War broke out. The researcher and teacher in this classroom studied the nature of the questions the students asked and how they provided opportunities for the students to expand their knowledge about literature and their literary response, as well as develop their understanding of the concepts of war and peace.

Questions students asked ranged from a focus on historical events to character motivations, from single questions seeking information to questions that recurred over time and across texts. For example, in their initial discussion of several books that would form the basis of the study unit, students leafed through the texts for nearly 25 minutes, examining illustrations, reading captions to each other, and reacting to the emotional issues the texts conveyed. Their questions reflected their innocence of war: "What do they do at the concentration camps?" "Like if you were alive back then you would be getting taken to a concentration camp?" "What about nuclear war?" "Did Saddam Hussein get abused like Hitler did as a child?" With such questions driving their later reading of and interactions around the text, it is not surprising that students were highly engaged and learned a great deal from the unit, about the topic of study—war—and about the process of talking about text.

In terms of what they learned about the topic, students expressed changes in their views of war as a result of the books they read. Trevor noted that, "I've changed my thoughts about war. I used to, like, play war, but now it makes me sick." Travis noted that, "Now I think about it a lot more . . . what's going on, what was going on in Iraq and about other stuff." Lolita made a connection to her family, stating that, "I don't fight as much with my brother any more" (Whitmore & Crowell, 1994, p.54).

Such comments are similar to ones that students made in a similar unit of study in Woodman's Book Club classroom described in Chapter 2. In one book club discussion, Jennifer, Helena, and Randy made connections between what they had been reading about Japan during World War II, the Persian Gulf War, and their own families (from 3/25/91):

- 1 **Jennifer:** Sometimes I think why do we ever create guns, knives,
2 bombs?
- 3 **Helena:** Uh-huh, those/that's a bad creation, I think.
- 4 **Jennifer:** I mean, because people use 'em for the wrong things.
5 Like they know how we get um/ / /all the BB guns?
6 You find kids shooting, um, BB guns through windows
7 and hurting people and all that?
- 8 **Helena:** Get outrageous for that!
- 9 **Randy:** Jennifer, sometimes I was thinking about your statement
10 because they use, sometimes they use them in the
11 wrong way?
- 12 **Jennifer:** Yeah, because not if you find, like, the United, the
13 United States and, um, Kuwait and all that, they using
14 them like, they bomb, you know, to hurt people, I mean
- 15 **Helena:** My uncle's / / my uncle's making bombs now and I'm not
16 proud to say this but um he makes bombs now, for war.
17 They're not, he's not making atomic bombs. He's making
18 different bombs 'cause he can't, he's not authorized to
19 make atomic bombs.
- 20 **Jennifer:** You know what? Sometimes it's not always people's fault
21 because they have to make that . . .
- 22 **Helena:** . . . they have to have . . .
- 23 **Jennifer:** They have to, they have, like if they didn't have the job,
24 they wouldn't be able to support their family. I mean
25 their family may be out on the streets or something.

Jennifer commented on the larger problem raised by the idea of war, that introducing weapons creates a problem because people use them in the wrong way (lines 1, 4–7). Helena agreed with that and Randy later restated and summarized Jennifer's position (lines 9–11). Throughout, students used the exploratory talk described by Barnes (1976) to explore their thoughts related to the texts about war that they had read. They personalized the issues, both in terms of the way BB guns are used in their neighborhood and in the roles their relatives are currently playing in

creating these weapons. However, Jennifer also connected the creation of weapons to a bigger issue, taking the perspective of the family who relies on such a job for their food and shelter (lines 20–21, 23–25). The conversation pushed students to analyze the contribution of a major event such as the development and production of powerful weaponry, as well as to take multiple perspectives on the reasons for the industry. Further, Helena's comment distinguishing her uncle's production of bombs from atom bombs (lines 15–19) suggests that they are aware of the degree of destruction of such weapons.

Students in Crowell's classroom (Whitmore & Crowell, 1994) also described what they learned about the process of text discussion, particularly in their evaluation of the importance of a book for raising questions. In conversations between Crowell and her students at the end of the unit, student were able to identify what makes a good question as well the relationship between good questions and a good book. For example, Elizabeth volunteered that a good question is "if the question is real hard to answer it, and you don't really know it, and it takes a long time to find out, that's what makes it interesting" (p. 53).

Trevor, Colin, and Travis criticized Seuss' book (1984), *The Butter Bottle Book*, an allegory of the arms race that ends with two sides facing each other with their weapons of destruction. Travis noted that, "It's boring. Well, it's not boring, it's just—There's nothing. There's no questions, nothing to talk about." Colin expanded, "The only question is what happens." Trevor later stated that, "It wasn't a question book except for what happened at the end. . . . It didn't make you think" (Whitmore & Crowell, 1994, p. 53). These comments suggested that students valued books for their ability to raise ambiguous questions throughout, to make them think. Similarly, Jason, a student in Pardo's fifth-grade classroom using Book Club, suggested to her that she use Dahl's *James and the Giant Peach* (1961) as a read aloud rather than a Book Club book the following year. He felt that the book did not give them enough worth talking about and that instead, it was just a book for fun (Pardo, in press).

Such collaborative experiences provided settings in which students interpreted, analyzed, and responded to the texts they read. They were able to explore new ideas, take alternative perspectives, and evaluate the quality of the books they read on a number of levels, from the "fun" of the book to its ability to generate meaningful and interesting discussion. Such abilities grew out of the teacher-led discourse about text that occurred in such settings as community share in Book Club, through guidance from a theater director and teacher in Readers' Theatre, and through modeling and participation on the part of teachers such as Caryl Crowell.

Collaborative student talk in science. The work of Wells and Chang-Wells (in press) suggests that collaborative talk around their science units was an important vehicle for the learning of a diverse group of third- and fourth-grade students from the inner city of Toronto. Students in this classroom

spend much of their time in peer groups in sustained inquiry about topics drawn from the school curriculum and related to the students' work in literature, art, and drama. Wells and Chang-Wells described students' collaborative talk, both with their teacher and within their peer groups as they studied "time." The authors stress the importance of the collaborative talk in settings in which the teacher is present, talk that provides students with models of inquiry, reasons for asking different types of questions, and support when confusions occur that are not resolvable within their peer groups.

In the unit about time, the teacher helped students build their knowledge about the construct of time, as well as their understanding about the inquiry process, specifically the notion of what constitutes "a fair test" (i.e., controlling variables) in a science experiment. These two goals of the inquiry unit provided the framework within which students engaged in collaborative talk around activities such as identifying alternative means for measuring time and identifying whether weight or length of string affects the swing of a pendulum.

Three students—Emily, Veronica, and Lily—were working together to invent a way of measuring how long it would take to empty a bottle of water. They were to invent a way of measuring how long the emptying took as well as to determine whether or not they had created a "fair test." After some false starts, each of the three filled a juice bottle to the brim, then took turns emptying their bottles as one child clapped and the other counted the number of claps that occurred before the bottle was emptied. This was repeated three times, once for each child's bottle. Lily's emptying took four claps, while each of the others emptied in three. Emily paused for a moment, then asked:

Emily: I know, me and Veronica are tied. Do you know why you were slow?

Emily: (after a pause in which Veronica did not respond)
What did we / what we did was we, did a method of timing. Now, d'you guys think it was a fair match?

Veronica: Yeah.

Emily: (doubtfully) Do you?

Veronica: Cos we each used the same, [thing]

Emily then left and returned a moment later with their science logs to record their findings, but it was apparent that the findings were still troubling to her. As they finished recording, she raised the question again.

Emily: I want to ask you some questions before we do something. Why do you think it was a fair match?

Veronica: Cos the bottles were filled to the exact same amount, because exactly the same.

Emily: Yeh, like we counted EXACTLY [inaudible]

Veronica: Yeh, like I [inaudible]

- Emily:** (referring to Lily). Now, why do you think, she lost? Why?
Veronica: Cos she was
Emily: Probably she poured it, probably she poured it slow (demonstrating).

(Wells, 1993b, pp. 21–22)

At this point the teacher contributed to the conversation, noting that Emily observed that Lily's count was more, and that it might be because of the way that she poured it. Then, Emily demonstrated that Lily's bottle was at a different angle than Veronica's and her own when it was poured. Later, in her log book, Emily wrote that "Test1. It wasn't a fair match because Lily tilted her bottle sideways. Our method was claping (sic)." Her entry demonstrates that she was developing an understanding of the principle of a fair test, and, that through her interactions with her peers, she had drawn them into using this principle as a way to evaluate their experiment. Collaborative talk among peers provided her with the opportunities for exploratory talk, while the moderate contribution of the teacher helped her extrapolate the specific issue of the change of the variable of bottle angle which may have made for an "unfair" test.

Palincsar and David (1992) worked with sixth-grade students as they worked in small, collaborative activities aimed at solving problems related to matter and molecules in science. Initial interviews suggested that these students had little understanding of the scientific inquiry, describing it as "you take your group of numbers and try to come up with an answer that could astonish or amaze people," "make it sound like you're a scientist," "to look up the problem and the answer," and other similar comments (p. 2). Thus, Palincsar and David began with a plan, like that of the teacher teaching third and fourth graders about time, that would teach students about both the content of the unit—matter and molecules—as well as the processes of scientific inquiry and collaboration. This included how scientists' talk can be described as "explanatory discourse" and the way in which this kind of discourse differed from more casual conversation.

Like many of the researchers studying classroom discourse, Palincsar and David found that it is important for students to be involved in negotiations at all phases of the inquiry process, from defining the problems through generating ways to test their evolving theories to explain scientific concepts. They noted that it is helpful for teachers to provide parameters for what students can study (based on available resources and curricular goals), but students need to be involved in a number of decision points. These can include decisions about the kind of product they will develop, as well as topics to cover, books and other resources to use, and questions to ask those they will interview. Like Pardo noted in the social studies inquiry units, Palincsar and David found that it is important to balance the realistic constraints of the curriculum and available instructional materials with opportunities for students to make choices and decisions.

Collaborative student talk in writing. Like the work of Wells and his colleagues, and Palincsar and David, Daiute (1986) focuses on collaborative talk in an activity, that of a set of collaborative writing tasks. She traced changes in the individual writing of two fourth-grade boys, Brian and John, before and after their collaboration on five papers about animals. Research on the topic, selected by the researchers because of its presence in the school curriculum, was supported by a series of minibooks, each of which contained pictures and sentences about a particular animal's description, habitat, and life conflicts. The writing was to focus on detailing how animals' lives, like those of people, can be difficult. Brian's initial individual story incorporated a twist on facts about predator-prey relationships as he described an owl trying to catch mice, who rebelled and were helped by some crows. John's initial story formed around the fact that frogs eat insects and worms, and his protagonist was a frog who did not have the heart to eat worms. He resolves the problem by the frog moving to Hawaii where he feasted on flowers instead. John's initial story was longer and more complex than Brian's.

On their five collaborative writing projects, they used Brian's structure of building a story around an underdog's permanent or temporary victory. Their second individual stories, completed after the five collaborative writing activities, revealed changes in each of their writing as individuals. Brian's story was longer, used dialogue (present in their collaborative writing but absent from his original piece), and more complex sentences. John's final story, written on his own, was not as long as his first and had fewer complex sentences, but was an interesting and entertaining account of the triumph of an underdog. What was clear is that they both contributed to and gained from the collaboration, though in different ways. Brian provided the concept of the twist of fate in the animal's roles in the life cycle, while John contributed more complex written language and use of dialogue to advance a story. Their talk ranged from planning plot structures, character names, and specific events to considering spelling and punctuation.

Both Brian and John noted in their final interviews that writing collaboratively was helpful both for the larger pool of ideas and the fact that they had someone to respond to the ideas they suggested and perhaps come up with alternatives. Other students in the class, however, described the difficulty of negotiating to determine whose ideas might be used. Daiute suggests that it is just this process of offering and considering alternate options that provides an avenue for students to expand their knowledge about and their inner dialogues around writing.

Together, these examples illustrate the range and depth of potential for meaningful collaborative talk among students, with or without the presence of the teacher. Such talk provides opportunities that are unlikely to exist within the constraints of large-group, teacher-controlled activities, opportunities for students to assume responsibilities for analyzing, evaluating, questioning, and co-constructing ideas related to the texts and activities in which they are engaged.

Concluding Comments

In this chapter we described the primary participation structures that exist or that can exist in elementary language arts classrooms as well as across the curriculum. The structures were described in terms of how they varied on two important dimensions of control: the control of the topics of conversation and the control of turn-taking or contributing to the conversation. We argue for the importance of using flexible grouping arrangements, using the whole-class and small-group settings in which the teacher assumes primary control as opportunity for teachers to model appropriate and effective communication skills and relevant content for talking about the texts students read in school. We suggest that it is through their talk about text, broadly defined, that students engage in the language of literate thinking, language that is fundamental to their success in and out of school.

Cazden (1988, p. 54) suggests that

it is easy to imagine talk in which ideas are explored rather than answers to teachers' test questions provided and evaluated; in which teachers talk less than the usual two-thirds of the time and students talk correspondingly more; in which students themselves decide when to speak rather than waiting to be called on by the teacher; and in which students address each other directly. Easy to imagine, but not easy to do.

In this chapter we have identified two features on which classroom talk varies—control of the topic and control of turn-taking—and illustrated how these fundamental aspects of talk play out in creating a range of opportunities for students to learn. As in all aspects of teaching, it is important for teachers and students to have a repertoire of means for using talk in meaningful ways to promote learning and literate thinking within the language arts classroom and across the school day.

chapter 5

Narrative Text and Literacy Instruction

In this section of the book, we focus on knowledge about talk and text that teachers such as Deb Woodman and Laura Pardo draw upon in their literacy instruction. In Chapter 4, we focused on *talk about text*, while in this and the next chapter, we turn our focus from talk to *text*. If you were to make a list of what you had read in the past 24 hours, you would likely include reading texts that provided information (e.g., the morning newspaper or weekly news magazine), provided directions (e.g., programming a VCR, assembling a newly purchased item), told a fictional story (e.g., a mystery from the local library), and told a true story (e.g., a letter from a friend). Even this list does not exhaust all the possible texts that you could have read within the course of a single day.

We believe that text is the very basis of literacy instruction, for it is text in its variety of forms that we want our students to be able to read and create. From a social constructivist perspective, text is an important tool within our societies and cultures for it provides a written record of our conventional knowledge. Further, within this perspective, text is one important tool for thought, for recording, remembering, and reevaluating our thinking. Text can be described in terms of its purposes (e.g., to share information, to provide a guide, to tell a story) as well as in terms of its structures or forms (e.g., comparison-contrast, explanation, narration).

In writing about text, we found it convenient to divide our discussion into two broad categories: narrative and expository text, devoting one chapter to each form. We did this partly because it was a convenient distinction: Narrative texts—stories—often form the basis of literature-based instructional curriculum, while expository texts—often informational—usually are more common to subject matter study. However, in doing so, we want to raise two difficulties with making such a distinction appear to be “real.” First, while we discuss narrative texts as stories in great detail, we wish to make clear that narratives may be fictional (e.g., science fiction, mysteries, myths) as well as nonfiction or informational (e.g., biographies). However, both fiction and nonfiction uses of narratives draw upon similar structures and elements, which we describe in detail later in the chapter.

Second, the notion of “narrative as story” and “expository as information” may be misleading. Bruner (1985) suggests that humans engage in two different modes of thinking, one being narrative, the other logico-scientific. Bruner asserts that in the narrative mode of thinking, the emphasis is on the importance of interpreting multiple meanings in the world, of recognizing that all events are subject to the viewpoints or interpretation of those viewing them. The logico-scientific mode, also thought of as scientific thinking, seeks to identify and prove “truths” in the world, the cause and effect relationships among ideas and events. The problem arises if we associate narrative thinking solely with stories and assume that expository forms of text are more scientific and present “truth.” Both narrative and expository texts may be subject to interpretation.

As Pardo’s students found in their study of the Civil War, in both stories (i.e., narratives) and informational texts (i.e., exposition) there were different perspectives on why the war was fought, and they were faced with constructing their own understanding of the people, the events, and the outcomes. While both narratives and exposition presented certain “facts” (e.g., Abraham Lincoln delivered the Gettysburg address in 1863), how those facts were linked by the students to create their understandings varied greatly depending on the positions they assumed. For example, was the North the “good guy” trying to abolish slavery? Was the North the “hypocrite,” condoning the poor living conditions of immigrants working in factories while abhorring slave labor for the cotton plantations?

In short, this chapter is about narrative thinking and narrative text, studied within a social constructivist perspective. In the sections that follow, we explore narrative in terms of the assumptions of social constructivism. We then examine what makes a narrative a narrative, both in defining the term and in understanding narrative structure. Third, we discuss literary elements that characterize narrative text. Fourth, we examine genres that often assume a narrative structure. Throughout, we explore the role of narratives and instruction in narrative within an integrated approach to literacy instruction.

Narrative Text and the Assumptions of Social Constructivist Perspectives

Like “talk about text” presented in Chapter 4, we consider narrative thought and narrative text from a social constructivist perspective, in light of the three assumptions that underlie our view. The first assumption focuses on the socio-cultural environment in which knowledge is constructed: Stories or narratives provide a window into our socio-cultural environment. One of the foremost ways in which we construct our images of the world in which we live is through the stories of our culture. It is through stories that we see ourselves and the values of our own culture and learn about the cultures of other societies. In a conversation

where someone makes reference to a tortoise or a hare, most of us recognize that these two characters represent different types of people, the slow and steady one who wins the race versus the braggart and fast starter who runs down before finishing (Bruce, 1978). Cultures are passed on through stories, and through stories we socially construct who we are and the ideals for which we stand.

The second assumption focuses on reading and writing as higher mental functions and emphasizes that both are social and cultural in nature. Scholars, such as Bruner (1985), have suggested that if we can understand more about narrative, we will be able to understand the essence of the mind and the relationships between language and thought. Linguists such as Chafe (1990) and Wells (1986) similarly have argued that understanding about narrative can give us a window into the workings of the human mind. Researchers such as Applebee (1978), Stein and Glenn (1979), and Mandler and Johnson (1977) have studied children's development of the concept of story as a way to understand how thinking develops. Wells (1986) found that the best predictor of students' school success was the amount of time they spent listening to stories during their preschool years. Within this perspective, the development of narrative thought is a critical aspect of developing the ability to learn, comprehend, and explain what is happening in the world in which we live; and the value of learning about narrative through the study of literature becomes an important part of the curriculum. Together, these studies and essays suggest that narrative provides a rich basis for the development of thought and, more specifically, of literacy in young children.

The third assumption, that learning is facilitated through the assistance of more knowledgeable members of the community and culture, is closely linked to the ideas already raised above. Just as Wells found that listening to stories in preschool years was critical for children's success in school, within the school students continue to learn from adults and peers ways to interpret stories, bridge across stories read, manipulate elements of stories, and create stories. In short, it is through schooling and their interactions with more knowledgeable members of the community that students will come to construct their own understandings of how elements of narrative text can work and can be used in their own interpretation and creation of text.

What Is Narrative?

Narrative, a main structure within children's literature, is also a primary form of language, thinking, and stories. It has received a great deal of attention for the past few decades (Hade, 1988). One group of scholars includes those researchers who wished to understand what constitutes a story, how children's concepts of stories develop, and how this helps their

reading comprehension and writing abilities. Researchers, such as Mandler and Johnson (1977), Kintsch and van Dijk (1978), and Bruce (1978, 1985), have identified the parts of narrative structures that constitute a “story.” Others, such as Applebee (1978) and Lehr (1988), have examined developmental differences in children’s concepts about stories or themes found in stories. Still others, such as Raphael, Englert, and Kirschner (1989) and Fitzgerald and Teasley (1986), have examined what happens to students’ knowledge about and ability to read and write narrative when the structure’s components are directly taught.

Research about narrative, or stories, is rich in its descriptions of what constitutes a narrative. Knowledge about narrative elements is an important basis for literature-based reading instruction since such knowledge provides a rich foundation for discussions comparing and contrasting texts, authors’ styles, and treatment of issues and themes. Gordon and Braun (1985) provide a summary of the structure of narratives based on the major research studies by cognitive psychologists throughout the 1970s and early 1980s. Consistent with distinctions made by literary theorists, they suggest that the major elements of narrative include:

- **Settings**, which include both the major setting of the overall story as well as the minor settings that change with different episodes in the story
- **Theme**, which refers to the stated or the implied goal of the main character(s) in the story, and to the author’s intent that can be inferred from the story
- **Plot**, which includes the *initiating event* that marks a change in the story line and the need for a character’s response; *inner response* of the character; *action* or what the character actually does; *consequence* of the character’s action; the *reaction* to the character’s action and its degree of success
- **Resolution**, which is the direct consequence in a single episode, or the overall result of the actions within the entire story in terms of the theme of the story, the author’s potential message, or the characters’ depicted main goal

Several representations, or what have been termed “story grammars,” have been offered as support for students’ comprehension and composition of narrative texts. In a series of studies Raphael, Englert, and their colleagues (see Englert & Raphael, 1990; Raphael et al., 1989; Raphael & Englert, 1990) explored the effectiveness of directly teaching students about the structure of narratives as a way of enhancing both their composition and comprehension. They developed a series of “think-sheets,” graphic organizers designed to prompt students to think about the information present in narrative and expository text. The narrative think-sheet shown in Figure 5.1 was based on story grammar representations by Pearson (1982) and Beck and McKeown (1981).

FIGURE 5.1 Story Map Think-sheet

Story Map Thinksheet

Who are the main characters?

Where does the story take place?

What problem does the character face?

What happens to start the story on its way?

How does the character(s) respond?

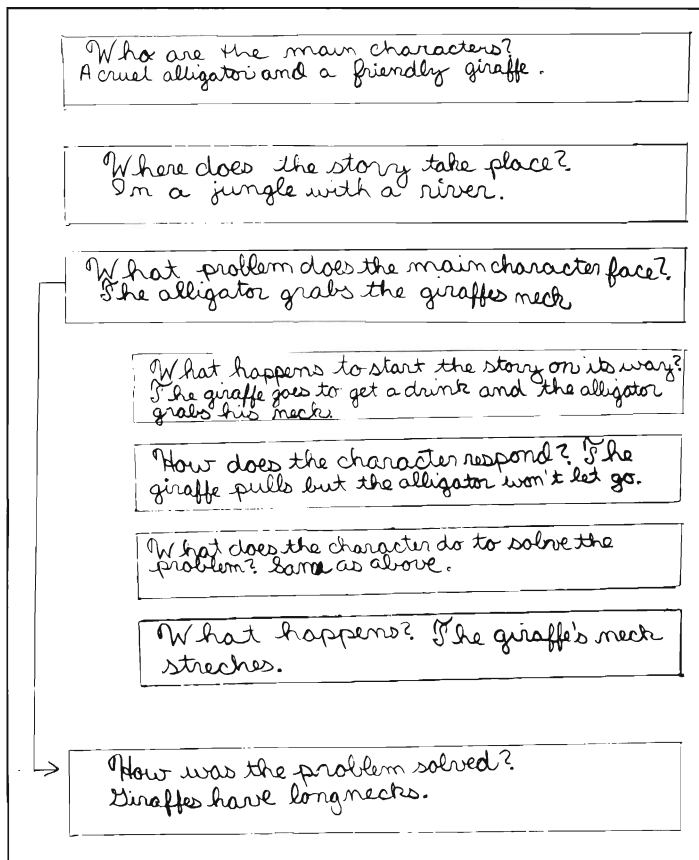
What does the character do to try to solve the problem?

What happens?

How was the problem solved?

In Figure 5.2, we see how David used this generic map to plan a story that he was to write as a fifth grader during a unit in which he and his peers had read, listened to, and studied stories in the style of Rudyard Kipling's (1987) "Just So" or *pourquoi* stories (e.g., represented in current children's literature by books such as Aardema's [1975] *Why Mosquitoes Buzz in People's Ears*). In his plan, he has decided that his story will feature two characters, a giraffe and an alligator, who live in a jungle. The storyline begins with the giraffe getting a drink from the river, and the alligator then grabbing it by the neck. The style of the story begins to emerge as we picture the alligator pulling on the giraffe's neck and stretching it. Implicit within David's plan is the assumption that until this event, giraffes did not have long necks. He used the solution to make clear that this tale explains how the giraffes got their distinctive look.

FIGURE 5.2 David's Story Map



The story map depicted in Figure 5.1 is one of many different maps that have been developed by teachers and researchers. For a second example of a story map, developed by Englert, Raphael, & Mariage (1994) for the Early Literacy Project, see Figure 7.4 in Chapter 7. Notice that while the format differs across these two story maps, the essential elements of narrative—characters, setting, problem, events, and resolutions—are emphasized in both. In the Cognitive Strategy Instruction in Writing project (discussed in detail in Chapter 6) and in the Early Literacy Project, Englert and her colleagues (Englert et al., 1994; Englert, Raphael, Anderson, Stevens, & Anthony, 1991) have found that immersing students in learning about narrative in writing can help low-achieving students, particularly identified special-education students, to develop strategic knowledge about how stories work and to comprehend the stories they read. We describe how these various structural elements play out in children's literature in the next section.

What Literary Elements Characterize Narrative Texts?

If asked to describe any story you had recently read, you probably would talk about your response to the text in terms of connections to where the story occurred, the actors in the text, and-or the events that took place. You would be drawing upon your tacit knowledge of basic literary elements: *setting*, *characters*, and *plot*. Further, you might talk about the author's message, or the *theme* of the story, the *point of view* of the narrator or characters within the text, and how the text was *structured*. Of course, it is unlikely all of these would come up in a casual conversation about a story, but if asked to do a more formal analysis, literate individuals are able to draw upon their knowledge of these literary elements, and they have a well-developed language to be able to express their ideas. This knowledge is an outgrowth of exposure to numerous stories or narratives over the course of their lifetimes, and it is consistent with the research described earlier on concepts of stories and elements that comprise narrative structures. As part of literature-based instruction, teachers continue students' exposure to stories through the literature that they read, and they begin to help students make explicit their developing knowledge of literary elements.

Within an integrated approach to reading, using literature in trade books and from magazines and anthologies, teachers face the importance of providing instruction both in comprehension (the focus of Chapter 7) and in the literary elements that define the literature they read. Teachers such as Deb Woodman and Laura Pardo have developed their knowledge of literary elements, which they can emphasize during students' everyday interactions with the texts they read. This knowledge includes understanding each of the major elements of narrative—setting, character, plot, theme,

point of view, and structure (adapted from Nodelman, 1992; Russell, 1991)—and making these elements visible to students in interesting and meaningful ways.

In the following sections, we describe each of the literary elements in turn and use illustrations from children's literature and children's writing to show the range of ways each element is reflected in different texts. We then draw on examples from whole-class instruction and individual students' literacy activities to illustrate how students acquire and use their knowledge of each of the literary elements.

Setting as Literary Element

Defining and illustrating setting. Setting describes the context in which a story occurs, both the place and the time (Russell, 1991). Settings vary considerably in the details they convey and the images they provoke. For example, fairy tales typically begin, "Once upon a time," signaling time in its most vague sense. A contrast is seen in the opening chapter of *Rifles for Watie* (Keith, 1957). The chapter is titled "Linn County, Kansas, 1861," and is filled with information about the setting in terms of both time and place.

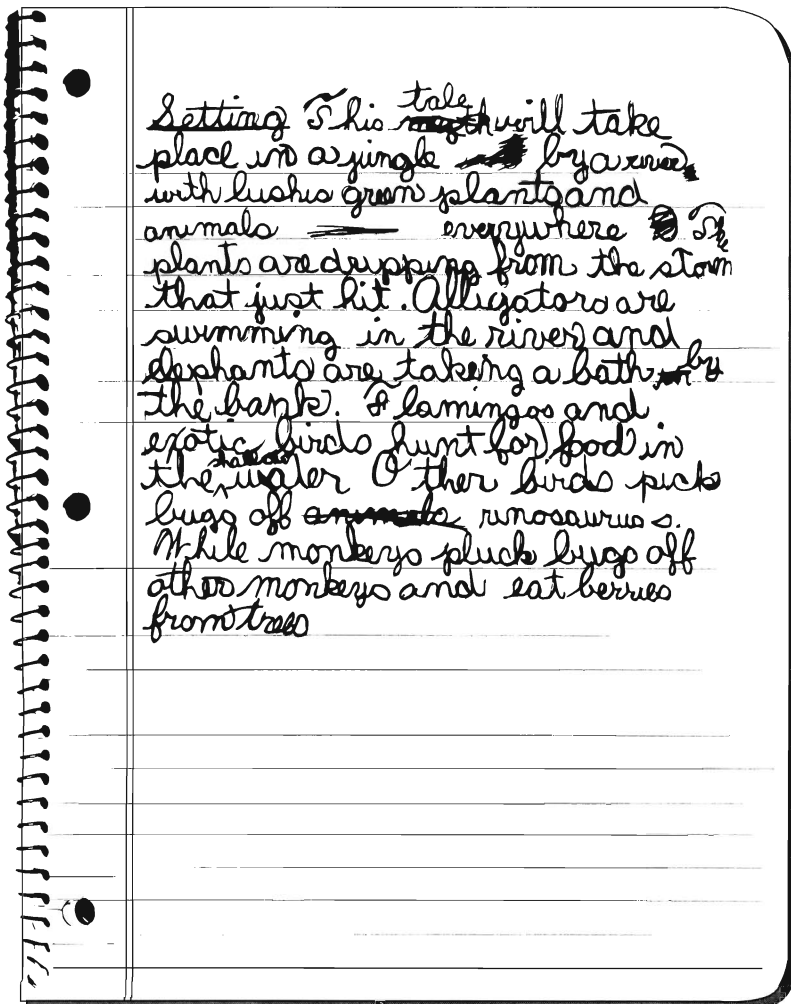
The iron blade of the plow sang joyously as it ripped up the moist, black Kansas earth with a soft, crunching sound. . . . Remembering the terrible Kansas drouth (sic) of the year before when it hadn't rained for sixteen long months. The ground had broken open in great cracks, springs and wells went dry. . . . But now the drouth was broken. After plenty of snow and rain, the new land was blooming again. (Keith, 1957, pp. 1–2)

The differences in the ways that settings are described correlates with how important the setting is to the events in the story. The story *Sadako and the Thousand Paper Cranes* (Coerr, 1977) could not have taken place outside the setting of Hiroshima a few years after the atomic bomb was dropped. Paterson's (1988) *Park Quest* only makes sense if juxtaposed against the years following the Vietnam War, though it could have occurred anywhere in America. In contrast, *Charlotte's Web* (White, 1973) is timeless, but place is critical. It only makes sense if the place is a farm, but whether it occurs in the 1930s or the 1990s is not relevant to the story. Young readers and writers need to develop their sense of how setting influences the story, and the kinds of decisions authors make with regard to how much and what types of setting information to include.

Teaching students about setting. Setting received a great deal of attention throughout the unit in which students explored Japan during World War II, as Woodman's students read Coerr's (1977) *Sadako and the Thousand Paper Cranes*, followed by the picture books *Faithful Elephants* and *Hiroshima, No Pika* (Tsuchiya, 1988, & Maruki, 1982, respectively). For example, a teacher educator from the nearby university whose family was from Hiroshima was invited to speak to the students to provide a sense of the

setting in which these stories occurred. The invited speaker shared family stories that she had heard as a child about her family's farm in Japan just outside Hiroshima. She described her family's plans during the 1940s to meet at her grandfather's farm if a bomb were ever dropped and how her aunt spent three days trying to reach the farm when the atom bomb fell. Her descriptions helped students develop increasingly vivid images of the setting (e.g., the city and its surrounding areas) as well as when the events happened relative to now (e.g., that she was not born yet, that her mother was a young girl). She also was able to describe Hiroshima today as she had visited the city recently.

FIGURE 5.3 David's Story Setting



Similarly, students in Pardo's classroom spent a good portion of the research phase of their unit on the Civil War studying setting. A large map on the "Civil War bulletin board" detailed the northern, southern, and border states and the Mason-Dixon line. Students located Gettysburg, Bull Run, Richmond, Fort Sumter and other key locations for battles and events. They found Illinois and specifically southern Illinois as Pardo introduced the main characters from Hunt's (1964) *Across Five Aprils*, the book she read aloud throughout the unit. They discussed how the main characters', Jethro's and Bill's, family lived in *southern* Illinois. Their discussions made clear the significance that while Illinois was a northern state, they lived in the southern portion near Kentucky, a border state, and had many relatives in the South. Students had many discussions about how this particular setting helped contribute to the tensions between Bill and Jethro over their decisions about the side each would eventually support.

Discussions about setting such as those described above are part of the classroom discourse discussed in Chapter 4. In these two examples, the discourse about setting is public and social, Quadrant₁ of the Vygotsky Space described in Chapter 1. These public and social discussions are critical to helping students develop an understanding of setting as a literary element and the role it plays in the narratives they read and write. David's story about how giraffes got their long necks helps to illustrate how students can appropriate and transform the information from the whole-class discussions to achieve their own goals as readers and writers.

Setting played an important role in the story that David was developing about how the giraffe got its long neck. His story map conveyed his overall plan, indicating the setting was a jungle with a river. Later, he developed this setting more fully as he planned his story in more detail. He developed the description shown in Figure 5.3, emphasizing the "lush green plants and animals everywhere. The plants are dripping from the storm that just hit."

He went on to include the range of animals within the setting, some peacefully relaxed (e.g., "elephants are taking a bath by the bank"), others at work (e.g., "exotic birds hunt for food in the shallow water"). David's experiences reading and talking about texts and their literary elements helped him appropriate and transform the words of published authors to use for his own purposes in developing his story.

Character as Literary Element

Defining and illustrating character. "Character" reflects both personality and the motivations for acting. The amount of detail provided about particular characters varies considerably depending on the author's purposes and the characters' roles in the story. Authors convey information about character in different ways (Huck, Hepler, & Hickman, 1987; Norton, 1983):

- narrative description
- conversations among characters

- describing their thoughts
- showing the thoughts of others about them
- showing them in action

For example, in a book written within the “liberated fairy tale” genre (see Nodelman, 1992), description of the princess in *Sleeping Ugly* is quite detailed since she is presented against type, meaning she is not a typical fairy tale princess. “Princess Miserella was a beautiful princess if you counted her eyes and nose and mouth and all the way down to her toes. But inside, where it was hard to see she was the meanest, wickedest, and most worthless princess around. She liked stepping on dogs. She kicked kittens . . .” (Yolen, 1981, p. 7–8). In this example, the author has conveyed information about character through the subtleties and humor that can be understood in light of knowing about how characters are supposed to behave within particular genres. Her personality is clear in the introduction, though the reader must wait to learn more about her motivations.

In Reeder’s (1989) *Shades of Gray*, used during the Civil War unit in Pardo’s fifth-grade classroom (see Chapter 3), Will, a 12-year-old boy orphaned by the war, is one of the main characters. Reeder introduces her readers to Will’s status as an orphan by conveying, through description, his bitterness and his thoughts over the whole situation of the war:

At the mention of his family, Will felt the familiar burning behind his eyes. He clenched his jaw and waited until he could speak without his voice trembling. . . . It was fine for Doc Martin to talk. The war hadn’t ruined *his* life. *His* father and brother hadn’t been killed by the Yankees. *His* little sisters hadn’t died in one of the epidemics that had spread from the encampments into the city. And *his* mother hadn’t turned her face to the wall and slowly died of her grief. (Reeder, 1989, p. 2)

Will’s personality emerges in this short introduction, from his reluctance to display his emotions to his resentment of his current situation.

There are different features or types of characters that serve as a basis for literary analysis as well as help in the comprehension of a text. Characters can be *static* or *dynamic*, *round* or *flat*, and *stereotypes*. Static-dynamic captures the differences between characters that remain the same throughout the story or, as is common, grow and change over time. Yolen’s princess, described above, is a static character, not changing despite several opportunities to learn. Will, the main character in *Shades of Gray*, is a good example of a character who grows and changes over time. In this story, he is taken to live with his Aunt Ella, Uncle Jed, and cousin Meg, his mother’s family and his only living relatives. Coming from a Confederate family that had slaves and supported the notion of states’ rights, he confronts his uncle who felt the war was wrong, refused to have slaves, and refused to take up arms. His initial meetings describes his intense feelings about his uncle, “His mouth went dry. In the flurry of meeting his cousin and aunt, he’d momentarily forgotten his dread of living in the same house with a traitor—or with a coward, rather, since his uncle hadn’t actually helped the enemy (Reeder, 1989, p. 9).

In this paragraph, the author expands on Will's character and underlying motivations for his later interactions with his uncle, and she conveys information about his uncle as well. Over the course of time, Will comes to understand that the stance his uncle took was a brave one and learns to respect him for taking a difficult stand in the face of constant harassment by his family and his neighbors. Through dialogue, Reeder makes Uncle Jed's views explicit, as Uncle Jed explains to Will the importance of being true to one's own beliefs. He says, "I do what I think is right without worrying as to whether it will cause me gain or loss. A man doesn't want to have to stop and try to figure out what everybody else might think or do each time he has to make a decision" (p. 118).

In addition to being static or dynamic, characters can also be *flat* or *round* (Lukens, 1990). Flat characters usually are unidimensional such as Sadako's brother and parents in *Sadako and the Thousand Paper Cranes*. With the focus on Sadako, little depth of character is provided about her parents or sibling. In contrast, Sadako is a round character, with much information about her goals, feelings, and needs. Similarly, in *Shades of Gray*, both Uncle Jed and Will are round characters, fully developed in terms of their looks, thoughts, and feelings. Reeder describes them, shares their thoughts, includes their conversations, and shows them in action. In contrast, Will's mother and sisters are flat. While we know he misses them, we know little about them as people other than through Will's memory.

Finally, there are *stereotypes*, characters who represent a type of person or a group (e.g., the fox who represents slyness in the tale of the tortoise and the hare, initially suggesting the race), and *foils*, characters who underscore the contrasts of another character (the kind-hearted Plain Jane in Yolen's *Sleeping Ugly*). Temple (1992) uses the story *Petronella* (Williams, 1984) to make stereotypes about gender within our culture more visible. He shows how literature casts characters in terms of stereotypical features or, in the case of *Petronella*, against them. *Petronella*, unlike most fairy tale princesses who wait for their prince to come, decides to go forth and find one of her own. She has a series of adventures in which she must prove her mettle. She does so quite successfully, using kindnesses and caring to save herself from wild animals and other foes, and through her own efforts, finds the man that she sought. The foil in that story is the weak-willed prince whose primary concern is sunbathing. The story stands as a tale in its own right, but it also works because it challenges our stereotype of the weak-willed and passive female waiting to be rescued by the charming and talented prince. Similarly, *Sleeping Ugly* makes stereotypes visible with a beautiful princess less worthy than the foil, Plain Jane (see Temple, 1992, for extensive discussion).

Addressing the stereotypes within stories is particularly important when we consider that in most literature, females are portrayed as caretakers (e.g., mothers, princesses, helpers in the kitchen, teachers) while males act as fighters and explorers in the broader world (Temple, 1993). Female story characters achieve their goals because they are helped by others, while males achieve success through their own efforts (Jett-Simpson &

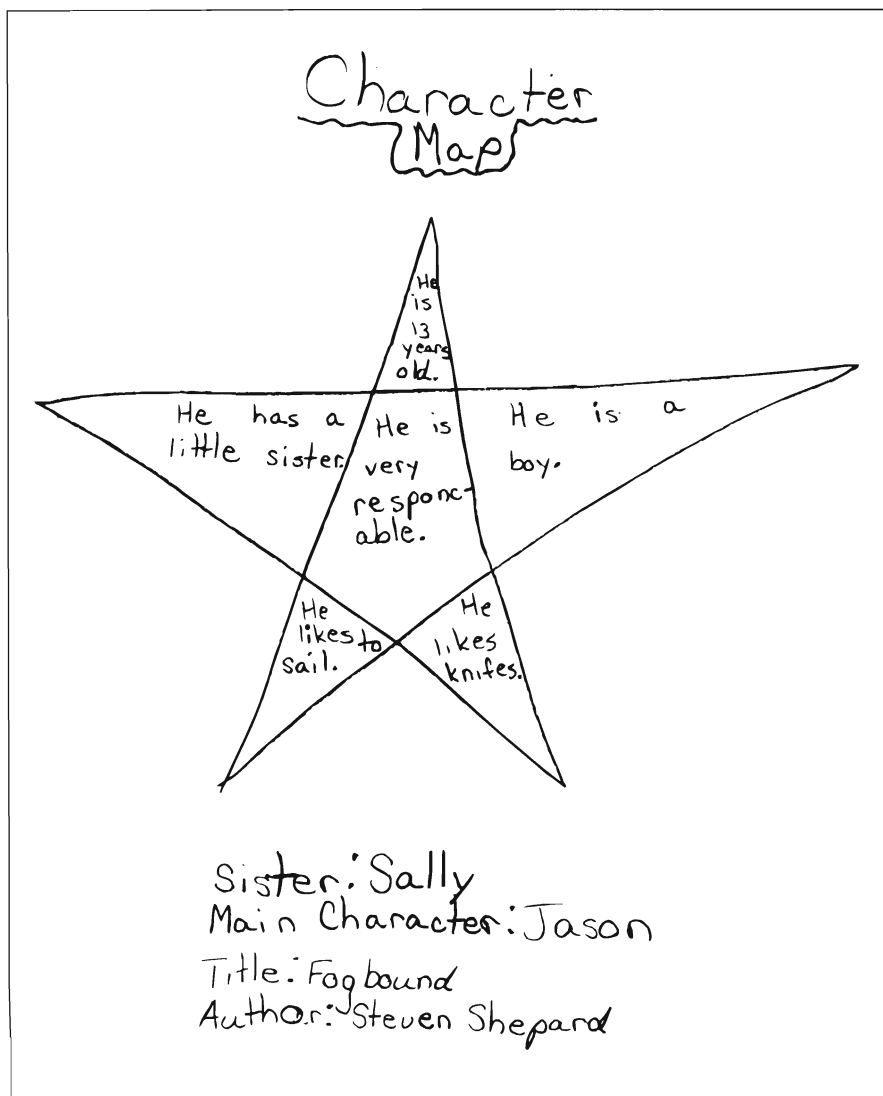
Masland, 1993). Teachers can use narrative characters to raise questions about role expectations and stereotypical behaviors.

Authors of children's literature can help to make the subtle stereotyping visible and to change such patterns when possible. Drawing from her own writing for children, Mem Fox (1993) illustrated how inadvertently authors convey expected roles. Despite her long history as a working woman, she found one of her own stories guilty of conveying such stereotypes. In a story she originally published in Australia, when the husband of the main character's neighbor was unable to work, his wife cried, "How shall we live?" Fox was appalled that she stereotyped in two ways: (a) the man worked and (b) the woman felt unable to support herself. Fox recently revised her text for publication in the United States. In the current version, the wife was the one who worked. When she was unable to continue working, her husband says, "She may never work again. . . . Our life will be very hard." Fox's shifting to a working woman was one step in what she felt was the right direction. Similarly, in her stories she tries to go against stereotypes: a young tough koala is female, not male. A young boy named Tough Boris cries when his parrot dies.

Understanding characters and characterization is one step toward interpreting the narratives that children read. There are many ways of introducing students to character exploration and identification (Monson, 1987).

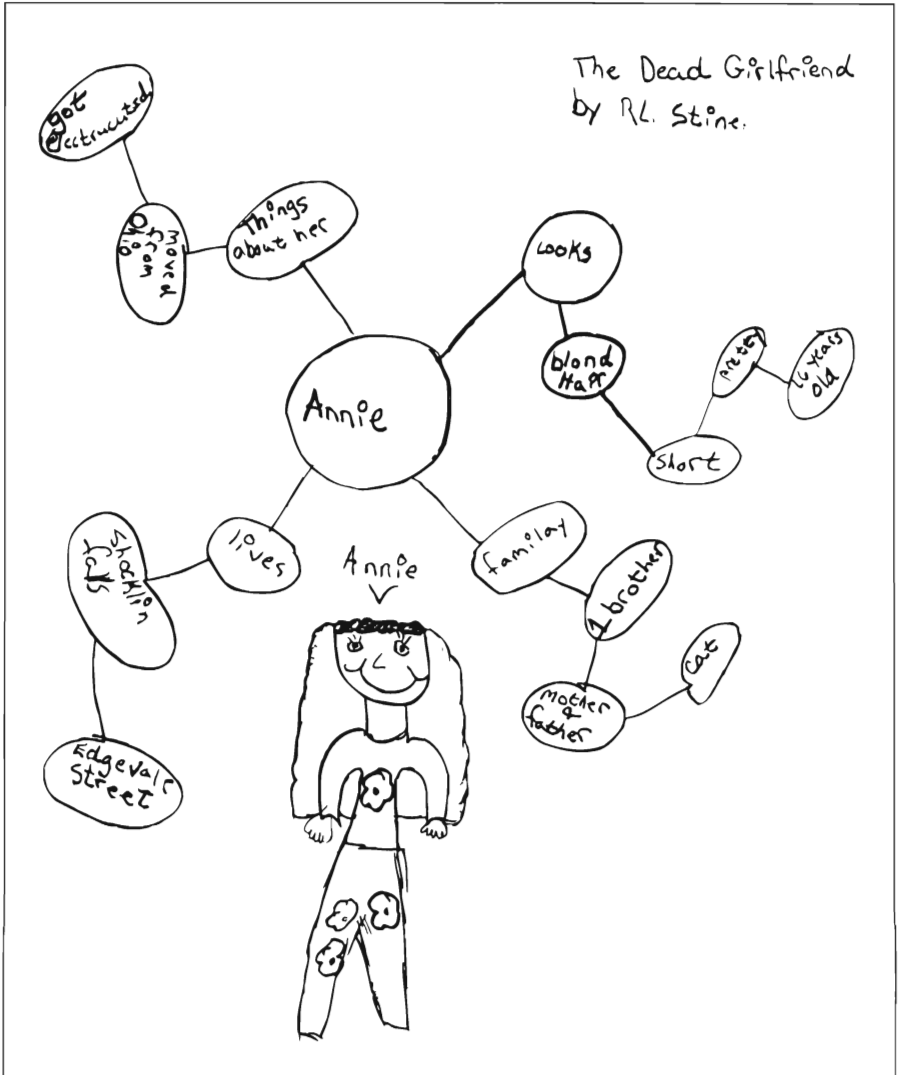
Teaching students about character. Teachers can encourage students to understand the characters in the stories they read in a variety of ways. For example, in addition to talking directly with students during minilessons in reading and writing, Woodman and Pardo encouraged their students to use their reading logs as sites for thinking about characters. One reading log strategy involved generating character maps such as the one illustrated in Figure 2.3 in Chapter 2. Recall that Randy, a student in Woodman's classroom, had created the character map of Sadako as a way of creating a better understanding of who she was. Similarly, students in Pardo's classroom have studied characters in the novels they have read and have used character maps to visually organize what they view to be important about characters in the texts they read. Their maps vary considerably, as illustrated in Figures 5.4, 5.5, and 5.6.

When Mei, the student from Vietnam who was in both Woodman's and Pardo's classrooms for fourth and fifth grades respectively, read Dahl's (1961) *James and the Giant Peach*, she developed character maps for both James and the ladybug (see Figure 5.4). Unlike Randy's approach listing brief characteristics of a character, Mei used the map to illustrate key events in James' story (e.g., "James was meet a new friends") and his feelings during the story ("James was scare because he think the lady Bug is going to eat him"). Similarly, she described the ladybug in terms of what she looked like (e.g., ladybug had a giant is dot on her ~~shell~~ wings"), what she did (e.g., "lad bug was making a beds"), and where she lived (i.e., "she lived in a peach").



Katrina and Meg's maps show students' transformations of the original character maps used during Book Club, changing both the context in which they were used and their form. Pardo has a daily silent reading time as part of her literacy curriculum. She invites her students to share with her what they are reading through written or oral means. Using the figure of a star,

FIGURE 5.6 Meg's Character Map



Katrina described Jason, the main character in her library book, Shepard's (1993) *Fogbound* (see Figure 5.5). Using a form of the web, but creating subwebs within the map (see Figure 5.6), Meg described Annie, a main character in Stine's (1993) mystery, *The Dead Girlfriend*.

5th Dec 29
Oct 19, 1991

Makes and describe characters

My characters are an ^{alligator} and a ^{giraffe}. The alligator is very mean and loves to play pranks on other animals. The giraffe was a sweet creature, with a little stubby neck. He was very kind and gentle.

The use of character maps themselves are one step to help students focus on important features of the characters that populate their stories. These maps can serve as an interesting basis for discussion about techniques the author used to make the characters visible and alive to the readers of the story. The goal is to create opportunities for students to become captivated by the characters in a story. Monson (1987) notes that such involvement in characters creates the kinds of vivid memories that may serve as a basis for comparison when students read other stories, as well as serve as a connecting point between the stories and their own lives.

Predictably, as students become aware of character development, a second way of encouraging thoughts about characters is through the student's own writing. For example, as David continued to work on his story of how the giraffe got its long neck, his teacher encouraged him to focus on the characters in his story, elaborating on those listed in his story map. In the paragraph shown in Figure 5.7, he balanced the meanness of the alligator with a love of pranks. He made it clear that the giraffe would be a "gentle" creature with a "stubby neck." He is beginning to think about what his characters need to be like for his story to make sense.

A third useful means for directing students' attention to characters is to ask them to place themselves in a character's situation, then attempt to analyze how the character was feeling by stepping back and relating it to how they would feel in such a situation. This was illustrated in Chapter 2, Figure 2.4, when Eva reflected on whether or not she would choose everlasting life if faced with Winnie's situation in Babbitt's (1975) novel, *Tuck Everlasting*. Through her writing, Eva struggled to understand Winnie's own dilemma over whether to drink the spring water for her everlasting life. Eva's thoughts as expressed through her writing make clear her awareness of the complexity of the issue and why Winnie was ambivalent about her decision, but why she ultimately refused to drink the water.

As students developed in their sophistication of analyzing characters' motives, we saw students use their book club discussions as sites for sharing their interpretations of characters' actions. For example, Randy and his peers read *Number the Stars* (Lowry, 1989) and, in the conversation below, debated the appropriateness of the German soldier's behavior. The soldier had placed his hand on the youngest girl's golden curls, ruffling them as he commented about how much she reminded him of his own little girl. This action led to the following discussion (from Raphael & McMahon, 1994, p. 113–114).

Richard: Well, I think it was really interesting. I like it. The only thing I didn't really like about the book so far is/ why the soldier/ um, was messing with what her head, I forgot her name.

Helena: The girl's hair? I agree with Richard.

Randy: Yeah I do too, Annemarie, Annamarie and all,

Helena: Cause he touched Kirsti's hair, and her curls.

Randy: Oh yeah, the little, the little girl? . . .

- Crystal:** Um, Randy, if you were one of the people in the story, how would you feel? Not the soldier but one of the people like, how about the mother? If you were the father of the kid, what would you feel?
- Randy:** I would feel kind of angry and tell the soldier to not to be doing, go in my daughter's hair like that because she didn't like it. She didn't, . . .
- Crystal:** If /if you were in Annemarie's place, um what would you feel if someone was/ touching your sister.
- Ken:** I'd tell them to leave her alone.
- Helena:** But they were scared. You see, they had a gun to your back, what would you do? It was probably real steel or something.
- Ken:** I'd say "leave her alone" and then I'd go hit him. [I'd sock 'em all!
- Richard:** [What happens if they shot you with the gun?
- Ken:** If they shot me?
- Richard:** Yeah.
- Randy:** [But they had a gun. You shouldn't do that/ you should just stand there—
- Ken:** I'd risk my life for my sister, yeah.
- Crystal:** I would
- Helena:** I would
- Richard:** It depends which sister I am talking about here.

By placing themselves in the characters' positions, students were able to identify complex feelings the girls had as they faced the imposing soldiers, and how their relationship to the youngest girl may have influenced their behavior. Their discussion characterizes what is meant when we say that narrative provides avenues for interpretations from multiple perspectives, rather than creating opportunity to scientifically test students' learning. The students had interpreted this passage as reflecting an issue important in their daily lives—safety and the ambiguity of relationships between adult strangers and children. They saw the soldiers as threatening and the young girls' roles as protectors of younger siblings.

In contrast, when adults on the Book Club project had identified the main theme of this story event, they noted that the author may have been attempting to portray the complexity of the characters represented by the German soldiers, far from their own homes and families, who missed their own children. In analyzing this soldier's motives, we saw how students' background knowledge from lectures from their parents, from police who had presented programs on safety, and perhaps from *personal* experiences influenced their interpretation of the character's motives in this story event.

Plot as Literary Element

Defining and illustrating plot. Plot concerns the story's action sequence. In the terms of cognitive psychology, the plot consists of the initiating event, the primary character(s)' internal response, his or her action, the consequence, and the reaction. In short, plot captures the narrative order of events and the chronological order. Flashbacks are found in books for upper elementary readers and older but are relatively rare in stories for younger students. Thus, a key element in the definition of plot concerns order of events. In addition, plot also encompasses other features such as conflict, patterns of action, and types as detailed in Table 5.1 (compiled from Lukens, 1990).

TABLE 5.1 Elements for Understanding Plot		
Conflict	Patterns of Action	Types of Plots
Person against self: Character's internal conflict	Exposition or explanation	Progressive plots, building to climax and denouement
Person against society: Character against social order	Suspense throughout the book	Episodic plots, incidents linked by a unified theme
Person against nature: Character against natural phenomena	Cliffhangers at the end of each chapter	
	Foreshadowing future events	
	Unrelieved suspense	
	Climax or turning point	
	Denouement or resolution	

Table 5.1 reveals the complexity of defining plot in simple terms, since different books reflect different patterns of order, complications, and resolutions to describe different kinds of conflicts and different ways of conveying ideas. For example, Pardo's fifth graders read Paulsen's (1987) *Hatchet*, in which Brian struggles against nature when he is stranded alone in the wilderness. Bill, from *Across Five Aprils*, struggles with his doubts about the South's reasons for secession, an example of person against self. Ellen and Annemarie are characters fighting against society as the Nazis attempt to take over Denmark in *Number the Stars*. In exploring the plot as an element of literature, teachers help students make connections to their own lives and to the broader themes and issues they may someday face.

How the Giraffe Got its Long Neck

by David
October, 1991

One day long, long ago, there lived a giraffe named Robert and an alligator named Gimbo. Robert was very kind and gentle. He had a short stubby neck and patches of brown. But Gimbo was cruel and stubborn.

They lived in a lush green forest. The forest was very moist and wet from the storm that just hit. Elephants bathed in a river nearby and flamingo's and other exotic birds hunted for fish in shallow waters. Alligators were swimming in the deeper part of the river.

One day when Robert came to the river to get a drink, Gimbo was hiding underwater by the bank. When Robert bent down to get a drink, Gimbo grabbed Robert's head in his jaws. Robert pulled and pulled but his neck only got longer and longer. Finally, Gimbo let go but Robert's neck was about 15 feet longer.

And thats why giraffe have long necks.

Scholars have explored plot in children's literature, with some suggesting that children's stories should be characterized by a sequence of events that children find comfortable. For example, Hunt (1991, p. 127) suggests that "children prefer stories with an element of 'closure'—that is, where there is a 'sense of an ending.'" A plot sequence that has an unambiguous ending is more comfortable for children, according to Hunt, than stories that end in ambiguity. Yet, others suggest students enjoy a range of endings including ambiguous ones, citing popular stories such as Van Allsburg's (1985) *Polar Express* for young readers and Lowry's (1993) recent Newbery Award winning *The Giver*, for upper elementary and middle school students.

However, it is not surprising to find that in most children's literature, the plot structure follows the pattern of problem-resolution, a pattern reflected in research on children's concepts of story (e.g., Applebee, 1982; Stein & Glenn, 1979) and related instructional materials such as the story map illustrated in Figure 5.1. Problem-resolution plot structures usually incorporate an initiating event. For example, in *Shades of Gray*, loss of his immediate family leaves Will an orphan who must come to terms with his feelings about living with his uncle. The story is filled with a series of Will's actions and the consequences of those actions for his relationship with his uncle and his understanding of and respect for his uncle's alternative point of view toward the war. The resolution is, in Hunt's terms, a comfortable one in that Will develops this new understanding, has the choice to return to his original home town to live with people who cared about him, but instead, chooses to remain with his relatives, whom he now considers his family.

In his story of how the giraffe got its long neck, David was guided by his original story map or plan for the sequence of events to develop his story using the problem-resolution structure. His final draft (see Figure 5.8) contained ideas that were developed as he planned for the setting and characters, and evolved over the storyline that was noted on his story map.

The character and setting information provide the lead into the plot, which begins with the signal, "One day." There is an initiating event as Robert bends down to get his drink, a set of actions around his neck being stretched, and the resolution that Gimbo let go, Robert's neck was stretched, but he was not hurt. Not only was no harm done, but giraffes have continued to live well with their distinctive necks.

Teaching students about plot. Children's entering experiences with narrative, from early home reading to experiences in the early primary grades in school, provide a basis for many different ways of representing their understanding of story plot and provide the foundation for much of our instruction in story sequence. Key to understanding plot is understanding both key events and the relationship among these events. Identifying important information and identifying sequences of events are two main aspects of comprehension instruction (discussed in detail in Chapter 7) that relate directly to understanding and interpreting narratives.

As students read and listen to the many narratives in their classrooms, teachers can heighten their students' awareness of both what is important to the story and to the order of events in both oral discussions and through students' own writing. For example, in Chapter 4, we presented a community share discussion during which Woodman led the students in identifying the sequence of events in the folktale, *Why Mosquitoes Buzz in People's Ears* (Aardema, 1975). In this discussion, the focus was on eliciting the key events and helping students understand the order and its significance. Woodman was able to guide the students to consider the initiating event, characters' reactions, and how the problem was solved.



Similarly, through specific reading log activities, Woodman and Pardo guided students to think about plot events, their significance, and their sequence. A typical reading log activity emphasizing plot is the “sequence chart.” Eva’s sequence chart, illustrated in Figure 5.9, represents her understanding of the main events in the first five chapters of *Tuck Everlasting*, from the initiating event in which Winnie saw Jesse in the woods to the point where she is kidnapped by the Tuck family. This map helped Eva make key story events and their order explicit to herself and provided Pardo with a window into her interpretation of key events.

In addition to sequence charts developed in response to literature students read, story maps such as the one depicted in Figure 5.1 and used by David as shown in Figure 5.2 also help students make decisions about key events and their sequence as they develop their own narratives. In short, through oral discussion, analysis of narrative structure within stories read and heard, and through their own writing, aspects of plot become visible to elementary students, enhancing their understanding and interpretive abilities.

Theme as Literary Element

Defining and illustrating theme. Literary theme refers to the concept of *meaning* in texts. The notion of meaning is one that Lehr (1991) suggests comes from readers’ life experiences with stories that are then applied to the particular story read at a given time. Lukens (1990) describes theme as a “significant truth” that is essential for turning a simple narrative into literature. This simple truth links ideas from a story into a meaningful whole which serves to comment on society, human nature, or the human condition. Huck et al. (1987) describe theme as the author’s apparent purpose in writing the story. What these different views of theme share is that the theme is the main or central idea in a story that provides some unifying base for the text and provides a link from it to other literary texts. Lehr argues that themes are the aspects of books that “remain firmly rooted in our minds long after the details of a story are forgotten” (1991, p. 4).

Specific themes linked the texts read throughout Pardo’s unit on the Civil War. One theme that emerged initially in discussing the read-aloud text, *Across Five Aprils*, was the tension between standing up for what you believe to be right and doing what is expected of you. In *Across Five Aprils*, Jethro and Bill faced each other as brothers fighting on different sides of the war. In *Shades of Gray*, Will and Uncle Jed face each other over their shared love of the South and their intense disagreement initially over how that love should have played out in taking up arms. In *Who Comes with Cannons?*, students read of southern neighbor against neighbor as the Quakers in the story ran stations along the Underground Railroad, while their neighbors sought runaway slaves to return to their masters. In each of these stories, students were asked to understand the

difficulties of taking a stand for which you believed in the face of psychological and physical abuse from those close to you. Such a theme was relevant during the 1860s as the war progressed but is just as relevant in students' lives today.

Teaching students about theme. An important part of response to literature involves thinking thematically about the texts read and making intertextual connections across text and between the texts and one's own life. Eva was thinking about the theme in *Tuck Everlasting* as she explored her own feelings about eternal life. Randy and his peers were thinking about theme as they placed themselves in the situation of the characters in *Number the Stars* and made connections to issues in their own life about protecting younger siblings. Their teachers had encouraged these students to make connections between the texts they read and their own lives by focusing on themes. These themes were developed through reading log prompts and numerous book clubs and whole-class conversations.

Through thinking aloud, modeling, and specific questions, teachers can encourage students to think at the thematic level. Consider the following sequence of instructional events linked to Pardo's reading aloud of *Across Five Aprils* during the Civil War unit. On the second day of reading from the book, Pardo read a section in which the author makes Jethro's conception of war clear. Pardo emphasized this idea through questions she asked her students and connections to earlier narratives they read. First, she asked students to tell her about Jethro's idea of war. Students responded by sharing that he thought it was exciting, fun, and so on. At times, she repeated students' response, saying "Almost like a game, I like that" or "A cool thing—yes." She then made a connection to Avi's (1984) *The Fighting Ground*, a novel set during the American Revolution which they had studied earlier in the year. She asked, "Is this the true version of the war?" The link to their study of the American Revolution and the novels that were set during that time helped bring out the theme of the reality of wars, of loss and disillusionment that can occur, and of the very real dangers that exist for ordinary citizens as well as soldiers when countries are at war.

The next day, as Pardo began reading from *Across Five Aprils*, she started by calling attention to Jethro's vision of war and how similar his view was to the character, Jonathan, from *The Fighting Ground*. Students volunteered that both characters thought that war would be exciting and fun, with the uniforms and bugles and drums. In reference to *The Fighting Ground*, they noted that Jonathan learned it was much more difficult. One of the boys then said that maybe Jethro would have an experience like Jonathan's. Throughout this discussion, Pardo set the stage for her students to consider broad themes raised in the book. Her questions focused on issues, rather than simply on setting or character.

This continued on the third day of reading, as shown in a segment of fieldnotes recorded while observing in Pardo's classroom. In this

chapter, Bill and his brother Jethro had begun to have disagreements about their belief in the war. Pardo wanted her students to understand how Bill's ambiguity extended the theme from the difficulty and dangers of war to considering whether or not the war was appropriate at all. The fieldnotes state:

Laura asks why Bill is so troubled and Roger mentions that he's worried about family issues and the war. Laura's pushing them on what Bill is questioning about the war; she reminds them that Pa and his brother, Jethro, are sure of something, but what is Bill unsure of? Mandy says he's confused. Laura says yes, he is actually confused about the "rightness of the war." He's confused about it because he hates slavery, but he hates the immigrants being treated the way they were in the factories. Laura asks if he's confused on the issues of whether or not they should have the war and if that's the case, does he know what side he's on. Roger says, "he's on the border" and Laura responds, "yes, Roger, exactly!" and elaborates on Bill's confusion. Then she asks if the kids can help her form the issue. They settle on the "rightness of the war and which side to choose." She adds this to a chart on the bulletin board under: ISSUES. (Fieldnotes 4/5/95)

In the above sequence of events, Pardo helped move the students beyond specific details in the story to consider how they contribute to thinking about broad themes. One such theme concerns the nature of war and its impact on ordinary citizens, a theme these students considered throughout their study of the American Revolution and into their study of the Civil War. A second, though related, theme specific to this time period concerns the "rightness" of the Civil War, a theme that emerged again and again as students moved from their research unit to their reading, writing about, and discussing historical fiction such as *Shades of Gray* and *Who Comes with Cannons*?

Other examples of teachers guiding students through discussion to consider theme can be seen in discussions presented in Chapter 4. Recall the teacher who led the discussion of *Annie and the Old One*. Students initially did not consider the thematic content of the story, the idea of the life cycle. Through her leading questions, she helped students take a broader perspective about the events in the story, rather than a simple recall of the sequence of events. Another teacher described in Chapter 4, Joyce Ahuna-Ka'ai'ai, focused on theme in their discussions. Recall that the students had read a story about capturing a moth and learning about moths from their Japanese grandmother. In contrast to the earlier examples, these students identified a theme they found important—the importance of being free. This theme was actually in conflict with the theme Ahuna-Ka'ai'ai had suggested, that of respecting your elders. What is important about this example is that the modeling and questioning that Ahuna-Ka'ai'ai had engaged in throughout the academic year resulted in her students developing the ability to think about the themes in the stories they read. Their teacher showed them how much she valued their

independent development of themes by shifting the focus of the discussion from the theme she had originally identified to the one they developed.

In addition to leading oral discussions, teachers such as Pardo and Woodman have found that prompting reading log entries can encourage students to think thematically. For example, as students read a series of Mildred Taylor's books set during the 1930s through the 1950s, Pardo helped students make intertextual connections by linking the books thematically. Since each novel dealt in some way with racism in the southern United States prior to the Civil Rights movement, Pardo occasionally gave students a prompt to respond to in their log, focusing them on the racism underlying particular events, such as the following used during *Mississippi Bridge* (Taylor, 1990):

1. Why wouldn't the shopkeeper let anyone who wanted to try on the hats in his store?
2. Why did some of the people already on the bus have to get off to make room for new arrivals? Why didn't they just take turns?

At the end of the unit, students were asked to write about the theme that threaded throughout the stories, that of racism. Joe's essay displayed in Figure 5.10 suggests that the class discussions and the experience of responding to the prompts influenced his thoughts about racism.

Point of View as Literary Element

Defining and illustrating point of view. Point of view refers to the eyes and mind of the character from whose vantage point we are reading the story and seeing events unfold. As readers we have access to the information that is available to the character telling the story, and we are provided with this information from that character's perspective on the events. Lukens (1990) describes four possible points of view:

1. **First-person.** The story is being told by one of the characters within the story who can only tell us what he or she knows.
2. **Omniscient.** The story is told by someone who knows everything that is happening to all characters in the story and is aware and can tell us what they each think and feel.
3. **Limited omniscient.** The story is told by someone who knows everything about one or a few of the characters, but not necessarily everyone in the story.
4. **Objective or dramatic.** The story is told by someone who is objective, almost as if a camera is simply recording events without interpretation or commentary.

Point of view plays an important role in understanding not only how a story works in a literary sense, but also how to make sense of the story. As Nodelman (1992) notes, just as there are implied readers for whom a book is written, it is logical to assume that there are "implied speakers,

FIGURE 5.10 Joe's Essay About Racism

Stepping Out

BRINGING IDEAS TOGETHER

NAME Joe

3) Before I read her books I didn't think racism was as big in the 30's and 50's as it was. I thought racism was almost demolish by that particular point in time. But now I know from M. Taylor's books that racism was still a part of the blacks and white lives. I didn't know blacks were still suffering. I thought it was gone in the thirtys. But came back in the late 50's. The thirtys seemed ~~the~~ like a time when alcohol ~~as~~ and drugs were getting big. Everyone wanted to party. But there was racism. Like Black couldn't drink from a fountains. They had to sit in the back of the bus, Sometimes get off. The police pulled blacks over for ~~is~~ no reason at all. Everyone accused blacks of stealing stuff when they had ~~the~~ stuff. The blacks had to call whites by Mister etc. etc. etc. Whites could called blacks what ever they wanted, Negrroe and all. And Blacks had to respect that.

whose personalities are suggested by the words of the text" (1992, p. 68). Bruce (1981) suggests that point of view is reflected in the "implied" storyteller, one that may not be explicitly stated, and further, that the storyteller has an "implied" reader.

For example, O'Dell (1960) effectively introduces Karana as his persona to tell her story of being abandoned for 18 years on the *Island of the Blue Dolphins*. Her phrasing; use of native terms for fish, shells and food; and her descriptions of her motivations and feelings all illustrate how riveting the personal experience story can be. Karana is the implied storyteller, writing for a particular audience. As readers we consciously abandon our knowledge of Scott O'Dell, not Karana, as author. Such a literary analysis adds to the enjoyment of the book as a piece of literature, not merely a text to be read and recalled.

Authors Paterson and Paulsen provide students with strong examples of the power of the point of view of the third-person narrative for conveying characters' feelings and emotions through description of their actions and the settings in which the actions occur. In *Bridge to Teribithia* (Paterson, 1977), we understand Jess' despair at the death of his friend, and his guilt over not asking her to join him on a trip that day with his teacher through Paterson's third-person omniscient point of view:

"He could hear the sounds of the whispers but not the words. Not that he wanted to hear the words. He was suddenly ashamed that he'd thought he might be regarded with respect by the other kids. Trying to profit for himself from Leslie's death. *I wanted to be the best—the fastest runner in the school—and now I am.* Lord, he made himself sick. He didn't care what the others said or what they thought, just as long as they left him alone. . . ." (p. 124).

Similarly, in his book about a young man's survival in a deserted section of woods in upstate New York with only a hatchet as a tool, Paulsen (1987) creates an exciting tale using only descriptive narrative. The book presents young readers with a superb example of an omniscient author who, nonetheless, is never explicitly present in any part of the story.

Teaching students about point of view. Using different books to introduce students to the role of the storyteller and to help students consider the decisions authors make in selecting their storyteller enriches students' abilities to not only comprehend, but seek the deeper meanings in the texts they read. One winter, students in Pardo's classroom generated several reading log activities they thought useful for book club discussions. Among the most popular was "self-in-situation" in which they placed themselves in a character's situation and tried to discover what they would do from that point of view. Aoki (1993) describes how "you are" questions can be used effectively to make point of view visible to students in the context of reading text of all types. She suggests that such questions directly place the young readers within the point of view of the character and argues that

this is particularly important when reading literature from other cultures. For example, a “you are” question based on the Japanese fable Woodman’s students read as part of their unit about folktales, *The Painter and the Wild Swan* (Clement, 1986) is, “You are Tenji. Why did you sell everything to follow the swans?” Aoki suggests that you “pursue with your students how things, feelings, and/or actions are similar [to other books read] even though names, appearances, or cultures might be different. Then further the discussion with acknowledging and accepting the differences” (1993, p. 127).

Point of view is particularly important when students read historical accounts, be they fictional or nonfictional, of events. The students in Pardo’s classroom considered point of view as they evaluated Bill’s response to Jethro’s decision to fight for the South in *Across Five Aprils*, or Will’s judging his uncle as a traitor early in *Shades of Gray*. Point of view also entered when they considered the differences between the North and South’s view of states’ rights and slavery, economic needs filled by immigrants versus slaves, and an individual’s right to decide whether or not to fight in a war. By focusing on point of view as one strand throughout the unit, Pardo created the opportunity to see how it affected not only the telling of an individual’s story, but also how it affected the class’s own beliefs about the issues over which the war was fought.

West, Weaver, and Rowland (1992) found point of view to be a powerful literary element for helping fourth and seventh graders see another side to the story of Columbus’s arrival in what would become America. Students read Sis’s (1991) *Follow the Dream*, portraying Columbus as a man with a dream and a conviction, but lacking any discussion of the native peoples in the world in which he landed. They also read Yolen’s (1992) *Encounter*, told in first person by a young Taino boy who witnessed both Columbus’s arrival and the eventual destruction his arrival brought to his tribe. Reading the two books together provided a striking contrast in point of view, leading one seventh grader to say, “I guess it tells basically the same story. I guess from the Spanish point of view, they were discovering new lands and finding gold, new resources. But I guess if you look at the Indian view, it’s pretty much robbery because they robbed them of their culture.”

Point of view provides a critical window for understanding the subtleties in any narrative. As Russell states, “The important thing is to realize as we read who is telling the story and why. We should never confuse the narrator with the author, for most authors of fiction actually pretend to be someone else when they write. . . . We must be able to *believe in* the narrator and to accept the narrator’s story as true” (1991, p. 89).

In this section, we focused on the literary elements that constitute narrative and that become an important part of the instructional reading program. Such knowledge is critical since it provides the basis for our students to become empowered to construct their own interpretations of the narratives they read. Knowing how authors use literary elements increases their abilities to step back and analyze the stories they read and the impact the stories have upon them as a group and as individuals. These

literary elements are found in the various genres that rely on narrative structures. In the next section, we examine genres that use a narrative structure and explore the interrelationships among the literary elements.

What Genres Assume Narrative Structures?

Narrative structures underlie several different types of literature commonly used in literature-based reading programs. The types of literature, or genres, have been categorized differently by various scholars of children's literature (see Huck et al., 1987; Nodelman, 1992; Norton, 1983; Russell, 1991) but generally within the following categories: folk literature, fiction (i.e., realistic, science fiction-fantasy, historical), biography (including autobiography), some picture books, and some informational storybooks. Within these areas of narrative fall different types of literature. For example, Harris's (1993b) edited volume contains descriptions of various genres of multicultural literature. Bishop, one of the contributors to the volume, describes multicultural literature as being "by and about people who are members of groups considered to be outside the socio-political mainstream of the United States . . . most frequently the term . . . refers to books about people of color. . . ." (Bishop, 1993, p. 39). The details of each of the genres and the subgenres within them will vary across cultures. Thus in this section, we examine the broadest categories of books to provide direction toward the selection of books that may form units of study within a particular genre.

Folktales, Myths, and "Pourquoi" Tales

Folktales, including myths and "pourquoi" tales, are based in oral traditions which required memorable features that still survive today in the printed versions for children. The multiple versions of a single tale reflect the variety that is characteristic of oral tales, and the folktale is perhaps the most diverse in structure because each is rooted in the culture in which it was created. For example, Aoki (1993) notes that "Traditional Japanese culture, deeply rooted in Buddhism, emphasizes the importance of having no desire. It denies aggressiveness, and usually does not encourage goal-oriented behavior" (p. 119). Thus, in reading the descriptions of "typical" folktale characteristics below, we must remain conscious of the fact that these features are reflected in folktales in the western tradition of the United States. The diversity within this genre may begin to be explored by reading multiple versions of a single tale such as Cinderella or Little Red Riding Hood. Such an activity provides interesting opportunities for students to explore different cultural interpretations or points of view of a single story.

In folktales, *settings* tend to be vague and have conditions in opposition (e.g., very rich or very poor; huge castles or tiny huts). *Characters* are unidimensional and clear cut—either good or evil and likely to remain so

throughout the narrative. We are unlikely to have much information about why a character is good or why one behaves sinisterly, but rather it is their situation that defines their goodness or evilness. In the traditional story of the *Three Little Pigs*, the wolf is the evil villain and the pigs the victims, characteristics which endure even when the pigs become the aggressors. In fact, it is just such lack of dimension in the characters and settings that makes the humor work in Scieszka's (1989), *The True Story of the 3 Little Pigs*, in which the much maligned wolf tries to clear his name. He describes how he merely had a cold that he was trying to cure when he was treated with utmost cruelty by the three foolish pigs.

The *action* and *events* in most western folktales unfold with a basic pattern in which the victims obtain, through magical assistance, some sort of power over those who have maligned them. This power provides status over those who have victimized them. When Woodman focused on folktales, as discussed in Chapter 2, she included multicultural examples that allowed students to examine similarities and differences in tales from the same oral traditions, as well as details of folktales in general. For example, both *Enchanted Tapestry* (San Souci, 1987) and *Weaving of a Dream* (Heyer, 1986) tell the story of a poor woman with her three sons. She decides to weave the most beautiful tapestry in the world. When it flies away on a gust of wind, she sends her sons, one at a time, to retrieve it. The two older sons represent evil characters who think only of themselves, while the youngest "good" son succeeds in his quest by putting aside his own well-being and interests and eventually brings fortune to his mother and himself. While the texts share a similar plot structure, the illustrators' interpretations are quite different and they became the focus of much of the students' attention during their book club discussions. The class then contrasted these folktales with folktales from other countries.

Another way to heighten students' awareness of the structure and essential events in a folktale is through storytelling. Woodman invited a folktale scholar, Eliot Singer, with expertise in the tale of Cinderella to work with her students to create a modern day Cinderella tale and, thus help them to understand the significant elements that characterize them. Singer asked students to tell him the tale as they knew it, eliciting a range of versions, from Walt Disney's full length cartoon to various storybook editions. He then led them in a discussion to identify what was similar across all these versions. From their list of "Cinderella features," he created a generic list (e.g., young girl, a major event, obstacles for getting to the event, a prince).

Finally, Singer helped Woodman's students create their own modern day version of the story. They developed an oral tale of a young girl who was taken to the school dance in a purple sports car, where she danced until midnight and in her escape, lost her Nike hightops. They were well aware of the prince in all Cinderella stories, but felt strongly that they would rather have their male lead be a "regular guy." Through this activity, they discovered the essence of the tale, the victim who has a clear desire

to change places with those who are victimizing her, and who succeeds when her “regular guy” carries her off to a better life. Returning to some of the concerns about gender stereotyping raised by scholars such as Temple (1993) and authors such as Fox (1993), further extensions of the activity could involve changing the gender of each of the main characters, or using the story as a basis for discussing the validity of gender role expectations.

Myths are a special subgroup of folktales since scholars argue that “myth is the name we give to stories that express religious truth, when we happen not to believe they are true” (Nodelman, 1992, p. 173). That is, the “myths” we tell today of ancient Greeks were the “truths” of their belief systems. For example, many myths focus on explanations of how our world was created: the stars, the oceans, the islands, and the people. When looking at myths across cultures, it is important to exercise caution. While from a western or European perspective the explanation is simply a type of narrative folktale, the ideas may be much more than simply a story to those within the culture from which the myth was taken.

The *cumulative tale* is a second subgroup of folktales, characterized by a repetition of events. Aardema’s (1975) *Why Mosquitoes Buzz in People’s Ears* is an example of such a folktale. Through an initial tragedy followed by a series of misunderstandings, the sun does not rise. Woodman’s students read the tale and focused on the following features: (a) brevity, (b) the building of a single, repeated event, (c) the musical quality of the repetition, and (d) the humor found in the animals’ situations.

Finally, “pourquoi tales” are those that try to explain natural phenomena—the bear’s short tale, the mosquitoes’ buzz, the zebra’s stripe, the giraffe’s long neck (see David’s tale in Figure 5.8), and so forth. In Woodman’s folktale unit, one of this textbook’s authors was invited to read her tale, created within the oral traditions several years earlier, recorded and revised as a written text, but never published. The pourquoi tale, *How the Owl Got its Whooo*, served to illustrate the length of time and number of drafts writers have as they move from the oral to the written form of folktales, to detail the planning that went into the story, and to invite them to think about pourquoi tales they have liked or might wish to create.

There are other forms of folktales that could be included such as fables, legends, and epics. The critical points are that folktales provide insights into cultures near and far, are based on the oral histories of peoples, and reflect a larger than life approach to narrative. In contrast, the fiction genre is primarily a written form. We next describe three major forms of fiction that rely on narrative structure—realistic, science fiction-fantasy, and historical.

Fiction

Fiction tells a story through the eyes of the narrator, the *persona* assumed by the author for the purposes of telling the story. The story can be realistic, potentially like the lives of the children who are reading it; it can be

science fiction or fantasy, a story that occurs only through the benefits of futuristic science or magical events; it can be based on our history, a story that occurs at a particular period of time. Regardless of type of fiction, there is the narrator who shares the story with the intended reader. In children's fiction, there are often main characters in the story around the age of the intended audience.

Setting in fiction varies across place and time and helps to define the specific genre of fiction. In historical fiction, the setting is in the past; in contemporary realistic fiction, the setting is "now"; while in science fiction, the setting is often some vague future with discoveries unavailable to those in the here and now. Place is an important factor for creating the mood, with more attention given to detail the more distant the place is from the world of the intended readers. In contemporary realistic fiction, little attention is given to details of the setting other than to perhaps set the story on a farm, in an urban area, and so on. For science fiction-fantasy, place is critical since it helps to establish the believable "other world."

Across genres within fiction, plot plays a critical role since "it is a sequence of inter-related events *linked by causality*" (Russell, 1991, p. 92). At the heart of the plot are the potential conflicts identified in Table 5.1. All plots must be believable, whether grounded in the rules of fantasy or subject to the comparisons with contemporary worlds in realistic fiction.

Finally, all fiction shares the characteristic of the presence of theme, made clear through the actions of the characters, their conversations, or the events in the story. As Woodman and Pardo illustrate through their Book Club units, the theme of the fiction they select is often the basis for the focus unit of study. For example, Woodman used *Sadako and the Thousand Paper Cranes*, *Faithful Elephants*, and *Hiroshima No Pika* to develop the theme about the innocent victims in war. Pardo developed a unit about survival using fiction by Paulsen and O'Dell as well as the Civil War unit described earlier. Whether contemporary, historical, or science fiction, the genre is characterized by the feeling at the end that you have had a "good read," leaving behind memorable characters and coming away with a theme that will stay with you long after the details of the story have left. Pardo remarked that many of the students she had in fifth grade who had been with Woodman in fourth referred back to the fiction they had read the previous year, reflecting a memory for selections that she had not seen in years where students had less experience with full-length fictional texts.

Biography

Biography is a form of nonfiction narrative, an account of a person's life written by someone else (biography), or by the person him- or herself (autobiography). Like any narrative, biographies are developed around a particular theme that prevents them from becoming a mere compilation of facts. The theme may evolve out of the subject's entire life, out of one

aspect of his or her life, or may combine information about the lives of several different people who share a common thread (e.g., a book about heroes, scientists, sports figures), placing an individual's life's work into a broader perspective (Russell, 1991).

Entire units may focus on a particular person, with students reading different biographies that detail the person's life. In doing so, they can study the genre itself and the features that comprise biographical writing. Such a unit also provides entrée to study point of view, as students compare how the person is described from the points of view of numerous authors.

Picture Books

Hunt (1991) writes that “children's literature borrows from all genres, but there is one genre that it has *contributed*, that of the picture book” (p. 175). Hunt distinguishes between picture books and illustrated books, arguing that a true picture book conveys meaning through both words and pictures.¹ The pictures are not there simply to illustrate the words, nor the words to label the pictures. As Meek (cited in Hunt, 1991, p. 176) states, “The essential lesson of *Rosie's Walk* depends on there being no mention of the fox, but the reader knows there would be no story without him. Nowhere but in a reader's interaction with a text can this be learned.” Lukens (1990) describes the relationship between picture and text as follows: “Pictures make the verbal visible and extend the textual meaning; they permit the artist to add personal interpretation while staying within the story, but they do not overwhelm the text” (p. 212). In short, both the text and the pictures provided information from which the readers can construct their interpretations and response.

Picture books, like other narrative genres, have the essential elements of plot, characters, setting, theme, and point of view. Further, like other forms of literature, their subject is about the human experience, providing students with insights into their own growth and development (Cianciolo, 1990). Their audience typically has been thought to be emergent readers and writers, though there has been steady growth in books of this genre for older students as well.

There are picture books that tell stories, as well as focus on other areas such as “picture book history” described by Stanley (1988). Stanley characterizes herself as a picture book author who has turned her efforts to making history accessible and inviting to readers of all ages. Her book, *Peter the Great* (Stanley, 1986), was used in a unit on biography in Pardo's fifth-grade classroom (see Figures 8.1 and 8.2 for a sample of a student's response to what she thought important in the book). Books such as *Hiroshima No Pika* and *Faithful Elephants* are picture books clearly designed for the

¹ Cianciolo (1990) notes that this genre also includes wordless picture books, stories told entirely by the sequence of their pictures.

older reader. Such books are also representative of a narrative genre that crosses between fiction and nonfiction, to which our discussion now turns.

Informational Storybooks

Informational storybooks have been called a “gray” genre (Leal, 1991) and a “fuzzy” genre (Pappas, Kiefer, & Levstik, 1990) because such books share the features of both narrative texts or stories described above and informational text which we focus on in the next chapter. To some extent, historical fiction may count as an informational story book in that the “facts” of the era are embedded within a fictional narrative tale. Alternatively, a book such as *The Boy’s War* (Murphy, 1990) describes, through narrative, the daily lives of the boys who participated in the Civil War.

The combination of nonfiction material with narrative style created some dissention during a book club discussion in Pardo’s classroom. Katrina began the discussion asking, “All right. Now let’s talk about the story. How do you like the story so far?” Neal replied that it was interesting, but Charles took issue with her characterization of the text as “story.” He commented that, “It’s 2 chapters. . . . It’s education. It isn’t a story book.” The discussion returned to their response to the boy’s life during the Civil War. However, when Katrina raised the question, “How do you feel?” Charles again took issue with the nature of the question. He said, emphatically, “This is NOT a story. It’s telling you about the war. There’s no character, no plot.” Katrina argues that he is wrong, that there are many characters in the story they have read. Charles and Katrina had different notions of “story,” each convinced the other was wrong.

This exchange reveals both the challenges and the opportunities presented by this “fuzzy” narrative genre that is neither pure fiction nor pure nonfiction. Leal (1993) compared students’ discussions about informational storybooks to discussions about stories and about informational text and found that for the informational storybook, first-, third-, and fifth-grade students: (a) stayed on topic longer, (b) drew on peer-provided information more often, (c) made speculations twice as often, and (d) made more related topics beyond the text. The challenges arise in helping students understand the genre and its possibilities for learning about new ideas. The opportunities come from using the genre as a means for enhancing students’ interest in content area study such as history and science.

Concluding Comments

In this chapter, we focused on the knowledge base teachers such as Pardo and Woodman draw upon as they plan and initiate literacy instruction within a variety of thematic units. The units themselves are only as strong as the texts that students read, the talk about text is only as good as the texts help encourage, and the instruction is only as meaningful as the

texts students read are relevant and interesting. Thus, knowledge about narrative—both in stories and in nonfiction—provides a basis for making decisions about what literacy abilities, skills, and strategies to teach and the texts through which it will be taught. However, narrative—while widely used—is not the only text students encounter within and beyond school. In the second chapter devoted to text we describe exposition, its structure, and how to help students' comprehension and interpretation of the text forms.

chapter 6

Expository Text and Literacy Instruction

In Chapter 5, we focused on narrative, one of two main categories of text. We now turn to a discussion of expository text, the other major category, and the various forms it takes. By expository text, we refer to the genres that are used to convey information about a variety of disciplinary areas, including both the social and the hard sciences. Not all informational text is expository, as you read in Chapter 5 when we discussed the “informational storybook” and the narrative genre of biography. However, expository text is used to convey information. Exposition can involve such forms as argumentation, persuasion, or collections of facts, and the texts genres vary from traditional textbooks to nonfiction trade books to technological tools such as CD-ROM and the Internet.

Reading educators, philosophers, linguists, and psychologists are among those who shape the role of literacy education in today’s society and who have directly or indirectly emphasized the importance of helping students develop confidence in reading and writing expository texts. For example, Lemke (1989) suggests that a central task of literacy education in a democratic society is to “help people use written language for their own purposes and in their own interests” (p. 289). Cullinan (1989) argues that “Our job as teachers is to prepare students to function as informed and effective individuals in a democratic society as well as in the world of work” (p. 105). Beck and McKeown (1989) emphasize the complexity of the reading process as one “in which a reader applies information from various sources concurrently to construct meaning” (p. 47).

The students in Laura Pardo’s classroom engaged in literacy activities to pursue questions they were interested in related to the Civil War and they drew on information from a variety of resources. Within their units on community, communication, or the Civil War, the students functioned as informed individuals and succeeded in their own world of classroom work, on teams and individually. While no one would doubt the value of learning to read for the pleasures it brings (Nell, 1988), living in a democratic society brings with it obligations and responsibilities to be able to read for different purposes, synthesize a range of information, and make informed judgements across our lifetimes. Thus, accomplished teachers know that

students need to learn not only to read, use, and respond to informational text, but to value it as much as they seem to value narrative works.

In this chapter, we examine expository text. We begin by discussing how the assumptions of social constructivism influence our views of expository text and related instructional issues. Second, we focus on describing expository text: its definition, common patterns, and reasons why students seem to have more difficulty understanding and responding to it than they do with narrative text. We then explore *instructional aspects* of expository text, first in terms of what research suggests that students currently know and understand about exposition, then in terms of instructional examples of how teachers have made inquiry using expository materials personally relevant for their students. We draw on examples from Pardo's classroom described in Chapter 3, as well as from the numerous articles and chapters written about helping students work with expository text.

Social Constructivism and Teaching with Expository Text

A social constructivist perspective on expository text raises some very interesting questions, many of which are controversial and difficult to answer. Consider a first assumption of social constructivist perspectives, that knowledge is constructed within a socio-cultural environment. If knowledge is *constructed*, how should teachers approach the way in which informational texts convey a sense of being factually correct or certain? If the knowledge is *constructed*, how do we know if something is "true"? If the knowledge is *constructed*, can students be "wrong" in how they construct information? Do "facts" exist?

For example, in Pardo's Civil War unit in fifth grade, students learned such "facts" as the war began in April 1861 or the Battle of Gettysburg occurred in 1863. These facts were mentioned in novels such as Hunt's *Across Five Aprils* (1964), in their social studies textbook, in numerous nonfiction trade books they had available to read, and in artifacts they gathered from the Internet such as the roster of troops for the Battle of Gettysburg. There were other ideas offered as "facts," such as the war was fought over slavery. Yet, students learned in some sources that slavery was simply an instance of the broader issue of states' rights. Some students strongly argued that it was a "fact" that slavery was wrong and the North had the right to abolish slavery. Yet, some books suggested that abolishing slavery would destroy the economic base of cotton in the South and thus was not the business of the northern states. Was it a "fact" that the North legislated laws that hurt the South? Was it a "fact" that without the North, human rights violations would have occurred indefinitely in the South? Was it a "fact" that the North was no better than the South in human rights concerns, given the conditions in which the immigrant factory laborers

lived? The use of expository text and related instruction in critical thinking make instruction in this area extremely complex.

The complexity relates to a second assumption of social constructivism. Within this perspective, we have suggested that reading and writing are complex psychological processes that involve higher mental functions. Just as readers interpret narrative texts and the meanings of stories they read, they must also engage in the higher mental processes of interpretation and critical thinking as they read and respond to exposition. Teaching students about expository text involves more than helping them simply remember or recall information, to repeat facts from the text as if these were obvious truths. Nowhere is such instruction more important than with expository text that, because of its forms and content, tends to imply a certain level of authority and truth that we do not find in narrative selections. This notion of authority and truth leads to a third assumption of social constructivism—that learning is facilitated through the assistance of more knowledgeable members of the community and culture.

Students learn about our society and culture through the expository texts they read, learning, for example, the details of our history, the workings of our environment, or the operation of our civil society. More knowledgeable others are in a position to help students learn about how authors use texts to convey information, but they are also in a position to help students walk the fine line between believing what they read and providing their own interpretation of the “facts” on the page. A very important question regarding the role of the more knowledgeable other in constructing meaning from informational-expository text involves how narrowly or broadly to impose boundaries of meaning construction as students read and interpret such text.

For example, in Deb Woodman’s room, students in a book club discussion suggested that the fight between the Nazis and the Danes was based on oil rights (see Chapter 2 for a fuller discussion of the setting in which this occurred). Woodman decided it important to build a history lesson around this interpretation. She believed it was not appropriate to let students continue thinking along those lines without more information. When students in Pardo’s room attributed the southern practice of slavery to the plantation owners being lazy, Pardo introduced the economic reasons underlying the practice. Further, when students created summaries based on a common set of facts during the Inquiry Chart aspect of their research activities, Pardo emphasized to her students that even with the same set of facts, each group developed a summary conveying the facts in different ways. Thus, if we believe that knowledge is constructed, that this involves higher mental processes, and that knowledgeable others facilitate this learning, it becomes clear that knowledgeable others, such as teachers, have responsibilities that include both (a) building the conventional knowledge that comprises the “facts” within our society, and (b) teaching students to think critically as they read expository texts that convey such information.

From this perspective, meaning is not simply “in the text.” Rather, it is developed through participation in and understanding of the culture in which we live. Being able to read informational text critically for information that appears to be presented as “fact,” while recognizing that there is an author or group of authors with their own biases and their own perspective underlying the presentation, is a major goal in teaching about the types and uses of expository texts.

What Is Expository Text?

In this part of the chapter, we define what is typically meant when the term *expository text* is used, describe some of the common expository text patterns that are found in students’ textbooks and used when writing informational essays, and offer some reasons why teachers and researchers have concluded that expository texts present some challenges less common to young readers and writers when they work with narrative text.

Defining Expository Text

Unlike our discussion of narrative text in Chapter 5, we are not able to provide a single model of expository text with its associated structure and set of elements. Rather, the term *expository text* includes the range of texts, associated with information or subject-matter reading, that provide new information or communicate a new topic to readers with goals of learning (Pearson & Fielding, 1991; Weaver & Kintsch, 1991). It includes textbooks such as the social studies books students in Pardo’s classrooms drew upon in their units on community and communication in third grade and the Civil War in fifth grade. It includes informational trade books such as Ride’s (with Okie, 1986) *To Space and Back* used by Woodman’s students. It includes Hamilton’s (1993) description of the history of African-Americans’ journey from slavery to freedom, *Many Thousand Gone*; Everett’s picture book (1993) *John Brown: One Man Against Slavery*; and Meltzer’s (1993) edited volume *Lincoln, In His Own Words* used by students in Pardo’s fifth-grade classroom. Expository texts are also found in shorter forms, such as articles in *Cricket* and *National Geographic World* magazines for children, highlighting discoveries and topics related to science and social studies. Finally, expository texts are available in nontraditional forms, such as archival documents now available through World Wide Web pages on the Internet described in Chapter 3 in terms of artifacts from the Civil War (e.g., Emancipation Proclamation, troop rosters) and encyclopedic entries on CD-ROM such as *The 1995 Grolier Multimedia Encyclopedia*. In short, expository text includes a range of genres and structures that differentiate it from narrative texts, even narrative texts such as the information storybooks described in Chapter 5.

While narrative texts also included a range of genres, those tend to treat more familiar topics (e.g., family, friends, relationships, conflicts)

within a generally consistent structure (initiating event, internal response, etc.) and with consistent literary features (e.g., setting, plot, characters).¹ In contrast, the organization of expository text varies based upon the informant or author's purposes and questions that are addressed in the text (Beck & McKeown, 1989). While authors of narrative texts assume that readers can "fill in the gaps" by drawing inferences based on their knowledge of the familiar topics or themes, authors of expository text are expected to be more explicit about concepts and ideas, and the relationships among them, providing sufficient information for readers of the potentially unfamiliar content (Graesser, Golding, & Long, 1991).

These characteristics about exposition may challenge young readers. First, even the most explicitly written expository texts still require substantial amounts of inferential abilities and links to the reader's knowledge base. Students in Pardo's classroom read about drummer boys in *The Boy's War* (Murphy, 1990). In the text, it describes one of the jobs of the drummer boys as helping to prepare food for the rallies. Students in this room were not clear on what that meant and assumed these were simply parties. Their teacher helped them understand that we probably have not experienced rallies such as the ones described in the book because we have always lived during peacetime. She described how carnivals were held similar to those on the Fourth of July to raise enthusiasm for the war effort and helped students engage appropriate background knowledge but apply it to the concept of building enthusiasm for a cause, rather than simply having a good time. Understanding information in expository text requires much of the same inferential processes that are used to make connections among events in stories.

A second area of difficulty in understanding expository text is the very fact that it is open to interpretation. Both young and mature readers may find it difficult to accept that information presented in an expository fashion is as open to interpretation as any narrative or fictional account of an event. One of the reasons underlying Pardo's emphasis on thematic units in social studies and use of a variety of information sources for creating reports is to draw to students' attention the fact that authors may disagree on "facts" and that it is up to the reader to make judgments about what is presented. Within the thematic units, students gathered information from multiple sources, which encouraged them to make such comparisons. This process underscores how important it is for students to be engaged in such study. Since many informational texts are difficult for students, we may be tempted in our teaching to simply tell students the "facts" as stated in their text. This eliminates the possibility that they can learn to debate among ideas from different sources. However, to be successful, there is much for students to know about exposition, including how it is organized.

¹This is a simple dichotomy and we should point out, as Pearson & Fielding note, "Novelists persuade and inform just as essayists sometimes entertain" (1991, p. 820). However, for purposes of distinguishing the two for considerations of instructional practices, we think it is useful to use this broad dichotomy of purposes between narrative and expository texts.

Expository text may not have a single form for representing information, but it does have some identifiable structures that are used to convey information. Knowing about these structures appears to help students in both their comprehension and their composition of informational texts (see Armbruster & Anderson, 1985; Englert, Raphael, Anderson, Stevens, & Anthony, 1991; Meyer, Brandt, & Bluth, 1980; Taylor & Beach, 1984). In the next section, we describe some of the typical ways in which authors organize expository texts.

Common Organizational Patterns

If expository texts do not follow a unique pattern, a reasonable question to ask is, “What structures or patterns are typical of expository text?” Researchers such as Meyer (1975) and Armbruster and Anderson (1981) have described a range of patterns that characterize, but are not unique to, expository texts. These structures are usually found in combinations rather than in any pure form (Hiebert, Englert, & Brennan, 1983). That is, you can find patterns at the sentence, paragraph, or even passage levels, but rarely will you find a whole text centered around a single expository text pattern, as narrative texts are structured around the pattern described in Chapter 5. For example, within the text, *John Brown: One Man Against Slavery*, we find personal narrative and autobiography (described in Chapter 5), explanation describing the raid on Harper’s Ferry and subsequent trial, and description of the “natural fortification” provided by the Blue Ridge mountains. Expository text is characterized by multiple organizational patterns within a single text.

Meyer (1975) has described five structural patterns:

- *cause-effect*: organized in terms of identifying the causal connections between a set of events and the consequences
- *comparison-contrast*: organized in terms of part-to-part comparisons in which two items are contrasted feature by feature; or whole-to-whole comparisons in which first one item is introduced, then contrasted to another as a whole
- *problem-solution*: a specific form of causal text in which the problem is identified and a solution explained [typically found in narrative texts]
- *description*: a cluster of information that elaborates upon a person, place, or event
- *collection*: a “basketful of facts” pattern often associated with and criticized as characteristic of textbooks

In addition to Meyer’s widely-cited scheme, additional patterns have been suggested and links made between particular organizational patterns and specific content area materials. For example, Hayes (1989) identified three patterns commonly found in social studies texts:

- *chronological*: an open form of the narrative structure, often used to describe an historical event, but without the “closure” found in narratives when a conflict is resolved and the story “over”
- *cause-effect*: linking an outcome to an event (as Meyer proposed above)
- *enumeration*: the presentation of a set of clarifying or supporting statements to enlighten readers about a crucial issue necessary to understand an event in history

Others such as Armbruster and Anderson (1985) included patterns described by Meyer, noting additional patterns such as explanation, a chronological sequencing of events that ranges from explanations of “how-to” to a chronicle of history. Further, they cast these organizational patterns in terms of the nature of the questions each text was designed to address. For example, texts written using the structure of explanation are likely to address: (a) What is being explained? (b) Who or what is involved? and (c) What are the steps? In contrast, a text set up in a comparison-contrast structure would be able to address: (a) What is being compared? (b) On what dimensions is the comparison based? (c) How are they alike? and (d) How are they different?

Anyone reading such a list of patterns will undoubtedly find them familiar, but would be hard pressed to identify a single text that was organized around one of these structures. Rather, the structure or pattern would be subsumed by some other overarching goal. While a given organizational pattern might be emphasized in an instructional situation, it is important to make clear to students that the structures are most often used in combination. In short, expository text patterns have been documented from the perspective of both how texts are structured and how readers and writers use these structures in making plans and determining meaning. Given the range and complexities of these patterns, it is not surprising that both researchers and teachers have argued that students find expository texts more difficult to understand and to create than they do narrative texts. However, there is some debate about whether or not such texts *are* more difficult, and even where there is agreement on the difficulty, there are a number of reasons suggested which lead to different instructional considerations.

Contrasting Difficulty of Expository and Narrative Text

The number of studies that indicate that expository text is more difficult for readers than narrative makes it difficult to disregard the possibility (see Alvermann & Boothby, 1982; Applebee, Langer, & Mullis, 1987; Dutcher, 1990; Freedle & Hale, 1979; Hidi & Hildyard, 1983; McCutchen, 1987). However, there is little consensus on what might create these differences, with at least seven different explanations offered.

One explanation focuses on *developmental explanations*. The argument is that in the context of their families and preschools, young children grow up listening to stories. By the time they enter school, narrative is their most familiar discourse form (Brown & Smiley, 1977; Stein & Glenn, 1979). Further, in many current elementary classrooms, narrative is emphasized over expository text, which compounds the problem of lack of early exposure to exposition (Hiebert & Fisher, 1990; Pappas, 1991). Thus, it may be reasonable to assume that narrative texts are less difficult for young students than are expository texts when the students are asked to remember what they had heard or read or asked to convey ideas in their own writing. However, with increased availability of interesting expository texts, developmental differences in working within expository text may become less apparent.

A second explanation focuses on the *connection between narrative and life experiences and the lack of personal connection to exposition*. The argument is that narrative text is more closely connected to readers' personal or life experiences and, thus, is more easily understood and remembered than expository texts (Hynd & Chase, 1991). In some ways, this argument is reminiscent of the one offered by Bruner (1985) discussed in Chapter 5. If we think of narrative texts as providing a mirror that reflects our own lives (Cullinan & Galda, 1994), we may be more able to recognize experiences conveyed through narrative (e.g., the personal narrative of John Brown's daughter as she relates how she felt about her father) than information presented in a logical-scientific manner, which by definition, is impersonal and distant. Thus, rather than exposition being difficult because of developmental differences in readers, this explanation suggests that expository text is simply more distant from our everyday lives and thought, and because of this is more difficult to understand.

A third explanation focuses on *instruction*. If we look across schooling in the past several decades, our students have not been taught to read or write expository text either during their reading programs (Durkin, 1978–1979) or content area lessons (Armbruster et al., 1991; Neilsen, Rennie, & Connell, 1982). This situation exists despite the research that suggests that teaching students about such expository patterns helps them read and create expository texts (e.g., Berkowitz, 1986; Englert et al., 1991; Taylor & Beach, 1984). Partly, we may not have had confidence in *how* to teach elementary students expository skills until the growth of research on comprehension instruction throughout the 1980s. However, given the long history of research and teaching study skills (reviewed by Anderson & Armbruster, 1984), it is hard to argue that it was simply a lack of potential instructional methods.

A fourth explanation focuses on the *texts* that are available for teaching about exposition. Even when students do use expository texts during content area lessons, these materials—especially textbooks—are often poorly written or “inconsiderate” (Armbruster, 1984). They lack coherence by presenting a loose connection of ideas around a topic rather than

a coherent frame of information. The lack of coherence is often exacerbated by digressions, too many subtopics, no explicit overarching organizing concept, and poorly used headings. Finally, even when a framework is introduced, it often is not used in subsequent text (Beck & McKeown, 1989). Beck and McKeown describe a segment of a social studies text about the subway system in Mexico City. The segment includes a lengthy digression about the Aztecs. However interesting the digression may be, its inclusion makes it harder to determine the subject of the section. In a second example, using a text about the tools animals use to survive, Beck and McKeown show how a framework was presented—three types of tools that animals use—but when examples of the various tools animals used were presented, the framework was ignored and the examples presented in a random fashion, adding nothing to the text's interest level and detracting from its comprehensibility.

A fifth explanation grows directly from the fourth. Given the problems with the inconsiderate nature of many of the expository texts used in content area study, it may not be surprising to learn that *students actually read very little of their content area textbooks*, and when they do, it is often in the round robin pattern that has been heavily criticized in our instruction with narrative (Armbruster et al., 1991). Armbruster and her colleagues suggest that we assume that reading expository text occurs during content areas such as science and social studies, not during the instructional reading program which uses basal readers with little exposition or trade books that are largely fiction. Yet their study of reading and questioning during science and social studies showed that the teachers explained what is *in* the books more than they required their students to read the texts. Further, only about one fourth of the questions teachers asked directly related to the text students had read and, thus, encouraged students to return to the texts to seek information.

A sixth explanation focuses on *vocabulary* differences between narrative and expository text. Since expository texts are associated with the introduction of new information, it is not unexpected to find that such texts contain a density of unfamiliar vocabulary words. Thus, simply in terms of traditional measures of readability, the greater amount of unfamiliar and potentially difficult new words found in expository text would make it more difficult for students to read than the vocabulary typically found in grade-appropriate stories. Students without much background knowledge about the topics presented are at a disadvantage when it comes to comprehension. Similarly, it is difficult to create expository text in areas in which one has little knowledge, and even the task of gaining that knowledge is fraught with difficulty because of the unfamiliar vocabulary.

A seventh explanation actually takes issue with some of the earlier ones, particularly the first and second. At the basis of this explanation is questioning the belief that students are brought up listening only to stories. The argument is that, in fact, young children are used to exposition because they ask a lot of informational questions as preschoolers, and the

responses to their questions model expository texts. The key difference is that these youngsters have a purpose in asking their questions while *schools depersonalize the quest for information* (Hynd & Chase, 1991). Short and Armstrong (1993) agree, suggesting that content area studies are basically topic coverage rather than inquiry on questions that are of interest (and by implication, purposeful) to students, and that even the literature becomes little more than a source of motivation or a place where facts can be found.

What these explanations suggest is that elementary students' difficulties with expository text stem from a complex set of circumstances, no one of which is entirely responsible for, but all of which contribute to, the problem. While teachers cannot control circumstances in all of these areas (e.g., they may have mandated textbooks to use), knowledge about the range of problems helps teachers such as Pardo and Woodman develop an instructional program to enhance students' abilities to cope with expository texts. Students can be taught about expository text patterns, materials can be selected that are good models of expository writing, support can be provided for new or difficult terminology, emphasis can be placed on using the less well-written textbook materials in the classroom as one of many resources instead of as the sole one, and thematic units can be created that provide students with a voice in the purposes for which they study informational texts. Deciding about instructional support involves understanding how our students currently understand expository text and knowing about instructional interventions that show promise for increasing students' sense of purpose and their knowledge of strategies for reading, writing, and responding to these materials.

Students' Knowledge of Expository Text Strategies

Two areas of research have helped to inform us about potential ways to help students read and write expository text: *knowledge about expository text* and *discourse synthesis*. The first line of studies explored the ways in which knowledge of how text is organized helps students' comprehension and composition. The research began with college students—studying how knowledge of text organization could improve their study skills—but more recently, it has been extended to work with students in elementary grades. The second line of work, studies of discourse synthesis, has examined ways in which readers and writers pull information from different sources to create syntheses. This line of work began by exploring ways to enhance students' abilities to write reports. Over time, it has evolved into studies of students' report writing based on their selection of topics of *interest* and their use of multiple information sources—not simply textbooks and encyclopedias—as they explore their chosen topics.

Students' Knowledge and Use of Expository Text Patterns

Kintsch (1982) argues that if readers have a sense of the common patterns found in exposition, they can draw on that knowledge as they would with stories, making predictions about the kind of information they would expect to find, locating and confirming their predictions, or raising questions if the information is not present. His position has been confirmed by researchers who asked students to read and recall or read and summarize different informational articles. The researchers looked at the students' summaries in terms of how similar the structures were in their written reports to the ones the authors had used when they wrote the articles. In fact, Meyer, Brandt, and Bluth (1980) found that students using the same structure as the author remembered more information. Good sixth-grade readers organized their summaries using a structure similar to the article author's more often than did the poor readers from these same classrooms (Taylor, 1980). Studies such as these underscored the value that sensitivity to structures provides in remembering informational text. Since being able to follow the structure used by authors of expository text is important, other researchers (e.g., Bartlett, 1978) tried to determine how often students used the author's structure in their summaries. Generally, only half the students in these studies appeared to be influenced by the texts' expository patterns, and these were usually the better readers.

The research on students' sensitivity to expository text structures suggests that one reason expository texts are more difficult to understand and create than narrative texts relates to the complex range and combination of potential patterns and students' lack of experience with these texts. This finding is part of the reason so many aspects of the instructional programs described in other chapters and specific tools illustrated in several of the figures in this book (e.g., the story map in Figure 5.1; the organizational charts in Figures 3.4, 7.2, & 7.4; and the sequencing activity illustrated in Figure 8.1) help make explicit the structures authors use to organize information and develop texts.

In addition to instruction that makes the structures of expository text more explicit, others have argued the importance of emphasizing the aesthetic qualities of expository text. For example, Doiron (1994) notes the importance of introducing students to nonfiction, expository texts through read-aloud programs that have traditionally been dominated by fiction. Doiron argues that through read-aloud programs, students become more aware of how our language works and become more engaged in the texts themselves, but that teachers need to select carefully from the range of nonfiction books that are available. He suggests the following procedures for using nonfiction in the read-aloud program: (a) select books that you enjoy; (b) read the book before sharing to become familiar with the content and to make the read-aloud interesting and effective; (c) build some background knowledge with the students before reading the book aloud; (d) stimulate discussion about the read-aloud content; (e) draw attention to authors,

illustrators, and publishers of the book as well as the authority behind the content; (f) do not feel obligated to read the entire book cover-to-cover; (g) include a variety of genres (e.g., newspapers, magazines, books); and (h) draw on the informational storybook (see chapter 5) as one means for bridging from the more familiar narrative structure to the less familiar structures of exposition. In following such guidelines, teachers will be in a position to encourage students' critical thinking about the information they hear or read. In doing so, they may prevent students from developing an uncritical acceptance of any information presented as fact (see Hoffman, 1992).

Discourse Synthesis

A second line of research that has been helpful in understanding students' expository text knowledge has examined students' beliefs about its purposes, particularly how they define the most common classroom expository activity, the writing of research reports. Spivey (1985; Spivey & King, 1989) has coined the term, *discourse synthesis*, to capture the essence of the goals of the research report. A research report requires students to integrate reading and writing as they read from a variety of information sources and synthesize the information into a single coherent product. Spivey describes it as:

a hybrid act of literacy that entails both literate processes, reading and writing: A person is not only in the role of writer, composing a new, unique text, but is also in the role of reader, comprehending texts written by other writers. The writer constructs meaning *from* the texts that are read in order to construct meaning *for* the text that is being written. (1991, p. 702)

When students such as the third graders studying community or the fifth graders studying the Civil War create research reports, they must also create reasonable expository patterns to convey the newly integrated information. This means they must make decisions about information to include from other texts and their own background knowledge, connections among ideas, and appropriate frameworks for presenting the information. Yet, available research suggests to us that elementary students have less knowledge of how texts may be organized (Englert, Raphael, Fear, & Anderson, 1988), may not have learned how to develop cohesive text (Garner & Gillingham, 1987), may be uncertain about how to critically evaluate the texts they read (Hoffman, 1992) and may have less knowledge of and agility in using different text patterns to create new texts (Englert, Raphael & Anderson, 1992). In fact, students often have difficulty simply identifying key ideas in the texts that they read (Brown & Day, 1983; Winograd, 1984). Regardless of the grade students were in, Spivey and King (1989) found that the less able readers generally had more difficulty synthesizing information than more able readers.

Identifying the criteria for successful discourse synthesis is important, as is understanding what students think a good synthesis should look like

(see Chapter 9 for a discussion of working together with students to make such criteria visible). Raphael and Boyd (1991) worked with a group of teachers and a group of fifth-grade students to try to better understand what each group saw as key criteria for successfully synthesizing information from different text sources. They asked student teachers and classroom teachers to evaluate elementary students' syntheses. These teachers read 10 different "reports" students had written, drawing on two related articles (e.g., two different sports such as field hockey & polo; rock climbing & caving). The teachers identified five features that seemed to make the report "work" and five that were characteristic of less effective ones. These are listed in Table 6.1. Not surprisingly, these criteria were similar to ones described by Beck and McKeown (1989) as contributing to a cohesive piece of expository writing.

Table 6.1. Features of Discourse Synthesis

Successful Discourse Synthesis	Ineffective Discourse Synthesis
Balanced information: multiple information sources used, including background knowledge	Imbalanced information: single information source used
Well-integrated: used signals such as key words (e.g., both, alike, different from) to signal different sources or perspectives	Associative memory-recall: no overall organizational pattern or signals to reader; each idea simply builds from prior sentence
Effective elaboration: categories of information were introduced and expanded upon with examples or discussion	Digression: information included that was not related to or tangentially related to the topic
Sensitivity to audience: context was set, reader invited into the text (e.g., through questions); structure was clear	Audience insensitivity: writers wrote as if answering an implied question without taking naive reader or reader interest into account
Original text: students' own words used in developing the synthesis	Copying: random texts pulled from different sources, strategically selected sentences within categories copied into report

Over a 3-year period, Raphael and Boyd interviewed upper elementary students about their report writing. These conversations with students revealed how logical some of the potentially inhibiting features seemed to be to the students. For example, Dawn, a sixth grader, stated that, "sometimes a report, when I can't think of nothing to say, sometimes I copy the

first thing and put it in my words, but when you're doing a story, you have to make it story like. . . ." Her distinction between narrative and expository text suggests that for her, a reasonable approach to report writing is *copying*, though she would not consider such a strategy in writing a story. Similarly, Roy—one of Dawn's classmates—told us that, "In a report you write what the book said, in a story you write what you say."

Another sixth-grade student, Linda, had written a report about adventurous sports such as rock climbing and caving. Though she had been given two different texts to draw upon—one on each of the sports—she used only the source describing rock climbing. Her synthesis was rated as being less successful because of *information imbalance*. She had not used even the small range of texts provided. Yet, when interviewed, she told us that her plan was "to write about the story that most excites us and, um what about the story excited us most . . . what I thought was interesting about it." She said she had decided to include "the things that most interest me, like people that have to be really strong, so most of them lift weights . . ." and thus, had no need for the second article.

Other students' syntheses were less effective because of *digressions* and *associations* that were not related in any apparent way to their main topic. Miranda, for example, had written a somewhat rambling essay about polo and field hockey, digressing within her report to write about kilts. In her report, she wrote, "I'd wished I played Field hockey because I think it is only for woman because they got skirts because I know men don't wear skirts in some other country they wore skirts they are called kilts and they used bagpipes. And I think you should play field hockey too. . . ." When interviewed, she indicated that she "was supposed to be writing about polo and field hockey. . . . I'm supposed to . . . write about what I can do." She indicated that she included other information, such as, "I wrote down kilts, I remembered about lots of things with kilts 'cause I saw lots of movies about kilts. . . ." She seems to be in the classic position we find in school expository tasks. While she knew it was useful to draw on multiple information sources (her background knowledge, movies, as well as the passages about field hockey and polo), she did not have a clear sense of purpose and her inquiry into the topic merely led to a series of associations without any sense of questions or of overarching categories of information.

Had Linda or Miranda or their peers had a sense of their own questions and more involvement in their source materials, as the students in Pardo's classroom were able to do, they may have benefitted more from the process of generating questions, gathering information, grouping and categorizing information, and considering text patterns that would be useful frameworks for conveying what they had learned. In the next section, we detail instructional programs that have attempted to address the difficulties elementary students face in their reading and writing of expository texts. Also, readers may wish to refer back to Chapter 3, with its many examples of ways in which expository texts can become important and interesting aspects of students' literacy and content area curriculum and

its examples of how teachers can create meaningful contexts and provide instructional support for students to engage in reading and writing expository text.

How Can Exposition Be More Meaningful for Our Students?

Given the potential difficulties caused by expository text, different approaches have been tried and recommended. These approaches fall into three broad forms: (a) teaching students about expository text patterns, (b) enhancing students' sense of purpose by encouraging student choice of research topics, and (c) drawing upon their natural interest in narrative literature as entry to studying informational text.

Teaching Expository Text Structures

Over the past ten to fifteen years, researchers from universities and classrooms have devoted a great deal of time and energy to developing instructional approaches that could make text structures more visible to young readers and writers. One line of research explored ways of using graphic organizers such as the charts used for charting stories (see Figure 5.1) or the Concept of Definition map used to describe concepts such as community (see Figure 7.2) to make expository text patterns more visible.

Some of the earliest work was done by Armbruster and her colleagues (e.g., Armbruster & Anderson, 1981), using relatively short texts with rather clear structures. They taught students to identify paragraph structures (e.g., comparison-contrast) and visually organize the information, finding that such instruction did enhance students' ability to remember the text. These studies laid the foundation for later work with extended, complex texts read and recalled by students, and for work that supported students' writing of expository reports, drawing on background knowledge and texts read.

For example, Berkowitz (1986) developed a map-construction procedure where students began by writing the name of the expository article in the center of a box in the center of their page. Students then skimmed the article to determine the approximate number of main topics or ideas that the article contained. They then provided place holder boxes that extended from the center title box. Next, they read the article and entered supporting information within each category. Berkowitz found that the sixth-grade students she worked with were better able to understand and remember what they read when they used such an organizer than when they simply read and took notes.

While some researchers explored teaching text structures to help reading comprehension, others such as Englert and Raphael (e.g., Englert et al., 1992; Raphael & Englert, 1990) studied how helpful text structure instruction could be when integrated within a process approach to writing. The

Cognitive Strategy Instruction in Writing (CSIW) project focused on helping students become familiar with the idea that expository text is organized. Raphael and Englert introduced students to a number of different think-sheets that they could use much as David did in Chapter 5 in creating his folktale about how the giraffe got its long neck. In short, if helping make the structure of narrative visible to students aids their story writing, instruction in expository text structures might help students synthesize information from multiple sources, integrate their ideas in meaningful ways, avoid simply copying from published documents, and, in the end, produce a meaningful synthesis of information.

These think-sheets were used by students to record information from their own background knowledge or from outside sources such as informational trade books, textbooks, and the multimedia encyclopedias sometimes available to them at home or school. The think-sheets helped make visible the kinds of questions informational texts tend to address, such as questions related to explaining phenomena (see Figure 6.1) or comparing and contrasting across different sources of information (see Figures 6.2 & 6.3 for two different examples).

An important part of the CSIW instruction focused on helping students identify categories of information they might include in their writing, and in turn, identify how authors of their textbooks and articles use categories to organize their ideas. Toward that end, eventually the CSIW instruction on expository patterns turned to the notion of “expertise,” becoming expert enough in an area to write about it. Becoming expert may stem from personal experiences (e.g., a report about skateboarding) or from extensive reading combined with background knowledge (e.g., a report about spiders’ webs). Students used various think-sheets to take notes about their topic, then combined them to frame their report using a think-sheet similar to Berkowitz’s map. The think-sheet for “experts” is illustrated in Figure 3.4, depicting a group’s synthesis of what they had learned about the Lansing state capitol building.

This research is reflected in Pardo’s inclusion of instruction within the thematic social studies units described in Chapter 3. Students participated in instruction that introduced them to the idea of framing the questions they had about their topic when they collected information from various types of texts, field trips, and interviews with experts in their field. Pardo modeled categorizing information using the “expert” think-sheet as well as using materials such as tagboard. Recall that the newspaper group organized their information in terms of five categories which became the basis of five paragraphs in their final report. She used organizational charts such as the K-W-L-S chart that helped students distinguish between what they had in their background knowledge and the questions they sought to answer through their research. Through this, the students learned principles about organizing information, as well as the value of shared knowledge.

Pardo’s students’ abilities to organize and categorize information will serve them well in their future endeavors with exposition. Readers’ and

FIGURE 6.1 Explanation Think-sheet

NAME _____		DATE _____	
<div>Planning Explanations</div>			
What is being explained?			
Who are the participants and what is needed?			
What kind of setting?			
What are the steps?	First,		
	Second,		
	Then,		
	Next,		
	Finally,		

FIGURE 6.3 Comparison/Contrast Think-sheet #2

NAME _____	DATE _____
<div style="border: 2px solid black; padding: 10px; background-color: #f0f0f0; margin: 0 auto; width: 80%;"><h2 style="margin: 0;">Planning for Compare/Contrast</h2></div>	
<div style="border: 1px solid black; padding: 5px; min-height: 40px;">I am going to compare and contrast _____ and _____</div>	
<div style="border: 1px solid black; padding: 5px; min-height: 20px;">First, I'll compare/contrast on _____</div>	
<div style="border: 1px solid black; padding: 5px; min-height: 100px;">Alikes _____ _____ _____ _____ _____ _____</div>	<div style="border: 1px solid black; padding: 5px; min-height: 100px;">Differences _____ _____ _____ _____ _____ _____</div>
<div style="border: 1px solid black; padding: 5px; min-height: 20px;">Second, I'll compare/contrast on _____</div>	
<div style="border: 1px solid black; padding: 5px; min-height: 100px;">Alikes _____ _____ _____ _____ _____ _____</div>	<div style="border: 1px solid black; padding: 5px; min-height: 100px;">Differences _____ _____ _____ _____ _____ _____</div>

writers' abilities to develop categories as they synthesize from a variety of sources is an important part of being able to effectively search for needed information. Pardo's communication and Civil War units illustrated the benefits of her focus on the importance of being organized, having questions in mind, determining categories before beginning to create their reports, and constantly revising categories to make sure that they are useful for capturing the information students have found.

Student Choice in Informational Report Writing

While these approaches to teaching students about expository patterns have been effective in improving students' comprehension and composition, they do not address the issue raised above about students' ownership, interest, or sense of purpose in reading and writing expository text. In short, they do not address the misunderstanding reflected in Roy's comment that in report writing you just write what the book says. Pardo balanced the potential tension between curricular areas that she saw as her responsibility to teach and her desire for her students to have a voice in their own learning through the way she structured choice into her thematic units. For example, students in her fifth-grade classroom had no voice in whether or not to study the Civil War since it was a required part of the curriculum. However, the nature of the unit provided students with enough opportunities to build background knowledge to make informed choices about the topics they would pursue in their individual Inquiry Projects and in the books they elected to read during Book Club.

Others also have explored ways to increase students' choice and voice in the literacy curriculum. For example, McGinley and Kamberelis (1992) worked with upper elementary students, encouraging them to identify their own areas of interest and develop a project in which they study their chosen topic. Emphasis was on discourse synthesis, the organizing, collecting, and connecting of information from multiple sources. The fourth-grade students were from an urban area rich in African-American culture. The language arts program in this classroom for the year focused on engaging students in the study of their community, beginning with a tour of the neighborhood and ending with the end-of-the-year publication of a student anthology.

The fourth graders' topics ranged from personal experience stories (e.g., Rosa's story about her mom) to persuasive essays (e.g., Anthony's essay about the danger of guns) to Paul's comparison between the influence of slavery and the influence of the drug culture on African Americans. Students' information sources ranged from discussions with their relatives to field trips to narrative and expository texts available in and outside the classroom. The students were quite engaged in their work and were successful in creating a range of ways to share all they had learned. Given the problems students have with expository text, this project seems to support the hypothesis that with a sense of purpose, students' attitudes toward and

understandings about discourse synthesis can be changed. Instead of existing as a depersonalized school activity, discourse synthesis has personal meaning and the associated literacy activities become attractive.

McGinley has also emphasized the importance of students' choice even when the goal is more constrained and the outcome defined in terms of a report (McGinley & Madigan, 1990). He detailed Kristin's journey through the process of writing a report about banking as part of the requirements in her upper elementary classroom. This report led her to read, seek time from local experts for interviews, and observe the actual practices that occur in banking. Again, such research tends to support the notion that if students have a voice in selecting their topics and a sense of purpose in their information gathering, their ability to engage in work with expository text improves. Further, teachers' instructional support is more likely to be perceived as having personal value, rather than merely as an accepted part of the school day's curricular activities.

Building from Narrative Literature to Expository Reading and Writing

Narrative and expository text can be used to prompt interest in both directions. In the Civil War unit detailed in Chapter 5, we focused on how studying informational texts can provide a basis for later reading and responding to narrative texts, in that case, historical fiction. However, it is possible to work in the opposite direction. Teachers have successfully prompted students' interest in informational text by beginning with stories. In fact, in the Civil War unit, Pardo used the read aloud of *Across Five Aprils* to engage students in learning more about the Civil War during the inquiry phase of the unit. In this section, we extend our discussion of integrating narrative and expository text activities that we began to discuss in Chapter 3, exploring three different examples: (a) using multicultural literature to help students learn about cultures quite different from their own, (b) using creative writing as a context for learning about new topics, and (c) using narrative and expository texts in thematic instruction in science.

Multicultural literature in a read-aloud program. Tomlinson and Lynch-Brown (1989) focused on using international children's literature as a way to increase the cultural sensitivity of third- and fourth-grade students in Tina Frese's classroom. They also hoped to increase students' knowledge of geographical areas of the world that were quite distant from the small Georgia community in which the children—predominantly African-American, living in poverty, with parents of limited education—lived and went to school. Frese read the selection to herself so she could identify ways to connect from the literature to some of the multicultural materials she planned to include in the classroom library, as well as to identify potentially troublesome areas for which she would need to support students'

comprehension. The read-aloud activities, approximately 20 minutes a day, followed four phases: orientation, exposition, integration, and completion.

The first phase, *orientation*, was typical of what many teachers do in introducing new books. She showed students the cover of the book, noted the title, and asked them to make predictions about the book's content. She accepted all predictions. The second phase, *exposition*, involved bringing students into the story, attending to the setting of the story, and finding ways to connect to an essentially foreign environment. For example, a young Ethiopian boy in the story *The Leopard* (Bodker, 1970/1975) snuck out of the house before his mother could call him to work. Students shared their experiences of playing similar tricks on their parents. The third phase, *integration*, reflects students' interest and involvement in the story. Through filmstrips, library books, an in-room reading center-library with books and pictures related to the story, and so forth, Frese introduced activities and materials related to the culture and country in which the story took place. This teacher gave conscious attention to drawing upon these materials to extend students' knowledge about Ethiopia and to identify similarities and differences between the characters in the story and their own lives.

During the fourth phase, a brief one-day activity called *completion*, students were allowed "to savor and interpret the book experience for what it was worth to them individually" (Tomlinson & Lynch-Brown, 1989, p. 176). Examples included one student who worked on a story that took place in an Ethiopian-like environment but contained characters from her own life, others who wrote journal entries about their thoughts on the story, and still others who read from the teacher's copy of the book. The authors of the article suggest that the literature provided an opening for students to reconsider some of their own beliefs and prejudices that stemmed from lack of knowledge about people living outside the United States. Like the students in Woodman's classroom described in Chapter 2 who came to understand and care deeply about the Japanese girl, Sadako, these students learned about another culture and found that they had more in common with the protagonist in the story than they had differences. One of the students noted that he "would lik (sic) to make friends with some one in Ethiopia. I bet we have fun playing together. And have an adventure of our lives" (1989, p. 177).

This approach provides an excellent example of the rich opportunities already present in the language arts curriculum. By refocusing the purpose of reading aloud, a common activity in most elementary classrooms, valuable gains were seen both in enhancing the attention to diversity in today's classrooms, and in bringing expository texts into the kinds of school-day events that help to build community and convey a sense of purpose to the learning.

Creative writing as a way to make visible the research process, asking inquiry questions. Another approach that draws upon students' imaginations but moves them toward expository inquiry was used by Gray (1989)

as she worked to help her students become more aware of the research process overall and learn to think like a researcher. She drew upon students' natural curiosity about animals and their enjoyment of fantasy when she asked them to create an imaginary animal in their minds. Then, she asked her students to imagine they were animal researchers who had discovered this new animal. The class brainstormed questions that they would have about their animal, questions that were recorded on chart paper for future reference. Next, the teacher gave students index cards and asked them to write one question on each, identifying those they thought would be useful for studying their animal. This was similar to the activity described in Chapter 3 that Pardo led prior to the students' field trip to the newspaper.

Gray's students then manipulated the cards they had until they had developed a framework, a set of categories, an organization, and a logical sequence to guide their report about this newly discovered animal. Gray argues that by making this an activity about an imaginary animal, students were not impeded by their ability to gather information from readable texts, but instead, could focus on the process of writing expository text, getting used to the language, the style, and the tone of informational writing.

Englert and Raphael (1990) found that such an approach worked well in introducing students to the research process during the CSIW project described earlier. Students began the program by thinking about something they were "experts" in, about which they knew a lot of information. The teacher started with a whole-class brainstorming activity where, as a group, students suggested topics they understood well (e.g., skateboarding, making tea, apples and oranges). Next, they thought about questions they should address in writing an article about their chosen area of expertise. They talked about how to organize the information they wanted to include, and key words and phrases that would make their texts "reader friendly." They also discussed strategies for inviting their readers into their text such as opening with a question, creating suspense, or beginning with humor. Finally, they talked about how to decide on the order in which they would present their information. David's article about apples and oranges reveals his sense of humor as he incorporates dialogue and questions into his report structured around the comparison-contrast expository pattern (see Figure 6.4, from Englert & Raphael, 1989, p. 138).

As you read the text, you should note that David has read about the features of the two fruits, has organized the information into three distinct categories, and has established a purpose for his report. His text is successful on many of the criteria identified by Raphael and Boyd's study of students' report writing, and reflects the value of attention to text structure within a context in which students have ownership over their topics and are supported as they learn the process of creating informational text.

In a third example linking creative writing and informational text, Hess (1989) uses narrative literature in her classroom as a way to introduce students to the purpose of reading and gathering information from

FIGURE 6.4 Compare-Contrast Apples & Oranges
by David M.

"Hey Bob!"

"Yeah, what do you want?"

"Do you want an apple or orange??"

"Sure!"

"Which one?"

"Gee, I don't know Pete, I like them both."

"Well, I'll compare/contrast them to help you figure it out."

"Thanks."

"First, I'll compare/contrast them on their growth. Apples and oranges both grow in orchards. Both have blossoms and both blossoms are white, both grow in trees, and both have seeds! But oranges grow in warm climates and apples grow in temperate regions."

"Wow tell me more, Pete!"

"Second, I'll compare/contrast them on their texture and taste. Oranges have rough skin and apples have a smooth skin. On the apple you can eat the skin, on the oranges you can't. The orange is a citrus fruit and the apple isn't. The orange is sweet and sour. The apple is sweet or tart. The only thing alike about them is that they can both be made into juice!"

"Neat, so which one are you recommending so far?"

"I'm not telling!"

"Thirdly, I'll compare/contrast their design. Both are round and edible. Both have skin and both can be made into drinks! They're both loaded with vitamin C and they both have seeds! But the orange has a thick skin and an apple has very thin skin. Very few oranges are seedless, but apples are never seedless!"

"One more thing to compare/contrast and then you can make your pick"

"Whew."

"Their color. . ."

"Oh wow."

"Finally the orange is, guess, orange. The apple is red or green on the outside and white in the middle."

"So which are you recommending to me?"

"The apple."

"Why?"

"Because I like the orange better!"

expository materials. She works to have students consider how authors embed facts within their narratives and discusses with students how they might gather information to include in the stories they write. Her students listened for three days to animal stories in which facts were embedded (e.g., *Make Way for Ducklings* by McCloskey, 1941; *Owls in the Family* by Mowat, 1961). Students brainstormed a list of how the facts made the stories interesting, including where the animals live, what they eat, how they behave, how they communicate, how they protect themselves, and so forth. Students then worked to embed facts within their own stories, and thus had to conduct research about their topics in order to do so.

Creative writing provides a valuable link to the role of exposition in our lives as life-long learners. It provides opportunity for students to learn the process of research, as well as to emphasize the value as well as the pleasures of reading expository texts.

An inquiry unit: Links between science and literature. In addition to directly teaching text structure or making links from creative writing to expository texts, teachers such as Pardo and Woodman have drawn upon literature to enhance the inquiry process. Short and Armstrong (1993) describe this as a shift from a “coverage” point of view (i.e., the goal is to cover particular bodies of knowledge) to an inquiry perspective where students explore topics that matter to them and where literature is integral to their inquiry and meaning construction. Short and Armstrong have worked collaboratively to adapt “The Inquiry Cycle” (Burke, 1991, cited in Short & Armstrong, 1993). They use an inquiry unit about the desert to describe their adaptation.

Students began with approximately a week to explore the topic of the desert, examining literature, displays, and observation centers that were available in their classrooms. Other than informal sharing times when students could share observations and questions, they were not expected to commit to any particular topic related to the desert. Instead, they brought their own experiences to their activities and began to make connections to literature and other materials on display. In many ways, this paralleled the first week of the Inquiry Phase of Pardo’s Civil War unit described in Chapter 3.

Following this week, a sort of K-W-L (Ogle, 1986; also see Chapters 3 and 7) occurred in which students offered what they knew about the desert and what they were interested in learning. Again, this was like the K-W-L-S activity Pardo used in the Civil War unit. Short and Armstrong also encouraged affective involvement through a read aloud about the desert while Navajo music played in the background. Students were encouraged to draw or represent what they knew about deserts during this time. Recall that Pardo also read aloud to her students, using the historical fiction *Across Five Aprils* as a way to heighten students’ personal involvement with that era of our history.

The next phase of the Short and Armstrong project involved forming inquiry groups based on questions students had generated, forming their

basis for a series of inquiries, rather than one major project. Stories from different perspectives were paired to encourage comparing and contrasting within the small groups, and whole-class reading aloud experiences supported the smaller groups' inquiry. Like the students in Pardo's class, these students recorded their learning on webs, charts, diagrams, and graphs along the way, to help prevent their becoming lost in a sea of details. Presentations to other groups occurred informally and focused on the content of their learning, their process of learning, as well as their purposes. Questions from others that resulted from these ongoing share sessions helped push the group toward their next areas of inquiry.

Through read alouds, creative writing, and inquiry projects, students described above were able to engage in reading, responding to, and learning from expository texts.

Concluding Comments

In this chapter, we have focused on expository text. We have argued that constructing knowledge through reading and discussing information presented in expository formats is a difficult, but critical aspect of students' literacy development. Teachers such as Pardo, Woodman, Frese, and others described in this chapter demonstrate over and over that students can successfully work with expository texts in ways that are meaningful and interesting to them, while challenging them to explore new topics and ideas. The use of expository text described in this chapter differs dramatically from traditional roles of textbooks, with accompanying questions to test students' recall of important facts and ideas. Instead, expository texts are viewed as one of many sources of information that include narrative stories and informational storybooks. Further, within the world of exposition, there are a range of genres from text to technology.

The perspective underlying our suggestions in this chapter emphasizes, once again, the value of language and social interaction for promoting students' growth in literacy abilities, in this case, response to the demands of working with expository text. Students learn to value each other as resources, develop responsibilities for their own learning, and thus can be expected to realize life-long literacy benefits from the experiences. Concomitantly, it is clear that the teachers' responsibilities within such an approach have shifted away from being the source of knowledge, facts, ideas, and the means for assessing whether what should have been learned was learned. Instead, the need for minilessons on particular aspects of expository text and the use of exposition in writing become critical. As we work with our students, such an approach is useful for making visible the way in which our language, or texts, and writing system work.

section Three

Creating the Literacy Program

- | | |
|------------|--|
| Chapter 7 | Comprehension Instruction in a Whole Literacy Program |
| Chapter 8 | Journals Within and Beyond the Literacy Program |
| Chapter 9 | Assessing and Evaluating Students' Progress |
| Chapter 10 | Planning an Integrated Approach to Reading Instruction |

chapter 7

Comprehension Instruction in a Whole Literacy Program

Both Deb Woodman and Laura Pardo, described in Chapters 2 and 3, embedded comprehension instruction within the context of the thematic units they created. Within contexts from whole-class discussions to the journals and logs their students maintained to the small-group activities, students had multiple opportunities to learn about and to appropriate strategies for comprehension. They read a variety of texts within a range of genres, described in Chapters 5 and 6. They engaged in multiple ways of talking about the texts they read, which we discuss throughout Chapter 4. Underlying all of these descriptions is the fundamental assumption that comprehension is at the basis of all successful reading. Teaching students ways to comprehend the texts they read is one of the major goals of reading instruction across the elementary grades.

This chapter describes the knowledge base teachers such as Pardo and Woodman draw upon from the large body of research on comprehension instruction that has increased substantially in the past two decades. Based upon their knowledge of the research on comprehension, Pardo and Woodman developed a *vision of comprehension instruction*: teaching students to think about different purposes of texts, the reasons author(s) might have for creating texts, students' own reasons for reading texts, the intertextual connections between what students are currently reading and what they have read in the past, and ways students can work together to construct reasonable interpretations for the many texts they read. Neither Pardo nor Woodman viewed comprehension instruction as teaching students simply to answer questions or to find specific information in the text. Rather, they wanted their students to understand that comprehension involves entering into a sort of conversation with a text's author(s) as well as with their peers within the classroom to construct a justifiable interpretation of their text.

Based upon the research on comprehension, Pardo and Woodman believed that the processes of comprehending text involved *broad categories of strategies*, not a long list of isolated skills and strategies, that needed to be taught. They believed that *strategies worked together*. That is, no single comprehension strategy would lead to their students' text understandings;

rather, students needed to learn strategies within these various categories and how the strategies worked together to enable them to comprehend a given text. Finally, the teachers understood that not all students would find the same strategies useful; rather, *comprehension instruction involved teaching a repertoire of strategies* within and across categories so that students could select those that are most helpful to them for their particular purposes.

As we have in other chapters, we begin by considering comprehension in light of a social constructivist perspective. Second, we present a brief history of the development of comprehension instruction as an important part of our literacy instructional curriculum and describe the research base that supported the development of strategy instruction. Third, we discuss five categories of comprehension strategies that, together, provide students with a sound basis for constructing meaning. Fourth, we explain several frameworks within which teachers can help students develop their comprehension abilities. Finally, we discuss how comprehension instruction can be embedded in the ongoing literacy events of the classroom, as Woodman and Pardo so effectively do.

A Social Constructivist Perspective on Comprehension

We continue to emphasize the perspective underlying this book, turning our attention in this chapter to the issues that emerge when comprehension instruction is examined within a social constructivist perspective. Consider the three assumptions of this perspective as they relate to comprehension and related instructional approaches. First, social constructivism suggests that knowledge is constructed among individuals within the socio-cultural environment. Comprehension of text occurs within different contexts, and these contexts directly influence the way in which readers read and the interpretations that readers make. For example, Carey, Harste, and Smith (1981) conducted a research study in which college students read a short paragraph that could be interpreted as a bridge game or as a string quartet's performance. When students read the selection in the music building, they tended to interpret it as a string quartet's performance, even though most readers in neutral settings interpreted the paragraph as describing the card game. If such a simple part of the social context influences interpretation, think of how much more one's cultural and social milieu is likely to influence interpretation. In this chapter, we examine how background knowledge, cultural groups, and curriculum materials contribute to readers' understandings and interpretations of text (see also Au, 1993).

Second, social constructivism suggests that higher mental functions, such as reading and writing, are both social and cultural in nature. The example above shows the influence of the physical context in text

interpretation, but comprehension is also influenced by social and cultural group membership. For example, Reynolds, Taylor, Steffensen, Shirey, and Anderson (1982) presented adolescent readers with a description of an event in a school cafeteria in which students insulted each other as they proceeded through the cafeteria line. Suburban students, primarily Caucasian, interpreted the text as being about the prelude to a school fight. In contrast, inner city students, primarily African-American, interpreted the text as describing a common game called "sounding," during which the students tried to outdo each other in the exchange of clever insults (Labov, 1972). The social and cultural influences of text interpretation were clear. In this chapter, we examine research on how readers' background knowledge, cultural identity, and social setting influence comprehension.

Third, social constructivism suggests that learning is facilitated through the assistance of more knowledgeable members of the community and culture. In our traditional views of teaching, the only "more experienced others" in the classroom were the teacher, adult aids, or other specialists. The role or responsibilities of these experienced others was to transmit knowledge that they identified as being important to their students so that they, in turn, would use this knowledge to be successful readers. Current theories suggest that students learn from a variety of "others" including same- and cross-age peers, and in a variety of settings, from whole-class instruction to smaller groups and dyads (e.g., Gilles, 1990; Johnson, 1981; Palincsar & Brown, 1984). Thus, this perspective suggests that instruction is, in a sense, a collaborative venture, with more experienced "others" helping those with less experience. In this chapter, we explore how interactive and collaborative models of instruction may support students' text comprehension.

Research on Comprehension

In the late 1970s, Durkin (1978–1979) conducted a now classic research study in which she and her colleagues observed thousands of minutes of reading instruction and found very little time actually spent on teaching students to comprehend what they read. Rather, students were directed to use or practice comprehension strategies such as finding the main idea or predicting upcoming events, but without attention to what it meant to engage in such a strategy, how they might go about doing so, or when and why they might choose to do so. As we indicated in Chapter 6, other researchers discovered similar findings when they examined reading instruction within content area classrooms (Neilsen, Rennie, & Connell, 1982) and when they looked at the teachers' manuals that accompany reading and content area textbooks (Armbruster & Gudbrandsen, 1986; Durkin, 1981). While some might argue that it is not necessary to teach students such strategies—that left alone with good literature, students will engage in such literacy behaviors quite naturally—consistent with a social

constructivist perspective, we do not think this way. Rather, we believe that students are disadvantaged without such instruction.

Much of the research in the late 1970s and throughout the 1980s helped to define the processes involved in comprehension and to detail specific comprehension strategies that enhance students' understanding of and recall of the information in the texts they were reading. Many extensive reviews have been written to describe the research on comprehension and comprehension instruction (e.g., Dole, Duffy, Roehler, & Pearson, 1991; Pearson & Fielding, 1991; Tierney & Cunningham, 1984), as well as numerous books (e.g., Duffy, Roehler, & Mason 1984; Flood, 1984; Orasanu, 1986; Tierney, Readence, & Dishner, 1990). We cannot capture in a single chapter all that has been learned about comprehension as a process and about comprehension instruction.

Instead, we have identified two broad and critical ideas that have grown out of more than a decade of research on comprehension and that serve as the basis for many of the strategies studied. First, researchers explored aspects of comprehension that were involved in readers' integrating newly read ideas into their existing background knowledge and detailed ways in which this knowledge critically influenced text comprehension. Second, other researchers examined the way in which readers' knowledge about and control of strategies for comprehending text influenced their reading success. The former work was a large part of the research within *schema theory* while the latter fell within the realm of *metacognition*.

Schema: The Organization of Background Knowledge

During the late 1970s and throughout the 1980s, researchers became very interested in further developing ideas first offered in the 1930s to explain how we organize and use information. They wondered about the role of background knowledge in readers' comprehension and the different types of background knowledge that could be identified. Through literally hundreds of studies (see Anderson & Pearson, 1984; Hiebert & Raphael, in press; Tierney & Cunningham, 1984), background knowledge was shown to be a very important factor that led to successful comprehension. This knowledge included knowledge about the world, about text organization, and about vocabulary. It was described as being organized into *schemata* (the plural of *schema*), or cognitive structures.

Many metaphors have been used to describe *schemata*. Some suggest that we think of the mind as a file cabinet. Each time we add something new to our knowledge base, we may add it to an existing file without changing the current file, add it to an existing file but change the label to reflect a broader picture, or add an entirely new file to accommodate information for which no categories had existed. The important point to emphasize is that the concept of *schemata* was introduced to help us understand the idea that information is organized in some way in our

minds, and that good readers and writers draw upon and constantly update this information as they make sense of new information.

Researchers identified different ways in which schemata or background knowledge influences our reading (Anderson & Pearson, 1984). First, Anderson and his colleagues did a series of studies using a relatively short passage about two children playing hookey from school one day. The children spend the day at one of their homes, described in detail as the child shows his friend around the house (see Anderson & Pichert, 1978; Pichert & Anderson, 1977). They asked people to read the passage from one of two perspectives, either that of a homebuyer or that of a burglar. When readers were asked to recall what they had read without looking back at the passage, it was apparent that the perspective they had adopted influenced what they remembered. "Homebuyers" remembered details that had to do with the condition of the house (e.g., the basement had been recently painted) while "burglars" remembered details that would help in a successful robbery (e.g., the back door was unlocked). This research showed that the kind of mindset that readers adopt when they begin a selection will influence what they think is important and what they remember. It led to instructional applications such as the use of prereading activities like the brainstorming Pardo did with students prior to their study of community or the Civil War, the prediction activities that Woodman used prior to students' reading their Book Club books, and prereading discussion questions described later in this chapter.

Second, Bransford and his colleagues (Bransford & Johnson, 1972) demonstrated through some purposely vague texts how the degree of background knowledge influences comprehension. One passage begins:

The procedure is actually quite simple. First, you arrange the items into different groups. Of course one pile may be sufficient depending on how much there is to do. If you have to go somewhere else due to lack of facilities that is the next step; otherwise you are pretty well set. . . .
(Bransford, 1979, p. 134)

Had the word *clothes* been used in the second sentence instead of the word *items*, readers would know that this is about washing clothes. Thus, this passage was designed to help us understand what happens when readers have the background knowledge necessary to understand the text, but do not use it, and what happens when readers use background knowledge that the writers had not intended. When readers who knew a lot about washing clothes did not recognize that this was the topic of the paragraph, they reported that the paragraph "didn't make sense." They could not comprehend it successfully.

Some readers drew on background knowledge that had nothing to do with washing clothes, such as filing papers, and made sense of the paragraph, but they could be said to have misunderstood the paragraph. Bransford and his colleagues concluded that their study had shown that background knowledge alone may not be sufficient for successful comprehension. Rather,

readers must know that a particular area of background knowledge is relevant to the topic of the text before they can use it for text interpretation. Further, their studies suggested that when readers *do* possess relevant background knowledge, a strategy as simple as highlighting the topic through a simple means (e.g., a title) can be effective.

Bransford and his colleagues also wondered what would happen when the topic of a passage was more difficult because readers could not possibly have the background knowledge related to a to-be-read text (Bransford & Johnson, 1972). They created another passage that used simple vocabulary and was clearly organized using a problem-solution text structure. They wrote a paragraph about the events in a picture in which a man attempts to serenade his girlfriend, who lives in an upper story apartment. Several potential problems in the situation could ruin his romantic gesture, from a break in the electrical lines connecting his guitar to the speakers, to a break in the line holding the speaker to helium balloons to maintain the speaker at the height of the girlfriend's window. Thus, a major problem is the distance between the young man and his girlfriend.

Readers who saw the picture before reading the paragraph all declared it was simple to follow, well structured, and easily understood. They had relevant background knowledge. In contrast, readers who had not seen the picture reported that the paragraph made no sense whatsoever. Even those who had a title, "A Modern Day Romeo," could not understand the paragraph, despite being able to read all of the words. They could not take advantage of the clear problem-solution text structure. Bransford and his colleagues concluded that background knowledge affects comprehension both directly—the more that is known, the more likely schema can be adjusted with the new information—and indirectly through the kinds of strategies readers can use to make sense of text. In the case of the "Modern Day Romeo," readers who lacked background knowledge about the topic were not able to use effectively other sources of knowledge such as text structure.

Others studied the role of background knowledge using longer text selections and when the readers were young learners rather than mature, adult readers. As did Bransford in his research with adults reading short paragraphs, these researchers found that readers' background knowledge affects what they are able to understand, learn, and remember in their reading (e.g., Pearson, Hansen, & Gordon, 1979). Given the consistent findings that background knowledge influences comprehension, others began to wonder if this might also be a factor in the comprehension abilities of students from diverse backgrounds. In fact, researchers (e.g., Lipson, 1983; Reynolds et al., 1982; Steffensen, Joag-Dev, & Anderson, 1979) showed that readers' construction of meaning was affected by their cultural, religious, and racial background. This is not surprising since there is much background knowledge associated with membership in particular groups.

Catholic students found it easier than Jewish students to understand a description of a confirmation, while Jewish students were advantaged

when reading about a bar mitzvah. American students reading a letter about an American wedding that described the bride's dress as belonging to her grandmother, thus being old and borrowed, recalled that she had met two of four traditions in an American wedding: having something old, something new, something borrowed, something blue. A Native Indian student reading the same letter recalled the bride's dress as being old and no longer fashionable. While both interpretations are reasonable, knowledge of the American culture helped readers construct the interpretation that most closely matched the intent of the author of the letter.

These studies have led to several instructional approaches designed to help young readers develop and use background knowledge to enhance their text comprehension. Some researchers looked at the implications for curriculum materials. One approach involved changing texts using metaphors and analogies to encourage readers to draw links to more familiar topics (e.g., Hayes & Tierney, 1982; Pearson, Raphael, TePaske, & Hyser, 1981). Another approach involved developing thematically related teaching units (e.g., Lipson, Valencia, Wixson, & Peters, 1993; Pappas, Kiefer, & Levstick, 1990; Pardo & Raphael, 1991). For example, Pardo's combination of research and Book Club described in her fifth-grade Civil War unit is based on this research. Students studied the Civil War, building their background knowledge about its causes, key people, and key events, which enhanced their comprehension of the historical fiction they read during Book Club.

Some researchers created instructional approaches to help activate background knowledge students may already possess but not think about accessing (e.g., Hansen & Pearson, 1983). Hansen and Pearson's Inference Training, described in more detail later in the chapter, asked teachers to invite students to think about a key concept that would appear in an upcoming story in terms of their own experiences (e.g., saying, "Think of a time when you have had to act bravely, but inside you felt scared or worried. Tell us about it."), then, through predictions applying their own ideas to the story they would read (e.g., "In the next chapter, Annemarie must be very brave to help her friend Ellen when the German soldiers come to the apartment. What do you think she might do? How do you think she will feel?").

Still other researchers have studied ways to increase students' knowledge through developing vocabulary concepts related to a story (e.g., McKeown, Beck, Omanson, & Pople, 1985). Selecting key words that represent concepts or ideas and discussing them deeply in terms of the story contributes to students' text comprehension in ways that simply looking up words in a dictionary or using words in sentences does not. An illustration of vocabulary building in Book Club can be seen in Figure 7.1, Angela's vocabulary think-sheet constructed during a unit in Pardo's classroom studying O'Dell's (1960), *Island of the Blue Dolphins*. Pardo invited students to record words that were interesting or confusing on their individual think-sheets. Then, during community share, they discussed these words in terms

of what students thought they meant, hints from the text, and, if needed, information from a dictionary. In this way, the vocabulary was treated as a means for building concepts about island life, from animals that lived there to shells used to make jewelry, and about specific events in the story. What all these approaches share is the desire to activate or build upon background knowledge about to-be-read topics so that young readers can experience successful comprehension.

Knowing when and how to use relevant background knowledge is critical. It assumes that readers and writers understand what is important for success and assumes they have a sense of how to set goals and draw upon strategies to make sure their goals are reached. This type of knowledge is a specialized form of background knowledge, focusing on the literacy processes themselves and how to control them. It has been called *metacognition* or *metacomprehension*. In the next section, we discuss the concept and examine its implications for instruction.

FIGURE 7.1 Angela's Vocabulary Think-sheet

Name Angela Story/Article Island

Moving Through: Vocabulary

Date	Word	Page	Meaning
11-20	Strode	35	the walk with long steps
11-22	Gavine	50	gorge
11-25	milder	59	a gentle in manner
11-25	ancestors	61	
11-25	companions	61	other people
12-6	utensils	76	an instrument or container, such as a cup
12-16	teetering	153	to walk or move a unsteady way
12-16	Nuzzle	155	A projecting spout as one on the end
12-9	Lupine	117	plant with long spike & color
12-10	glittering	128	a sparkling light or brightness
12-11	glossier	135	having a smooth and shiny surface
12-16	Quiver	157	to shake a slight vibrating motion

Metacognition: The Control of Cognitive Processes

The change in emphasis from reading as an observable behavior defined in terms of fluency (i.e., rate of reading) and accuracy (i.e., number of words correctly pronounced) to reading as a cognitive and social process of meaning construction and interpretation implies a much greater need for readers' control of literacy processes. Control implies strategic activity. As Paris, Lipson, and Wixson (1983) note, students are strategic when (a) there is *personal significance* for the goals they establish and the means for achieving their goals, (b) there is a *reasonable degree of utility and efficiency* that makes it worthwhile to use a particular strategy, and (c) they can *self-manage* the strategies and the resources they have available. The term, *metacognition*, has been coined to encompass the deliberate, conscious aspects of cognitive processes (e.g., reading, writing) and includes such abilities as evaluating, planning, and monitoring (Baker & Brown, 1984).

Skills versus strategies. One question that often arises about metacognition and strategies regards their relationship to skills and skill instruction. Dole and her colleagues (1991) distinguish strategies from skills in the following way. Skills are *highly routinized behaviors*, ones that can be *performed automatically* or *without conscious attention*. Just as we do not think about where we place our feet when we walk, the degree to which knees and ankles must bend, or how to coordinate the swing of our arms with the stride of our legs, skills in reading are learned early and applied without needing to devote attention to them. Thus, whether skilled readers sample from features of words and predict what the words will be (Goodman, 1976) or whether they read and decode each letter (Gough, 1971), such behaviors or skills that are used are automatic, without conscious attention.

In contrast, by definition strategies are conscious, deliberate, and flexible plans that readers apply and adapt to the variety of books that they read or tasks in which they engage (Dole et al., 1991; Pressley, Johnson, Symons, McGoldrick, & Kurita, 1989; Silven, 1992). Because strategies require conscious attention, one question that many scholars have addressed is the kind of knowledge that comprises strategic or metacognitive behaviors. Paris, Wasik, and Turner (1991) suggest that metacognitive knowledge about reading includes "awareness" (i.e., declarative knowledge) and "regulation" (i.e., procedural and conditional knowledge).

Types of metacognitive knowledge. Declarative knowledge is knowing about the factors that influence comprehension, including the nature of the *texts, tasks, goals, and themselves as literate individuals* (Raphael & Gavelek, 1984). That is, students display declarative knowledge when they show understanding of the nature of reading, print conventions and processes, and purposes for reading (Paris et al., 1991). Students display declarative knowledge about *text* when they can describe or recognize how narrative text is structured and that it is different from the variety of

expository text structures (see Chapters 5 & 6), or that, more simply, print is read from left to right. They have declarative knowledge about *tasks* when they can describe the differences between being asked to answer questions about a story they have read and being asked to interpret a book within a small-group setting. They have declarative knowledge about *goals* when they can describe the difference between writing to demonstrate what they have learned versus writing to share an event with their peers. Finally, they have declarative knowledge about *themselves as literate individuals* when they can describe the circumstances in which they are likely to be successful in contrast to those in which they may struggle (e.g., “I am not very good at understanding poetry, but I am great at predicting what’s going to happen in mysteries”). While declarative knowledge is a critical foundation, it does not imply any ability to adapt to a range of situations or any attempt to monitor reading progress.

Procedural knowledge means knowing how actually to proceed in the use of strategies and skills, knowing the “how to’s” of the reading strategy repertoire. For example, procedural knowledge is reflected in Brown and Day’s work on summarization (Brown & Day, 1983), a process that is often used to assess how well a text has been understood because the ability to summarize suggests that a text was both comprehended and remembered. They identified five operations or steps in creating a summary: (a) delete any information that appears more than once and, thus, is redundant; (b) delete any information that is unimportant or trivial; (c) provide a single superordinate or general term for any list of items (e.g., substitute “birds” for a list of “cardinal, robin, sparrow, bluejay”) or events (e.g., “James went to school” instead of James got up, ate breakfast, got dressed in school clothes, caught the bus . . .); (d) select a topic sentence if there is one that is usable in the text; and (e) if no topic sentence is available, invent one. When students can not only describe these steps but actually implement them as they create a summary, they have displayed procedural knowledge.

Paris and his colleagues (1983) suggest that procedural knowledge is often acquired from direct instruction or from repeated experiences. However, as the set of operations for summarizing indicates, some aspects of the activity may require more experience than others. In their book about reading strategies, Tierney and his colleagues (1990) have compiled a list of the strategies developed over the past several decades of instructional research. The book provides an excellent description of the procedural knowledge that underlies successful reading as each strategy is described in terms of its procedures and use.

While declarative and procedural knowledge are important, they alone do not indicate successful, strategic readers, because such readers must also recognize when and why a known strategy would be useful. This involves comprehension monitoring and the use of conditional knowledge (Paris et al., 1983). This aspect of metacognitive knowledge is what literate individuals draw upon as they adapt or adjust their actions to reach specific goals they have identified. For example, while many readers are able

to skim text if directed to do so, evidence of conditional knowledge exists when a reader makes conscious decisions about when to employ skimming during the act of reading. Readers display conditional knowledge when they choose to skim segments of text to find information about a particular person, or from a particular time period, when the goal in both cases is to locate information. They also display conditional knowledge when, despite knowing how to skim, they choose *not* to do so when reading a poem or beginning a story, where their goal is to create an envisionment (Langer, 1990; see Chapter 5) or to interpret the text. A reader who skips unknown words when reading a “junk” novel where the gist of the story is not affected, but recognizes that the same strategy would be counterproductive when reading a science textbook passage on a new topic demonstrates conditional knowledge.

Teachers’ talk to enhance metacognitive knowledge. In Chapter 1, we introduced the Vygotsky Space (Harré, 1984) as a framework for understanding the role of language and talk in learning new concepts. This framework is helpful in understanding teachers’ talk to enhance students’ metacognitive knowledge related to comprehension and strategies that can help them understand the texts they read. Teachers’ talk related to comprehension instruction primarily has explored the discourse within the public and social space of Quadrant I, focusing on effective teacher explanations about new skills and strategies.

Roehler, Duffy, and Meloth (1986) note that historically, instructional talk about text comprehension has tended to mean teachers’ questioning techniques designed to help students identify and remember important information from the texts they have read. Instead, Roehler and her colleagues argue for emphasizing not only the content of the text, but the processes underlying our language system and how to apply this knowledge when making sense of the text. Their focus is on “the mental processing involved in comprehension skills and how competent readers do such processing in interpreting stories” (Roehler & Duffy, 1984, p. 266). For example, Pardo and Woodman both read aloud to their students every day, often reading texts that connected to thematic studies within their classrooms. While the primary purpose of the read aloud was to engage the students in the story, they both often “thought aloud” as they read (e.g., Pardo reading aloud from Paulsen’s [1987] *Hatchet*, “I’m confused here. I wonder what this ‘secret’ is since it really seems to bother him. My guess is that Paulsen will let us know sooner or later.”).

In describing the nature of the mental processing, not surprisingly, the emphasis is on making metacognitive knowledge a more explicit part of the instructional talk. Thus, while the procedural knowledge for engaging in successful strategy use is critical (e.g., knowing the steps in summarizing a selection), it is also important to make visible to students the conditional knowledge related to the strategy—when it might be used and why it is important. When and how much instruction to provide is the perennial

question all educators face. In the next section, we examine a concept useful for determining the level of instructional support and the form of teachers' explanations that is consistent with social constructivism.

Scaffolding: Support for students' literacy learning. Comprehension instruction generally has been characterized by a model in which the teacher is at the center orchestrating the learning activities in terms of the learning goals, texts, and students involved (Pearson & Gallagher, 1983; Raphael & Gavelek, 1984). One way social constructivists think about the level of instructional support students may need is reflected in their use of the metaphor of a scaffold. A scaffold is a support used in building construction, noted because it is both temporary and adjustable. For example, when a wall is built that cannot stand alone, the scaffold supports it. When a second wall is added so that both can now stand freely, the scaffold is removed. However, when a roof is begun, with the extra weight, the scaffold may be needed again.

Similarly, scaffolded instruction (see Cazden, 1983; Searle, 1984; Wood, Bruner, & Ross, 1976) is *temporary* (i.e., the goal is for it to be no longer necessary), *adjustable* (i.e., it can be removed, altered, replaced as tasks become more difficult), and *supportive* (i.e., it helps learners achieve in ways they would not be able to do independently). Scaffolded instruction assumes at least two participants, the learner and a more knowledgeable other who can support the learner as needed, though there may be many participants, some of whom provide support to others who are in need. Thus, scaffolded instruction may be offered by the teacher (Raphael & Goatley, 1994), or may be found in peer interactions. McMahon (1994) describes a book club group that had been reading *Sadako and the Thousand Paper Cranes* (Coerr, 1977) when some students in the group became curious about the atom bomb. Rather than the teacher guiding this group to select texts, determine appropriate learning activities, and so forth, one of the members of the group served in such a role. She educated her peers about the topic by finding books from the library and from older siblings, bringing relevant information to her peers, and leading a discussion about the bomb.

Providing support in the form of scaffolded instruction assumes that the knowledgeable other is able to determine how much and the type of instructional support needed. A useful concept that has been proposed and explained by social constructivist theorists is the zone of proximal development, or ZPD (Vygotsky, 1978); that zone in which learners may be successful with appropriate help, but without which they may not succeed. Cazden (1983) has described different ways in which adults provide scaffolded support within a child's ZPD. First, the adult might ask a child for additional information through questions or prompts. We see this occurring in discussions in which a teacher asks a series of questions designed to focus students' attention on important aspects of the story's plot, or particular traits of a character. As students provide answers to these

questions, the teacher uses their responses to help them understand significant or important ideas or events that will enhance their story comprehension.

A second form of scaffolding within a child's ZPD is to create a sequential structure, where gradually increasing levels of response are expected. This can be seen in the discussion of Miles' (1971) book, *Annie and the Old One*, described in Chapter 4. Students did not initially understand the theme of the story or the reasons for Annie's misbehavior. Through scaffolding in the form of questions and comments, their teacher was able to support them in their text comprehension.

Similarly, in Chapter 3, we described Pardo's scaffolding students in developing categories for organizing the information they had gathered for their reports on communication. She first used modeling as a way to make visible category development, then used questioning to elicit their ideas about categories. Finally, she created a group context in which students together supported each other within their groups as they negotiated both the categories and their content.

While adults have traditionally been the more knowledgeable other working within their students' ZPD, basic assumptions of a social constructivist perspective argue strongly that peers may provide such support as well. For example, McMahon and Goatley (in press) found that students who had been in Woodman's classroom in fourth grade, then moved to Pardo's in fifth grade, served as the more knowledgeable other for students new to Book Club. Throughout the fall quarter, the experienced students played an important role in scaffolding the discussion experiences within book clubs for students new to the program.

Even among experienced "book clubbers," students served to scaffold each others' learning. In the example that follows, we see how Jason's confusions are responded to by his peers in a book club session that occurred in late spring, toward the end of these students' year in Pardo's fifth-grade classroom. The students had been reading Paterson's (1988) novel, *Park's Quest*, in which Park begins a quest to find out the truth underlying his parents' divorce and learns more about his deceased father's family. This quest uncovers a half sister who is part Vietnamese and living with his uncle and opens a family history that Park had not known existed. Notice how the students provide additional information through questions, indicate which aspects of past events were significant, and create a sequential structure until Jason announces that "I've got it" and provides an elaborated answer to his initial question. In the initial segment, Jason makes it clear to his peers that he is confused, asking a genuine question followed by a statement of confusion. Jean, Mei, and Stark all try to provide information they think he needs to make sense of the text (from Goatley, Brock, & Raphael, 1995, pp. 369–370).

Jason: [How can Park and Thanh] be brothers and sisters? I don't get it.

Jean: 'Cause they got,

- Jason:** Because, [because Frank got a divorce and uh, Park, married Park's mother.
Stark: [Oh, I got it.
Jean: [Because they got married and then divorced.
Mei: [From his, from his mother because, because he, [he,
Jean: [Park married his, her mother.
Mei: If she, if she said that she had a wife already.

At this point, Jason provides further evidence that he is still confused, and his peers elaborate on the explanations that had provided earlier. However, as they talk, it is clear that even his peers have multiple interpretations about what the relationship is between Thanh and Park.

- Jason:** [I don't get it. Sorry. I don't get it.
Stark: [Noo. What I think had happened is when um,
Jean: When Park('s Dad) got divorced he married that lady.
Stark: No, not *married*. He was two-timing his friends. If you get what I mean.
Mei: Don't they get it? Like, like when you come to the war in Vietnam he was mar, married one of the um, [Vietnamese lady and they come over here.
Stark: [Or no. He was just like,
Mei: And his wife find out that he had another wife in Vietnam and then,
Alec: How would she find out?
Jean: He told her.
Mei: He find out because like some, something has happened like he was having baby and then she was sending letters to them, something like,
Stark: And then the letters went to the wrong place.
Jason: Na uh, she,
Stark: No he went home and,

At this point, Jason seems to have enough support from the information provided by his peers so that he states that he understands, then provides evidence by summarizing what he thinks has happened. Stark elaborates on his summary, in the area that he apparently thinks Jason still does not understand completely.

- Jason:** Now I get it. Now I get it. Alright, so//,
 ///
Jason: [You're saying is uh, . . . Park, Park you know, Park's dad is Park Broughton the fourth um, married a um, now I get it, married a um, Vietnam girl, in Vietnam. That, now I get it. Now I get it.
Stark: And then um, Frank when they came over, Frank, I mean um, Frank got his wife and his kids when they, after the war, so he could take care of them.

Stark ends this section of the conversation continuing to elaborate Jason's understanding of events in the story and providing what he feels is the last significant piece of the puzzle. Within the adult examples above and the book club conversation, several basic forms of scaffolding can be seen: (a) modeling, (b) explanation, (c) direct elicitation, (d) non-direct elicitation, and (e) feedback, and they vary along the dimensions of explicitness, support, and elaboration. While modeling provides scaffolding through explicit example, non-direct elicitation provides minimal support and elaboration, simply serving to remind students to use known strategies (e.g., "Anything else to add about the book?"), while explanation occurs in the example of the students providing Jason with information that he did not seem to have. The point is that more knowledgeable others, be they adults, cross-age, or same-age peers, are able to provide support within students' ZPDs so that with such support, students can succeed at higher levels than they may individually be able to accomplish.

Much of what we have learned from research on schemata or background knowledge has been translated into instructional practices designed to teach students when and how to use such knowledge to make sense of published text or to create reader-friendly and interesting text themselves. Research on metacognition or strategic knowledge has been translated into instructional ideas for teaching strategies students can use to control their reading and writing processes. The recognition of the critical importance of background knowledge is consistent with a social constructivist framework, and the value of metacognitive knowledge is critical for encouraging peer interactions where students learn from more knowledgeable members of their own peer group community. Research on instruction has provided insights into the relationships among teachers and students and the nature of instructional talk about text. We next discuss applications of this research in terms of specific strategies for promoting comprehension success, frameworks for integrating multiple strategies during comprehension focused lessons, and embedding this instruction within the broader context of classroom literacy events.

Comprehension Strategy Instruction

Given what we know about the importance of background knowledge, the value of metacognitive knowledge, the nature of strategies, and the structures of text, it is not surprising that a primary goal of comprehension strategy instruction is teaching students how to take advantage of the knowledge that is available. This means teaching students the knowledge base itself (e.g., metacognitive strategies for accessing background knowledge, how text is structured) and providing opportunities for students to appropriate and transform this knowledge base to attain meaningful goals. Thus, those who have promoted the importance of comprehension instruction have focused on: (a) identifying specific strategies that can support

text comprehension, (b) identifying meaningful frameworks that define the processes of text comprehension, and (c) identifying how these frameworks and strategies can be embedded within the broader curriculum in a meaningful way.

Historically, educators emphasized teaching a large number of independent skills and strategies designed to promote comprehension. However, current perspectives note the singular lack of success of such approaches as evidenced by the number of students who demonstrate that they can perform skills adequately while not comprehending or thinking analytically about text. Applebee, Langer and Mullis (1989, p. 5), in a recent report from the National Assessment of Educational Progress, note that “recent gains in student performance have occurred primarily at the lower levels of achievement. For example, students have improved in their ability to do simple computation, comprehend simple text, and exhibit knowledge of everyday science facts. However, too few students develop the capacity to use the knowledge and skills they acquire in school for thoughtful or innovative purposes.”

Several educators have suggested that it is more effective to identify a smaller number of powerful and adaptive strategies that can facilitate students’ comprehension and response, teach those, and provide ample opportunity for students to use them in meaningful contexts (e.g., Dole et al., 1991). This is the basis for the following sections. First, we describe some powerful and adaptive strategies that seem to facilitate readers’ understanding. Second, we explore some instructional frameworks that have been created for teaching students to use these strategies in adaptive and meaningful ways. Third, we examine how and when teachers teach students new strategies and skills. Finally, we describe how such instruction occurs within the thematic instruction that we have promoted throughout this book.

Strategies That Facilitate Comprehension

Many researchers and practitioners have identified categories or types of strategic behavior available to skilled readers and writers (e.g., Armbruster & Armstrong, 1993; Cooper, 1993; Dole et al., 1991; Palincsar & Brown, 1984; Raphael & Englert, 1990). While no universal set of strategies has been agreed upon formally, there is remarkable similarity across the proposed categorical schemes. Most agree that important, powerful, and flexible strategies include:

- Determining the important information that is presented in text
- Summarizing information
- Drawing inferences
- Generating questions
- Monitoring comprehension success, including self-evaluating and using fix-up strategies when needed

Within each of these categories, there are different forms that strategic behaviors can take. For example, drawing inferences involves integrating background knowledge and text information since there are always gaps present in any naturally occurring text. Being able to draw inferences assumes that readers are able to make predictions, test predictions against text information encountered, determine what missing information is important for text comprehension, and so forth. Determining important information assumes readers have formed goals for reading a particular text so that it is clear to them what “important information” means. Being able to identify information that is important for their particular purposes, to answer their specific questions, is a critical comprehension strategy.

For the past few decades, educators have been creating and testing ways to make these strategies visible to students and help them toward independence in using them effectively. Because of the amount of information available in books with extensive descriptions about comprehension strategies (e.g., Flood, 1984; Orasanu, 1986; Tierney et al., 1990), we provide only a few examples within each of the major categories of research strategies.

Determining important ideas. Knowing what is important in the texts students read is obviously critical to their successful comprehension. Within a social constructivist perspective, we have argued that meaning is socially constructed among readers and authors, not simply inherent in the text. This negotiation is based on the readers’ reasons for reading, because *their reasons* are the basis for what becomes important within a given text. Rather than being a feature inherent in the text that is read, important information will vary depending on the readers’ purposes and the context in which they are reading.

For example, when students in Pardo’s fifth-grade class discussed *Park’s Quest*, information they identified as important varied across time. At times, it concerned family relationships and how they were defined. At times, it concerned clues about a particular character. When students in Pardo’s third-grade class created reports about community or communication, information they identified to be important depended on the research questions that they had. Sometimes the research questions were individual ones (e.g., see Chad’s K-W-L think-sheet in Figure 3.2). Sometimes important information was identified within a larger group such as when Pardo’s students read about newspapers from their social studies textbooks and discussed important ideas as a group. Sometimes important information can be determined by the teachers’ initial questions designed to create a mindset within their students (e.g., Hansen and Pearson’s Inference Training, described later in this chapter).

Many strategies related to identifying important information use mapping, creating various visual representations such as concept maps, story maps, cognitive maps, and so forth. These maps have been used to make visible the categories or questions that define information as important for the readers’ particular purposes from understanding a word (e.g., Schwartz, 1988; Schwartz & Raphael, 1985) or a story (e.g., Beck & McKeown, 1981

Pearson, 1982) to gleaning important ideas from informational material (e.g., Alvermann, 1986; Armbruster & Anderson, 1984; Flood & Lapp, 1988; Raphael & Englert, 1990). Essentially, maps guide students to identify important information within relevant categories and visually represent the relationship among them.

Based on research in concept development, Schwartz (1986; Schwartz & Raphael, 1985) developed a concept map that helped students understand important information for explaining a single concept or word. The “concept of definition” maps help students identify information from context that can help explain unfamiliar words. Further, by using these maps, students develop their metacognitive knowledge about defining concepts and using context clues which helps them monitor their own levels of understandings about the words and ideas they encounter in print.

A concept can be described in terms of the superordinate, or general, category to which it belongs, by its traits (i.e., what it *is*, *has*, & *does*), and through examples. To teach concept-of-definition maps, teachers began by introducing their students to three guiding questions to ask themselves when they attempted to explain a new concept or idea: (a) What is it? (b) What is it like? and (c) What are some examples? Beginning first with a familiar concept (e.g., dog) and list of related terms (e.g., furry, barks, an animal, German shepherd, collie), they talked about potential answers to each of the three questions and why they would be appropriate (e.g., collie is an example; furry tells something about what it is like). Teachers then asked students to read paragraphs that contained less familiar terms explained through the context and discussed again information that addressed the three questions. Eventually, students used the maps on their own to take notes, monitor their understanding of new terms, and create summaries of descriptive texts.

Figure 7.2 displays a concept map developed by Matthew, a student studying *communities* in social studies. He used the concept map to organize his information about communities and to define what he thought was critical to the concept.

He then used his concept map to develop his summary-definition of a community:

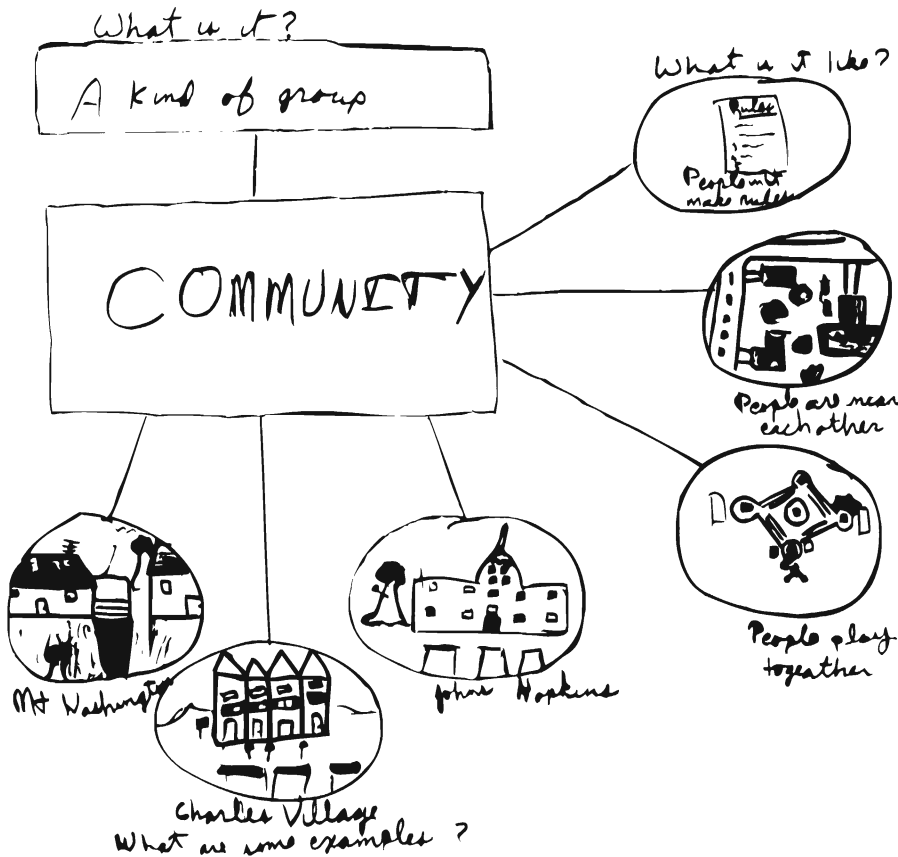
A community is a kind of group. It has people in it that make rules for how they want to live together. It is in a neighborhood where people live near each other. People in a community can help each other out if they need it. Examples of communities are Mt. Washington, Guilford Street, and Johns Hopkins.

While concept of definition is not broad enough to encompass explaining all new terms or ideas (e.g., “run” and “happily” would be difficult to map), it is useful for a range of concepts or vocabulary terms likely to be encountered in print.

Other maps have been used to help readers identify important concepts in stories and informational texts. For example, when students moved from gathering information for their research reports to preparing their

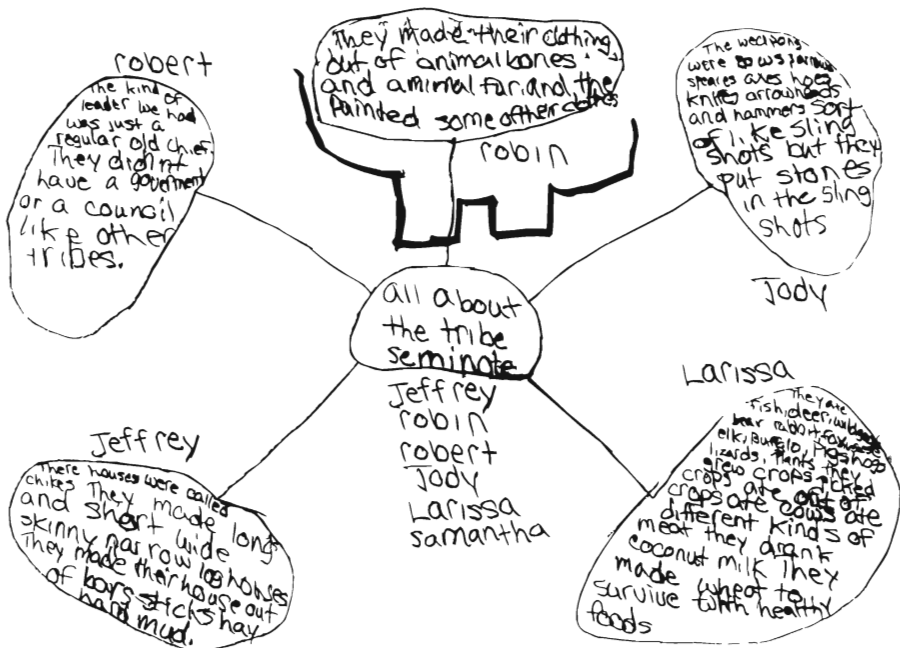
final reports, Pardo drew on research on mapping to help students identify important categories of information and supporting details. Since identifying main concepts or ideas can be difficult for elementary students (Winograd, 1984), she led whole-class lessons about main ideas and supporting information prior to students working in small groups to organize their information. Recall that in most of the content area units, Pardo developed a report in one area as students worked in groups on their areas of interest, thus providing her the opportunity to model useful strategies at appropriate times.

FIGURE 7.2 Matthew's Concept-of-Definition Map



When students reached the point where they had sufficient information to use maps to organize information for a report, Pardo led a whole-class conversation during which she asked her students to help her identify relevant categories for her report. She thought aloud about reasons for the various categories used and how details were placed within categories and she modeled different map formats that could be used. Figure 7.3 illustrates the map that Jerry, Robin, Jim, Abe, Merry, Lisa, and Samantha created—"All about the tribe seminole"—during a social studies unit on Native American tribes. Notice the students used five categories: (a) tribe leadership, (b) houses, (c) food hunted and raised, (d) weapons, and (e) clothing. The categories highlight their research questions which, in turn, determine the text information that they will find important. The map summarizes the group's information from multiple sources of information (e.g., textbooks, trade books, reference materials, filmstrips) and places them in a good position for generating their final report.

FIGURE 7.3 Project Map: Seminole Tribe, Native American Unit



Another type of visual representation, the “story map,” has received a great deal of attention as a teacher tool for preparing instructional approaches (e.g., Blachowicz & Lee, 1991) and as a tool for students in their reading and writing (e.g., Fitzgerald & Spiegel, 1983; Gordon & Braun, 1985). Story maps graphically display the major elements of plot (see Chapter 5 and Figure 5.1). That is, story maps list the main characters and setting, the problem or conflict in the story, the initiating event to the plot, the internal response of the main character, the characters’ attempts to achieve a goal or solve the story conflict, the consequences of the action, and the eventual resolution of the conflict (see Figure 7.4).

Figure 5.1 was based on a style of map proposed by Beck & McKeown (1981) and Pearson (1982), while Figure 7.4 was developed for use with learning disabled students as part of the Early Literacy Project (Englert, Raphael, & Mariage, 1994). Notice the similarity among categories, with the different formats largely due to the need to accommodate more detailed notes and more prompts for those students who tend to experience problems reading and remembering text.

FIGURE 7.4 Story Map II: Early Literacy Project

Mapping Our Story

```

graph TD
    Topic((Topic)) --- Setting((Setting))
    Topic --- Characters((Characters))
    Topic --- Problem((Problem))
    Topic --- Solution((Solution))
    Topic --- Happenings((Happenings))
  
```

Some Key Words to help our reader

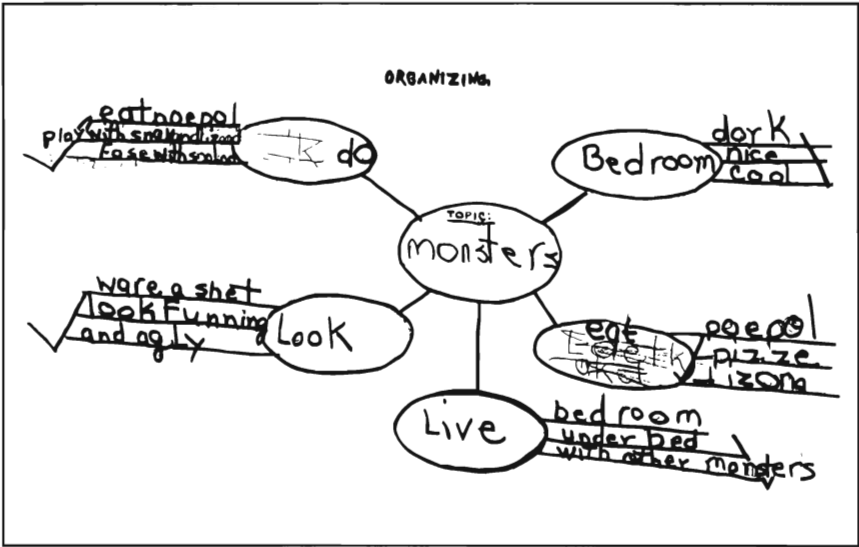
First	Finally
Second	Lastly
Third	In conclusion
Next	

First, _____

Next, _____

Finally, _____

FIGURE 7.5 Ben's Map: Monster Story



Because maps of all kinds share the notion that they are visual representations of important elements in text or from background knowledge and once students are comfortable with the general concept of mapping, they can use a variety of mapping techniques across their studies and invent ones to fit their particular needs. In Mary Mariage's upper elementary resource classroom (see Englert, Rozendal, & Mariage, 1994), students used maps throughout the day to help make visible relationships among ideas in their reading and writing. In April, as students wrote, they used an organizing think-sheet in the form of a map to categorize brainstormed ideas for their stories. Mariage used their creative writing to help her students understand the primary categories that are often used in descriptive writing about living things (i.e., how they look, where they live, what they eat, what they do). Robert elected to create a description of a monster in his bedroom. His map (see Figure 7.5) identifies his categories (i.e., do, look, live, eat, bedroom).

Robert then used the ideas from his think-sheet to write a draft of his description:

You won't believe what is under my bed. It is white, it has big eeyes (sic) and it is ugly. You will know what I mean when you see it believe me.

It eats people. He pays (sic) with his friends the lizard and the snake and also fights with them. (He is the worst)

My bedroom is dark, looks nice, and it is cool, so I do not know why he is under my bed.

He lives under my bed. He eats my cookies in my room when I'm gone. He also kills my fish and fees (sic) them to his snake and lizard.

Examining students' maps reveals how closely identifying important information is related to students' abilities to summarize from single or multiple text sources. Robert used discrete categories to develop individual paragraphs, adding what he thought would be an attention-grabbing introductory sentence. Mariage found that such writing activities provided students with background to think about ways authors organize text, thus encouraging them to see the connections between writing for an audience and reading as a member of that audience. This type of knowledge is valuable when students must identify the organizational structure an author has used and draw on that knowledge of structure to identify important information. Several instructional researchers have studied moving from identifying important information into creating summaries, which provide useful information for helping students.

Summarizing information. There is a difference between being able to identify important information and being able to synthesize this information into summaries. For example, results on a recent National Assessment of Educational Progress (Langer, Applebee, Mullis, & Foertsch, 1990) suggests that students were less likely to understand the overall message of a text than they were able to identify important details. Armbruster and Armstrong (1993, p. 150) suggest that "younger and poorer readers are less proficient at extracting and integrating information than are older and better readers." If students have difficulty moving from identifying important information to generating a summary that contains the information, it is not surprising to find that it is even more difficult for students to summarize information that comes from different sources (e.g., across trade books, textbooks, movies) (Raphael & Boyd, 1991; Spivey & King, 1989).

Several instructional procedures have been identified that support students' movement from recognizing important information to creating summaries or syntheses of that information. For example, for students summarizing information from a single source, Brown and Day's (1983) summarization rules, described above, guide students to break the task of summarizing into five manageable steps. For students working from more complex sets of information, Englert and Raphael's Cognitive Strategy Instruction in Writing (CSIW) project described in Chapter 6, used think-sheets to guide notetaking. The notes served as a basis for generating text (see Figures 6.2 and 6.3) (Raphael & Englert, 1990). From the Early Literacy Project, Robert's first draft about monsters illustrates how he used his organizing think-sheet to move from important ideas to categories to paragraphs within a larger text.

Drawing inferences. Inferencing assumes the ability to understand the important relationship between background knowledge, setting goals for reading, and making connections between one's own experiences and the stories read. Hansen and Pearson (1983) described Inference Training, a strategy that involves asking readers two questions—a prior knowledge question and a prediction question—to focus their attention on a to-be-read text, asking them to consider a personal experience that relates to the story, and then asking them to predict what may happen in the story. The strategy was used with a group of students who were about to read Gardiner's (1980) *Stone Fox*, the story of a young boy who is determined to help save his grandfather's farm, who challenges the authority figures who try to discourage him, and who, with the help of his loyal dog, overcomes nearly impossible odds.

There are many potential themes in the story—the concept of what it means to be loyal, the idea that we may do extraordinary things to help members of our family, the “sixth sense” pets sometimes seem to have when they help their masters in ways we might not expect, and so forth. The point in inferencing training is to select a theme that could be developed throughout the reading, and to ask a prior knowledge question that could help students access and think about their relevant background knowledge. For *Stone Fox*, one prior knowledge question could be, “Think about the members of your family—aunts and uncles, grandparents, parents, brothers and sisters. Has anyone in your family ever needed some help in a big way? What have you done to try to help someone in your family?” These questions elicit a mindset for reading the story that would be quite different than if students were asked, “Sometimes it seems like pets can read our minds. Do any of you have or did you ever have a special pet? Did it ever seem to know what you needed, seem to understand English? How did your pet help you?” Either of these mindsets would be appropriate for the story and could elicit interesting discussion as preparation.

The prediction question that follows is unique, however, to the prior knowledge question asked. If the former prompts had been used, prediction questions that follow include, “In our story today, Willy's grandfather is going to need some extraordinary help. What kind of help do you think his grandfather might need? How do you think Willy will help him?” In contrast, with the second set of prompts, a prediction question that follows is, “Willy has a large dog named Searchlight that appears to read his mind. He tries to help Willy and his grandfather many different ways. What do you think some of these might be?”

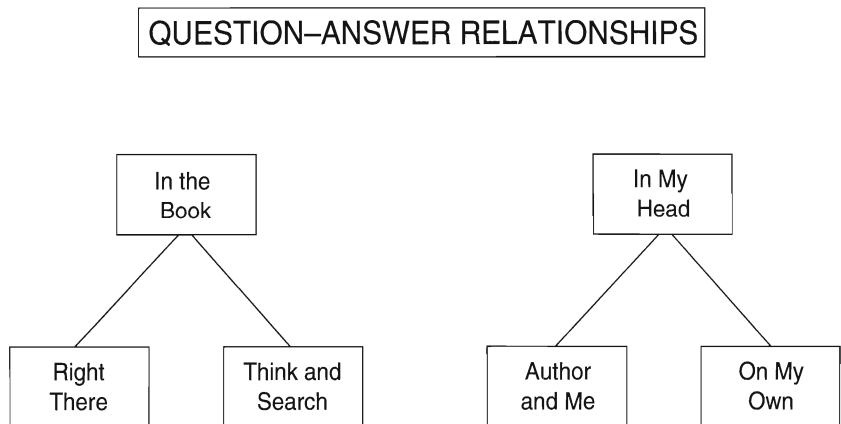
Generating these questions requires some knowledge of the story, and in Hansen and Pearson's research, the discussion leader was the teacher. However, responsibility for discussion could be turned over to students, with one or more assuming leadership in reading ahead, generating the two types of questions, and leading a discussion with their peers. Serving in such a role not only requires students to be able to consider relevant information to prompt inferences, but assumes some knowledge about asking

questions. In the next section, we examine one strategy for enhancing students' knowledge about the creation of questions.

Question generation. Raphael and her colleagues (Raphael, 1986; Raphael & Pearson, 1985; Raphael & Wonnacott, 1985) developed a way of talking about questions that helped students understand the relationship among the question asked, the text information, and the students' background knowledge. Students were taught about Question–Answer Relationships, or QARs, which provided a common language to use when involved in question asking and answering. Students learned to think of questions as referring to two broad and relevant sources of information: information “in the book” and information “in my (i.e., the reader’s) head.” By helping students think in terms of *information sources*, not merely right or wrong answers, questioning activities can be tied to comprehension processes rather than merely a means to demonstrate knowledge during assessment activities.

QARs provide a framework for introducing students to increasing complexities of asking and answering questions. Raphael (1986) suggests initially introducing students to the two main categories of information sources—text and knowledge base—then expanding each category (see Figure 7.6).

FIGURE 7.6 QAR Framework



Thus, when students seem comfortable distinguishing information they obtained from the text from information obtained from background knowledge, the teacher can introduce students to two different strategies for thinking about text-related questions: “right there” versus “think and search.”

A “right there” QAR suggests that to answer the question asked, the reader would be able to return to the text, identify words that had been used to create the question, and locate the information for the answer in the same sentence. “Right there” questions are often asked to confirm facts or identify a detail from the text (e.g., What year was one with the largest migration of pioneers from Pennsylvania to the Mississippi Valley? What was the name of Park’s mother?).

A more complex text-based QAR involves putting text information together from different parts of the whole selection, often requiring knowledge of how the text is structured and used when summarizing and inferring information. Questions may elicit responses that explain the causes of the pioneers’ westward movement or list reasons why the radio is an important means for communication. Students who are able to ask and answer “think and search” questions reflect maturity in their ability to identify important information from text, use their knowledge of text structures, monitor their learning, and set purposes for reading.

Two knowledge-based QARs are (a) “author and me” and (b) “on my own.” An “author and me” QAR exists when the question asks the reader to draw upon both the text and his or her knowledge base to formulate a response. Jason’s question about how Park and Thanh could be brother and sister is an excellent example of an “author and me” QAR. Students could not possibly have answered the question without having read *Park’s Quest*, but much of the critical information for understanding the relationship was drawn from their own knowledge of remarriage, step-parents, and step- or half-siblings.

A second knowledge-based QAR is called “on my own,” and describes questions that elicit information from background knowledge. These questions are common prior to reading a selection, when readers begin to brainstorm what they may already know, and are often common to discussions after reading when the text has prompted a discussion of readers’ related experiences. In one Book Club discussion during *Park’s Quest*, Alec asked Mei, “How would you feel having an American brother or sister?” While clearly prompted by the text when he asked the question, Mei’s response would appropriately come solely from her own experiences.

The ability to form questions as well as respond to them is critical to comprehension. QAR seeks to reduce the mystery of how questions are created and how responses to questions may be formed. It is more of a vocabulary that can be used to promote students to move beyond thinking of isolated text details, such as a teacher who may state, “I hear a lot of ‘right there’ questions and answers, but not much in the way of ‘think and search’ or ‘author and me.’ Let’s try to think more broadly about the information you have read.” In contrast, during Book Club, QARs can

become useful in prompting students to focus on the text when they have wandered too far away for too long a period of time. For example, a comment such as, “Most of what I’ve heard in your book clubs today were “on my own” questions and responses. I’m surprised that I didn’t hear any reference to ideas from the book. Can anyone think of some interesting “think and search” or “author and me” questions to start a discussion about these three chapters?”

In short, QARs provide a shared language for clarifying different goals of interaction, used by teachers and students to make clear the relationship between readers’ own knowledge base and the texts they are reading. When students have expertise in question generation, they are in a position to control and to monitor their own learning. Several of the frameworks described later illustrate the importance of questioning processes in text comprehension and response, in reading both narrative and expository texts.

Monitoring. The category that includes all monitoring strategies derives directly from the research on metacognition—understanding what, when, how, and why a strategy might be used. Research has shown that good readers show evidence of monitoring their comprehension success, and they are active in determining “fix-up” strategies to use in the face of comprehension failures (Baker & Brown, 1984). However, because successful monitoring represents readers’ ability to realize when strategy use has been successful or not, it is not surprising that monitoring strategies do not exist in isolation.

For example, McKeown, Beck, and Worthy (1993) developed a strategy called “questioning the author,” designed to alter the role between author and reader, inviting the reader to “figure out what the ideas are behind an author’s words” (p. 562). By emphasizing that readers should question the author(s) about what he, she, or they meant, McKeown et al. underscore the need to monitor whether or not one is making sense of the text, to try to determine the source of any comprehension difficulty, and then to return to the text as a source of clues the author may have left that would help the reader solve the comprehension problem. Three questions form the basis of the strategy: (a) What’s the author trying to say? (b) Why is the author telling you that? (c) Is that said clearly? Thus, students are encouraged to (a) attempt to construct meaning, (b) determine the author’s apparent purpose, and (c) evaluate how much sense the text made.

In short, monitoring strategies tend to work in combination with other comprehension strategies. This relationship is described further in the next section when we explore frameworks that combine multiple strategies to enhance readers’ comprehension.

Frameworks for Comprehension Instruction

The development of frameworks for comprehension instruction arises from two important considerations. First, strategies rarely operate in isolation,

despite the isolated way many have been created and tested. Thus, frameworks make visible to students how strategies work in conjunction with each other. Second, current instructional approaches are grounded in making the process of learning to read more aligned with what readers actually do. Thus, frameworks make visible the process of establishing purposes, reading strategically to achieve these purposes, and evaluating how well one succeeded, and they provide students with ways to approach the reading process in a holistic manner. In this section, we focus on how frameworks may be established within classrooms for encouraging effective comprehension instruction, describing several frameworks that support teacher-led and student-led instructional interactions.

A number of frameworks have been described and tested in a range of settings. What these frameworks share is the establishment of a goal or set of purposes for reading, identifying background knowledge that may be relevant to constructing meaning, and evaluating what was learned from the text that was read. They differ along dimensions such as whether the teacher or the students set the purpose for reading, the means by which background knowledge is accessed, and the nature of the evaluation of the experience.

Au and her colleagues (Au, 1979; Wong & Au, 1985) have developed two similar frameworks, one for reading fiction and one for content area materials, that have been tested and modified over the past decade at the Kamehameha School, a school for native Hawaiian children. They were particularly concerned about low-achieving elementary students' difficulties in drawing on their range of knowledge and experiences and then linking this knowledge to ideas they had read in their texts. Thus, E-T-R, which stands for *experience, text, relationship*, was developed as a framework teachers could use, and as a shared language among teachers and students, to signal the importance of making these connections.

In the experience phase, students' schema related to the topic of the text are activated through a range of common instructional activities. We will return to the discussion Au and Kawakami (1986) described in Chapter 4 as part of the series of lessons around the story, *Annie and the Old One* (Miles, 1971), about a young Navaho girl and her grandmother. Recall that the story opens with the Old One (grandmother) telling the family that when Annie's mother completes the rug she is weaving, the Old One will return to Mother Earth. Annie takes these words literally and tries to prevent her mother from finishing the weaving. In the end, the Old One takes Annie on a trip to the desert where she explains the natural cycle of life, death, and rebirth. This discussion illustrates the E-T-R framework.

Discussion during the E phase of *Annie and the Old One* could focus on students' relationships to their grandparents, their general knowledge about aging, and so forth. Discussions about such topics could be prompted through direct questions, by presenting a hypothetical situation and asking students to comment, or through teachers' modeling of their own experiences and inviting students to share. The means of activating students'

background is less critical than the eliciting of discussion that would prompt students to contribute their ideas about the topic of aging, the life cycle, and meaningful relationships.

The T phase focuses on both a close literal reading and interpretation of the information read. While there are different ways to encourage this kind of reading, a very common approach is the teacher asking for students to respond to questions. During T, the questions guide the students as they read and interpret the text. The following segment illustrates discussion during the T phase of the lesson. Students construct their meaning of the section about Annie and the Old One's conversation about life, death, and rebirth.

Teacher: Now, grandmother, in a very simple way, tries to explain to her about time. How did she do that? How did she explain to Annie about the dying and about time? What did she compare it to?

Rachel: The sun.

Teacher: Okay, tell me about the sun, Rachel.

Rachel then reads from the text about the sun rising in the morning and returning "to the edge of the earth in the evening." She also reads about the Earth as the place "from which good things come for the living creatures on it . . . and to which all creatures finally go."

Teacher: That's very nice. So what is like the sun?

Kent: Life.

Teacher: Can you tell me now, what, when they say life, when they say the sun rises, how does that relate to life?

Kent: Um, you get born.

Joey: Someone get born.

Kent: It's like years passing when the sun finally goes down and you die.

Joey: Sets—sets. And then it comes up again when somebody else is born and [inaudible] it again.

This segment is typical of the T interactions, where the teacher raises questions that direct students' attention to the text, then prompts students to interpret the text they have read.

During the relationship phase, R, students are prompted to draw relationships between what they have just read and discussed and the experiences they had brought up during the E phase of the lesson. In the example above, students drew connections between Annie's feelings about her grandmother and their closeness to their own relationships to older members of their family. They also focused on their experiences with the death of a loved one. Such sophisticated discussions occurred because of the opportunities students had to access and develop their own knowledge as they began the story and to continually refine their incoming ideas as they read.

The other study by Au described in Chapter 4 (Au, 1992) provided an example of how a teacher maintained the E-T-R framework while working within her students' ZPD. Recall the students in Joyce Ahuna-Ka'ai'ai's third grade who were reading the story in which two young children had captured a moth and were tracing its development with the help of their grandmother. The teacher thought the theme of respect for our elders was particularly relevant, while the students were more engaged by the theme of the importance of being free. When students began to offer themes they thought should be pursued, such as freedom for the moth, they were demonstrating growth from what they had been able to do earlier in the year. By shifting from the teacher-identified to the student-identified theme, Ahuna-Ka'ai'ai was able to push her students still further. She used questions, prompts, and orchestration of the students' questions and comments to push their interpretations of the story events in light of the theme they offered, which provided them with the experience of reading a story, identifying an important unifying idea, and developing a discussion around their identified theme.

In addition to proposing frameworks for enhancing reading and interpreting narrative texts, several scholars have explored frameworks for expository text comprehension. Some of these are more teacher-directed (e.g., Wong & Au, 1985), while others have been designed to promote student control (Ogle, 1986). Ogle's work with K-W-L represents an excellent example of scaffolded instruction with built-in support for the gradual release of responsibility as students become more successful in their expository reading. K-W-L is a framework designed to help students identify relevant background knowledge, set purposes for reading, and evaluate what they have learned. "K" is the first phase, identifying and expanding background knowledge, as students address the question, What do I *know*? "W," the second phase, focuses on goal setting as students address the question, What do I *want* to know? The third phase, L, provides students with the opportunity to reflect on how well they achieved the purposes they had established, as they address the question, What did I *learn*? As a framework, it combines students' abilities to generate questions, identify important information, summarize, and monitor their own learning.

Ogle suggested designing a chart similar to Chad's think-sheet in Figure 3.2. Recall that Pardo used the K-W-L procedure as a whole-class activity as students prepared to read a section of their social studies text about newspapers. Each student had an individual K-W-L think-sheet that he or she completed during the lesson. Pardo began the lesson by using the vocabulary of the main topic (i.e., newspapers) to prompt students to brainstorm and list all that they already knew about newspapers. As the class generated relevant topics, she encouraged continued discussion until it seemed that most had exhausted what they knew. Then, students were directed to write down what they already knew and anything else they wanted to add based on the whole-class discussion, entering their list of ideas in the first column under "What do I *know*?" on their think-sheet.

As students complete their individual lists, Ogle suggests that it is useful for teachers to develop a class K-W-L think-sheet using an overhead projector, chart paper, or blackboard. The whole-class list becomes useful during class discussions and as a point of record of the history of the class's developing knowledge about the topic. After students have made their entries in the first column of the think-sheet, the teacher then focuses students' attention on their lists, asking them to determine any ideas that may go together to form a category. For example, in discussing what they knew about newspapers, Pardo's students determined that they had categories that included types of newspapers and some purposes for newspapers, but noticed that they knew little about how they were actually made, and why they were so important. Such focused discussions lead quite naturally to the next phase in K-W-L, addressing the question, "What do I *want* to know?"

The class discussion around the students' questions serves to make connections between what they already know and how purposes are established for reading informational text. As the students raise questions in the whole group, the teacher records their questions on the class K-W-L think-sheet. As the discussion of questions winds down, the teacher directs students to consider the questions they, as individuals, would like to have answered. These questions are recorded in the second column on students' individual K-W-L forms and serve as their own personal goals for selecting and reading texts, the next phase of the K-W-L activity.

After students have had sufficient opportunity to read their texts and record information that related to their questions, they are directed to the final column of the K-W-L think-sheet, "What have I *learned*?" As they enter information related to each of the questions they had raised individually, they have the built-in opportunity to monitor their own learning—identifying what they were able to find out and what information was yet to be gathered.

Recall that Pardo's students were to participate in a field trip to the city newspaper in the days following their K-W-L lesson on newspapers. Pardo asked students to record on individual note cards questions they had not yet been able to answer. These were carried with them on the field trip as reminders of particular information they wished to acquire. Thus, the K-W-L activity served to frame not only the reading of the upcoming text, but the lens through which students viewed their trip to the newspaper office and later inquiry that involved reading and summarizing information found in trade and reference books. K-W-L is useful as a teacher-directed whole-class activity, but has strengths in its value as a set of strategies students can eventually use effectively on their own, including strategies of question-generation, identifying important information, summarizing, and monitoring their progress. Initially it is teacher directed, later guided by the K-W-L think-sheet, until finally, students are able to internalize the ideas underlying it as they create their own frameworks for conducting research.

Another framework that uses multiple strategies and moves from teacher-directed to student control is known as Reciprocal Teaching (Palincsar & Brown, 1984, 1985), described in Chapter 4 in terms of its characteristic “interactive dialogue” between teacher and students (Palincsar & Brown, 1985, p. 300). In contrast to K-W-L, Reciprocal Teaching centers on the four strategies Palincsar and Brown note as being critical to successful comprehension—predicting (i.e., inferencing), summarizing, generating questions, and clarifying (i.e., monitoring). Guided by the principles of social constructivism, this approach encourages small-group interaction around text, scaffolding the use of the four strategies until students can use them independently in their reading and group discussions. Instruction begins by brief introduction to the four strategies and when they may be useful, followed by extensive “interactive dialogues” during which students and teacher interact around expository text, with students prompted to predict, summarize, generate questions, and ask for clarification when appropriate. The interactive dialogue is illustrated in the conversation among the first graders and their teacher, which we present in Chapter 4.

Like other frameworks, initially the teacher orchestrates much of the dialogue. The teacher may help students formulate predictions about upcoming text prior to their reading if the students are unable to do so, calling their attention to useful features such as the title, pictures, book jacket information, and so forth, that would help students draw the inferences they need to formulate a reasonable prediction. During interactive dialogues among the teacher and students, the teacher, at first, may help a student generate a question related to what the group had just read, a question that can be asked of peers to promote discussion of the text. Following the discussion, the teacher then guides students to ask for clarification, noting reasons why a text might need clarifying (e.g., confusing or unfamiliar vocabulary, disorganized text, unclear references). Finally, the teacher supports students, helping them generate a summary of what they had learned from their reading. As students become more able to engage in the multiple strategy use during discussion, the teacher’s role in discussion is reduced as, eventually, students are able to assume complete responsibility for reading and discussing the text.

The strategies we have identified and the various frameworks that may be used, modified, or adapted to encourage strategy use among elementary students promote students’ self-confidence and ability to engage in interesting discussions about text, with or without the presence of an adult. We return to the discussion about *Park’s Quest* that illustrated children’s scaffolding of a peer’s learning, described earlier in this chapter. This conversation is also revealing in terms of the ways in which these students were able to demonstrate their control over the range of powerful strategies used by capable readers as they read and respond to literature. Notice that Jason began the segment by demonstrating *question generation*, then elaborated upon his question by *summarizing* what he had understood from the text. Stark, Jean, and Mei demonstrated their ability to *identify important*

information as they highlight for Jason the critical information about marriage and divorce that could help him draw the needed *inferences* for making sense of this text situation.

- Jason:** [How can Park and Thanh] be brothers and sisters? I don't get it. [**question generation/monitoring**]
- Jean:** 'Cause they got,
- Jason:** Because, [because Frank got a divorce and uh, Park, married Park's mother. [**summarization**]
- Stark:** [Oh, I got it. [**monitoring**]
- Jean:** [Because they got married and then divorced. [**identifying important information**]
- Mei:** [From his, from his mother because, because he, [he,
- Jean:** [Park married his, her mother.
- Mei:** If she, if she said that she had a wife already.

Jason then displayed further *monitoring* when he stated that he still does not understand; then Stark, Mei, and Jean explained their *inferencing* about what may have led to the divorce and the disparate views on whether or not Park's dad had remarried. Alec displayed *question generation* abilities when he raised the question about how Park's mom would have discovered the existence of Thanh and her mother, and the students continued to display their inferential, summarization, and monitoring abilities throughout the remainder of the conversation. These students had been involved in literacy experiences in their reading and content area studies. The experiences provided contexts for their teachers to talk with them about the strategies as well as for them to use them in authentic literacy activities. In the next section, we describe some of these opportunities for embedding strategy instruction within holistic literacy environments.

Embedding Strategy Instruction Within Classroom Literacy Events

In the past, the importance of comprehension strategy instruction was defined by the amount of time students spent in direct instruction on specific strategies. However, recent moves toward more holistic approaches to reading instruction invite teachers to create whole literacy environments into which the instruction is embedded. This assumes a far more integrated approach to instruction than has been the case even in the recent past, with instruction in reading related thematically to the other language arts (i.e., writing, listening, and speaking) and potentially to content area learning as well. In this section we explore integrated approaches to language arts instruction, into which comprehension instruction is embedded, and specific contexts in which the instruction is highlighted.

Embedding Instruction Within Integrated Language Arts Units

The emphasis on such integration has led to an increased interest in teaching within thematic units as frameworks in which to embed the teaching of curricular content and related strategies for understanding that content. Use of thematic units makes sense in light of what we know about the value of background knowledge—the more ideas are connected, the more likely they are to make sense, be understood, and remembered. Thus, thematic teaching assumes that

themes (are) coherent, make genuine connections through thoughtful responses to literature, provide depth and breadth in learning, promote metacognitive awareness, develop positive attitudes, and provide for effective use of time. . . . Students who cannot see meaningful connections across content or skills are, of course, unlikely to be able to use their knowledge and skills to solve problems or make decisions about issues raised in the curriculum. (Lipson et al., 1993, p. 253).

As we noted in Chapters 1 and 3, Lipson et al. (1993) have identified two major categories of thematic units: intradisciplinary and interdisciplinary. Intradisciplinary units exist within a single discipline, literature, and typically are based on what are called “themed literature units.” Such units call young learners’ attention to genre, author, and literary theme. Thus, these thematic unit organizations are consistent with the types of units used in Book Club, described in Chapter 2, as well as the concepts described in Chapter 5, because they tend to rely heavily on the features of narrative and literary elements. In contrast, interdisciplinary units focus more on connections from language arts to content area study, attempting to make explicit connections across a range of disciplines (e.g., math, geography, science, literature). The orientation of these units is content and issues, and are consistent with Pardo’s social studies units described in Chapter 3 and the concepts about literacy instruction and expository text in Chapter 6.

Features of effective thematic units frame the possibilities for when and how instruction may be embedded. Lipson et al. (1993) suggest five features that can guide the creation of appropriate thematic units of the type that Woodman and Pardo used in their classrooms:

1. **Avoid themes of convenience.** These are superficial or loosely connected topics that leave to chance opportunities for the kinds of cognitive or metacognitive growth. Themes such as “The Circus” may provide opportunity for connected activities, but do not focus students’ attention on creating a general concept. In contrast, “The Circus as a Way of Life,” provides thematic guidance for selecting texts and activities that relate to underlying concepts such as how people live, features of community, and alternative ways of living that are part of the broader school curriculum.

2. **Identify the purposes and goals of the unit.** In a study of an integrated unit within a social studies curriculum, Rosaen and Cantlon (1991) argue that there are three important types of knowledge that should be promoted through thematic study: personal knowledge (i.e., students' own values and beliefs), social knowledge (i.e., messages about life, values, and society), and academic knowledge (i.e., focus on content or subject matter learned). Establishing purposes in the unit helps make visible where specific strategy instruction may fit most naturally.
3. **Distinguish between activities and themes.** Routman (1991) argues that any set of activities must relate to the educational objectives of a unit. Making a model of a circus may be fun for students involved in a unit on "The Circus as a Way of Life," but unless the model reflects the overarching unit's goals, it is not likely to have been classroom-instructional time well spent. While having fun may be motivational, time is precious in any classroom, and activities must meet the dual requirement of maintaining students' interests while furthering their conceptual development.
4. **Instruction should occur throughout the unit.** It is tempting to think of instruction as occurring prior to students' starting a unit of study, but thematic teaching should create opportunities for instruction to occur in close proximity to the time when students might use newly learned abilities. Thus, at a unit opening, instruction may focus on topic identification, generating questions, identifying related background knowledge (similar to the initial phase of K-W-L described above), while instruction later in the unit may focus on organizing information within categories (see earlier discussion of identifying important information through mapping).
5. **Work toward an integrated knowledge base.** Background knowledge is critical to enhancing comprehension and expanding students' existing knowledge base. Thematic teaching helps learners understand connections across the "big ideas" of a curriculum and discourages their thinking of the unit as merely a collection of activities around a single topic. For example, as students in Pardo's room worked in groups on the thematic unit about Native Americans as original settlers of North America, students came to see these groups of people as sharing a view of the land that was different from our current sense of property belonging to individuals and as living a different style than would be possible in the United States today. They saw similarities and differences between Native American tribes, developing a broader understanding of the term "diversity." Connections across literature, geography, history, art, and music were made visible through the study of these cultures.

Establishing high quality thematic units is a critical first step toward embedding strategy instruction within meaningful contexts. However, to prevent instruction from becoming a secondary goal or being left simply to chance, we recommend establishing clear opportunities for instruction to occur. Instructional opportunities can be created through mini-lessons (Calkins, 1986) and expanded mini-lessons (Harwayne, 1993). They may also occur when embedded within whole-class discussion sessions such as Book Club's community share or in small teacher-led discussions such as those described earlier in illustrating the E-T-R framework used in the Kamehameha Schools.

Highlighting Instruction Within Classroom Literacy Events

Whole-group instructional events called *mini-lessons* have been a successful part of process-writing programs (see Calkins, 1986) and have been modified recently because of the need to provide sufficient time for students to develop deep understandings of strategies being taught (see Harwayne, 1993). Harwayne describes initial suggestions for mini-lessons as involving approximately five minutes at the beginning of a process-writing session. During the mini-lesson, teachers introduce a concept (e.g., descriptive words) using examples from children's literature, from the teachers' own writing, or from one of the students' written pieces. Most of the examples are provided by the teacher, who also does most of the talking. The idea behind the mini-lesson is that once a concept was introduced, students would be able to play with the concept in their own writing and thus begin to develop both breadth and depth of strategy knowledge and use.

Harwayne suggests that conceptualizing mini-lessons in such a way may not allow sufficient time for the deep study of a new idea. She suggests that the constraint of time may have promoted use of clichés such as authors' use of "fresh language" or writing about "important ideas." Harwayne expresses concern that such clichés may either not be well understood by students, or that they may lead to clichéd writing.

In her study of sixth-grade students in a process-writing classroom, McCarthey (1992) observed that the teacher encouraged students to re-read their own journals and identify important ideas within the journals. These important ideas were to be developed into a story or essay. One student was unable to select a topic. In interviews, McCarthey found that the student had interpreted "important" to mean that it would be worth appearing on the television news. Not surprisingly, she felt she did not have anything important enough to write about. Her lack of understanding of the concept, important ideas, actually created difficulties for her writing, rather than enabling her to write more effectively.

Harwayne found other cases where students understood concepts taught during mini-lessons, but without time to fully develop an understanding, their writing took on superficial use of features. For example, in one writing

program in New York City, she found that the students' writing began to sound alike. Students had learned to use certain easily appropriated and acceptable features to enhance their writing (e.g., inviting readers' involvement through questions; providing images through lists of highly descriptive words). Harwayne concluded that part of the problem stems from being only introduced to a concept without time to develop depth of understanding, from not having "talked from the heart" about qualities of literature that seem important.

To encourage depth of discussion and more interactive exchanges among the teacher and students, Harwayne argues for an expanded mini-lesson. Such lessons are similar to those described in Chapters 2, 3, and 8. For example, in Woodman's classroom, instruction was a part of each of the Book Club components. There was potential for extended interaction around topics for book-club discussions, types of reading log entries to support their discussions, and ways of interacting within their groups. In Pardo's classroom, instruction took place within whole-class lessons such as K-W-L, when she modeled how to categorize information gathered during students' research, and when she provided structures and taught students how to use them to research their inquiry topics. In other words, while creating a literacy-rich environment, Woodman, Pardo and their students participated in events that had as their sole purpose introducing students to new ideas, strategies, and skills to enhance their reading, writing, and discussion.

Concluding Comments

We believe that comprehension strategy instruction is a key contributor to students' successful literacy abilities. Without an understanding of the reading process and the strategies that support it, students may be disadvantaged as they begin to work with increasingly complex texts and increasingly varied tasks. While literacy educators may have overemphasized the teaching of skills and strategies in the not too distant past, it is important not to ignore the strong research base for introducing students to ways for approaching text comprehension. Our hope is that the more facile students are at engaging in text comprehension, the more they will enjoy the act of reading and the more comfortable they will feel in moving beyond the text in their personal response during reading.

chapter 8

Journals Within and Beyond the Literacy Program

In this section of the book, we are focusing on classroom interventions and activities that support students' literacy development. One of the most powerful ways in which to encourage literate thinking is through students' writing, both to create new texts and to respond to the texts others have written. In this chapter, we focus on a category of writing that has received a great deal of attention in recent years—journal writing within the literacy curriculum.

The concept, *journal*, has been used to describe a multitude of writing activities in today's classrooms. Thus, before we begin discussing types of journals or ways of using journals in our classroom, we describe what we mean when we use the term *journal*. To us, journals offer informal opportunities for writing, producing texts that may be read only by the authors of the text (e.g., for self-reflection) or that may be shared more widely with adults, such as parents and teachers, or with peers within and beyond the classroom. They provide a site for students to explore ideas, to record important events, to engage in personal response to their reading, to test their own knowledge and ability to explain a concept, to synthesize what they have learned, to raise questions and so forth. Some journals may be used for reading logs, as Deb Woodman and Laura Pardo's students did during Book Club. Some journals may be used to record information, as Pardo's fifth graders did during their study of the Civil War. Some journals may be a source for personal writing, as Calkins (1986) has described. Table 8.1, adapted from Fulwiler (1987), provides a summary of the language features, the cognitive activity, and the formal features associated with journals.

In our view, journals take as many forms as they have purposes. For example, like many fourth graders, students in Woodman's classroom studied the growth of green plants as part of a thematic unit in which they studied the environment. They had journals in science that paralleled lab books, where growth was recorded under various conditions (no light, light; no water, water). They had reading logs in which they recorded their responses as they read Van Allsburg's (1990) *Just a Dream* and Walsh's (1982) *The Green Book*. They kept journals of their own lives, a source that they drew on during their process-writing program in which they often wrote about their own lives.

TABLE 8.1 **Characteristics of Journals**

Language Features	Cognitive Activities	Formal Features
1. Informal language	1. Observing	1. Frequent entries
2. First person pronouns	2. Raising questions	2. Long entries
3. Informal punctuation	3. Speculating	3. Self-initiated entries
4. Everyday speech rhythm	4. Discovering self	4. Chronological order
5. Experimentation of forms, style, voice, persona	5. Digressing	
	6. Synthesizing	
	7. Revising	
	8. Demonstrating learning	

Journals also can be discussed in terms of what they are *not*. Journals are *not* the site for practicing grammar, spelling, and punctuation. They are *not* the site in which students are held to a standard of complete sentences and multiple revisions. They are *not* a single form, nor do they have a single “right” way of writing. Teachers may provide prompts or guides for journal entries—we will discuss some of these below, and several were illustrated in Chapters 2, 3, 5 and 6—but students should use their logs as sites for exploring their ideas and expanding their thinking rather than solely recording information or answers to questions. In short, journals are places in which students and teachers may engage in “thinking written down.” Such interactions are underscored by interest, excitement, and respect for one another’s thinking.

We devote an entire chapter to the role of journals in literacy instruction because we feel they have tremendous potential in their variety of uses. We first discuss journal writing as it relates to children’s literacy development. Given the importance of journals to students’ literacy development, we consider specific functions of journals in literacy instruction and learning. Once we have described basic functions of journals, we turn to a description of the types of journals that have been used successfully in a variety of instructional contexts. Finally, we focus on the types of student responses in journals, what influences their responses, and how such responses can inform teachers about students’ literacy development. Throughout the chapter, we highlight different types of journal entries using students’ journals and reading logs from both Pardo and Woodman’s classrooms, as well as referring to journals and reading logs depicted in earlier chapters.

Why Use Journals?

The fact that journals have been found to be a useful component of an integrated literacy instructional program is not surprising when we consider how their use reflects practical applications of a social constructivist perspective. Recall that the three assumptions underlying social constructivist theories of learning focus on the importance of interaction for knowledge construction within a community, the social and cultural bases of literacy as complex higher mental functions, and the role of more knowledgeable others in facilitating knowledge construction. Each of these assumptions underscores different aspects of the potential of journals in classroom literacy learning and instruction.

Interactions Among Individuals

Interactions among *individuals* are often quite difficult in an elementary classroom where personal conversation between a teacher and child carries with it the cost of knowing that perhaps 25 or more other children are on their own, or at best, observers of the others' interaction. While individual interaction may be desirable as one way of building a picture of and mediating children's understandings of concepts and ideas, such opportunities are rare in most classroom contexts. Journals provide one alternative to address this difficulty. For example, when Woodman read the reading logs her students wrote during the Book Club Program, she learned a great deal. She was able to identify individual students' areas of interest within and outside of the book they were reading, their understanding of themes and issues raised in their reading or discussion of the book, their ability to integrate new ideas from small- and large-group discussions, and their ability to express their ideas through writing. Further, she could enter into a written dialogue with students individually by writing to them in their reading logs.

Similarly, during the units on community and communication with her third-grade class, Pardo knew each of her students' entering levels of knowledge through their descriptions in their focus journals. Recall Anna's description of her definition of communication (see Figure 3.1). She was able to define communication reasonably well, could list specific ways of communicating, and could link those to her own experiences communicating with family members. From reading Anna and her peers' entries, Pardo was able to (a) assess their entering knowledge, (b) invite them into the class discussion about communication by referring specifically to ideas they had written in their journals, and (c) consider ways to expand their knowledge of the concept.

Thus, both Woodman and Pardo demonstrated how written journals in different forms can be used to provide opportunities to support a first principle of social constructivism within the reading program or across the curriculum: creating reason for interactions among individuals within the

socio-cultural environment of the reading and content area classroom curricula.

Reading and Writing as Higher Mental Functions

The second principle of social constructivism described in Chapter 1 suggests that reading and writing, as higher mental functions, benefit from being used within social and cultural contexts. Many theorists have argued that written language, like the language of oral discussion, can be a tool for both learning and thinking (e.g., Vygotsky, 1962; Yinger, 1985). Journals, such as Anna's record of her definition of communication and description of its uses, provide a place for students to use writing as a tool to support their reading and learning from text and oral discussion. On the first day of the Civil War unit in Pardo's fifth grade, Mandy began her learning log with a record of what she thought she already knew about the Civil War, writing:

*the civil war was about Slavery
and harriette tubman found
the underground Rail road. in the
time of the Civil war Abraham
Lincoln was President, and
there was the gettysburg
war, and noxies tried
taking jewish people because there
were different from other people¹*

The journal provided a site for Mandy to discover what she knew, to synthesize, and even, in this case, to digress, engaging in several of the cognitive activities Fulwiler (1987) suggested are prompted by the act of writing in journals. Mandy was aware that slavery was one of the major factors contributing to the Civil War, and she associated the Underground Railroad with that era. She knew about Lincoln and that Gettysburg was important. Further, as a tool for learning, her entry clearly provided Pardo with an opportunity to address issues that are inaccurate. For example, during community share, when the Gettysburg "war" was mentioned, Pardo was able to help Mandy and some of her peers who shared her confusion by explaining the difference between a community, a town, a battle, and a war, and what the relationship was among them. Further, Pardo was able to build from Mandy's confusion about the "noxies" and the plight of the Jews during World War II (studied as part of reading Lowry's [1989] *Number the Stars* the previous year) and connect it to the broader issue of human rights, one of the causes that also led to the Civil War.

Thus, the journal in this form (e.g., a learning log or "focus" journal) helps students engage in active thinking about areas of study and provides

¹ As in other chapters, we present students' work as originally written.

their teachers with a window into their ideas. Through such a window, teachers can then begin to build from what students currently know and understand to the more informed positions they will have after further study. If we believe that it is through language that our thinking is developed, the very *act* of writing may help us come to understand both what we already know and what we have yet to learn.

Yet, not *all* writing activities promote the higher levels of thinking or the personal responses we seek for and from students. Several researchers (e.g., Langer, 1986; Marshall, 1987; Newell & Winograd, 1989) have found that *extended* writing activities (e.g., reflection as students write in their journals) support learning of broader concepts more than do activities such as simply taking notes or answering questions. Journals provide a place for such extended writing, whether students are writing about personal experiences and feelings, reactions to events in a story, or interpretations of content area materials. Further, such written activities have an advantage over oral “texts” such as those created during whole-class or small-group discussions, since the writing provides a permanent record of what has been thought or learned. Thus, learners can return to their written responses to revisit, reflect, and reconsider ideas.

Facilitating Learning

Finally, the third principle of social constructivism, that learning is facilitated through the assistance of more knowledgeable members of the community and culture, can be supported through selected uses of journals. While the teacher is one more knowledgeable member who may respond to individual students’ journals, there are others as well. Peers within the classroom, as well as from higher grade levels, may also provide students with an active audience to promote alternative ways of thinking and to expand students’ knowledge. This can occur on informal as well as more formal bases. For example, in Woodman’s classroom, there were numerous examples of students sharing during their book club discussions what they had earlier written in their reading logs. Such sharing of ideas encouraged students to think about how their peers had approached a particular issue raised by the book, by their teacher through a prompt for the log entry, or by thinking about a previous conversation. More formal opportunities can occur through adaptations to ideas, such as peer or cross-age tutoring. In the next section, we explore various ways journals can be used within classrooms.

What Are the Functions of Journals in Classroom Literacy Instruction?

The existence of a range of journal types attests to the different purposes that journals can serve for both students and teachers during literacy instruction. For students, journals are useful tools for learning and serve as

an ongoing record of students' thinking about the books they are reading. For teachers, the students' journals provide windows into their thinking about new concepts introduced during instructional class time as well as about their own background knowledge and experience and how they relate to new concepts. As Fulwiler (1989) notes, "Journal writing tells teachers more about what students know and don't know than more formal assignments designed specifically to find these things out" (p. 149). Journals allow teachers to examine not only students' final products, but also the *processes* that contributed to the final product.

In short, journals serve different purposes for students and teachers, and further, there are a range of ways in which journals may be used in classrooms. We have found it helpful to organize the many different options for using journals into two manageable categories: (a) as a *means for interaction* and (b) as a *learning tool*. The two different categories differ in terms of (a) the purpose of the journal writing, (b) control over topic choice, (c) control over when entries are made, (d) entries in relation to different subject matter areas, and (e) intended audience.

Journals as Means for Interaction

Journals are used extensively as a means for interaction between teachers and students, often called "dialogue journals" (e.g., Atwell, 1984; Gambrell, 1985; Peyton & Seyoum, 1989), and among children, called "buddy journals" (e.g., Bromley, 1989). These journals share the fundamental purpose of being a site in which informal communication occurs through writing. Such journals help to emphasize connections between writing and reading. For example, students *write* to an authentic audience who then *reads* the entry and *writes* a response. Many times the written interaction occurs around texts and trade books students have read. We believe that such written interactions around text provide a level of authenticity because there is a real audience for the writing, and topics chosen reflect areas that are of interest to the journal writers.

Dialogue journals. We believe that dialogue journals have many benefits. First, they can help solve teachers' difficulties of getting to know their students as individuals. This can be quite difficult to do with more than 25 students in a class, a set of curriculum-related goals to complete each day, and barely enough time in the day to meet these goals, much less address students' individual needs and concerns. Second, journals provide an authentic connection between writing and reading for students across elementary and middle school grades when they write for an identified audience from whom they can expect a response which they will, in turn, read and then respond to (see Atwell, 1984; Barone, 1990; Gambrell, 1985; Martinez & Teale, 1987; Staton, Shuy, Peyton, & Reed, 1988).

University- and school-based researchers have demonstrated repeatedly how such journals provide teachers and students with a means to

converse, through writing, that is otherwise unavailable during the school day. Further, they have demonstrated how journals can help teachers and students engage in meaningful communication, underscoring for students that they have an authentic audience for their writing. We like the metaphor of a “conversation” to capture the written dialogue between a teacher and student, conducted in writing about topics of individual and mutual interests.

In using a dialogue journal, each participant writes in a bound spiral notebook or composition book and returns it to their partner (e.g., teacher, peer), with the first entry usually begun by the student to emphasize his or her control over the topics to be discussed. The journal is exchanged on a regular basis to ensure ongoing conversation—often the exchange occurring weekly or more frequently.

Pardo, for example, has used dialogue journals over the past six years in teaching third- and fifth-grade students. At the beginning of each year, she orders enough spiral bound notebooks for each student, buying notebooks in even sets of five different colors. Then, to avoid having as many as 30 journals to read in one evening, she asks students to turn in those journals of a particular color on a given day (e.g., purple on Monday, green on Tuesday). With approximately six journals to read and answer each afternoon or evening, she is better able to provide an extended response to each student. Teachers who work in settings with larger sets of students, such as middle schools with multiple sections of language arts, may find it helpful to use a modification of the system Pardo used. For example, rather than ask all students to turn in their journals once a week, teachers may have students exchange with their peers on a weekly basis, and turn in their journals to the teacher each month. Alternatively, teachers teaching several sections may ask students in a few sections to engage in journal writing for a single grading period, taking turns among the sections until all have had the opportunity to experience the journal exchange.

Writers can ask questions of the other, volunteer thoughts and feelings about different parts of the school day as well as events beyond school, and expect a response to their written comments. Successful extensions of dialogue journals beyond mainstream literacy classrooms have been described in which written conversation is maintained between cross-age peers, rather than with the classroom teacher (e.g., Bromley, 1989), in classrooms for students who speak English as a second language to increase proficiency in reading and writing English (e.g., Peyton & Seyoum, 1989), and in subject areas such as mathematics (e.g., Schubert, 1987).

Thus, dialogue journals are characterized by (a) purposive communication between individuals, (b) topic choice that is open to either participant, (c) writing that occurs both within a designated period or throughout the day, (d) a focus on communication or conversation about texts read rather than on direct literacy instruction, and (e) journal content to be read by the intended audience (e.g., teacher, peer). They support students’ connections between reading and writing in the authentic context in which

students read responses to their questions and comments, and in turn, write extended text as they respond to the comments in their logs, and continue to share their observations, feelings, and questions with their audience.

While there is no single way to introduce dialogue journals to students, there are four common features that have been suggested. First, some (e.g., Gambrell, 1985) have suggested drawing an analogy to writing letters, especially for younger children, and leaving open the possibility of drawing pictures as well as writing. Second, several have suggested that a particular time of the day be set aside for writing in journals. For example, students in Pardo's room use the first 15 to 20 minutes of the school day as a time to read and write in their journals, to gather their thoughts for the day, and to reflect on ideas they find important. At the end of this time, Pardo announces the color to be turned in that day (although by the second month of school, this did not seem necessary as students were well aware of and looked forward to "their" day to have their journals read), and the formal school day begins.

Third, avoid initially emphasizing length of response. If length is emphasized too early, students may feel they are unready to write until they have "enough" to say (Pappas, Kiefer, & Levstick, 1990). Alternatively, an emphasis on shorter length designed to relieve such stress may backfire if students look at the activity as a bounded task. For example, when David, the young author of *How the Giraffe Got Its Long Neck* described in Chapter 5, was in second grade, his teacher had asked the class to "write at least two sentences each day" (emphasis added). She apparently felt that the length was well within the abilities of her students and did not want them to be intimidated. David faithfully wrote two sentences in his journal every evening, insisting to his parents that this was the task his teacher had set (i.e., his interpretation of the directions). He adamantly held to his belief, despite encouragement from his parents to write more. The early emphasis on length held, as evidenced in spring when he told his parents that some kids were "being really silly and writing lots more than two sentences at a time."

Finally, a fourth feature of dialogue journals is that not only should students be encouraged to write in their journals on a frequent and regular basis, but also the teacher should respond in kind so students see that these written conversations are valued and receive the encouragement necessary to continue to engage in the conversation.

Buddy journals. Bromley (1989) raised the interesting question of whether or not the *teacher* must be the audience for the dialogue journal to be successful. She examined this question by asking pairs of cross-age students to converse with each other through writing. Like the dialogue journal, the purpose was for communication, and students maintained control over their selection of topics. Bromley suggests, as with dialogue journals, that students be given time during the school day to write in their journals.

The focus remains on communication, and the content is assumed to be read by the intended audience.

To involve students in buddy journals, Bromley outlined a series of ideas she found effective. First, if students are not familiar with the form of journal writing, they should be given a few weeks to maintain a private journal in a commercial or classroom produced notebook. As an intermediate step between private journals and buddy journals, she suggested that a period of time be spent in dialogue journals with the teacher to allow the teacher time to model how to respond to a journal entry. Bromley suggested several alternative plans to move to buddy journals, including (a) students volunteering to participate by placing their journals on a special shelf in the room which would signal their wish to engage in written dialogue, (b) allowing students to select their buddy, limiting the exchange between the buddies to two weeks of entries three times per week, (c) maintaining interest by varying the writing audience, interspersing private writing and switching buddies, (d) helping students who have no close friends by using random matching for some portion of students in the classroom, perhaps asking for volunteers to participate in the random match for buddies, and (e) teachers participating in the experience as buddy to one of the students.

Cautions from Bromley's experiences included making students aware that since they will have more than one buddy over the year, students other than the current buddy are likely to have access to earlier entries. This is important to make clear in the beginning so students can be aware of each other's feelings as they write, as well as the inherent differences between buddy journals and private letters. Also, teachers need to be sensitive to providing a balance between offering free choice of buddies and ensuring that students who wish to participate are assured of having a partner, even if they have no close friends within the room. In fact, buddy journal participation may help build a sense of community for those students who may not naturally feel a part of the classroom. Bromley's examples of buddy journals suggest that students write about a range of topics and use the journal for a variety of purposes, consistent with what is seen in other types of journal writing activities.

Both dialogue journals and buddy journals provide illustrations of how journals may be used effectively to enhance communication between and among individuals within a classroom. The open-ended nature of control over topics to be discussed in writing is one of the primary advantages to such an experience. However, modifications in such journals that allow a focus on particular topics can provide support so that journals may be used as tools for learning, during both literacy and content area instruction.

Journals as Learning Tools

As learning tools, journals provide an effective means for enhancing students' interactions with text. As learning tools, they can encourage students

to engage in metacognitive strategies, such as reflecting on texts read prior to class discussions and planning what they wish to discuss. They can help students focus on important ideas related to topics they are studying. They can help students organize their thoughts and questions, as well as their personal thoughts and feelings (Yinger, 1985). In this section, we focus on four different kinds of journals that can serve as learning tools:

- reading logs
- journal “letters”
- focus journals or learning logs
- writer’s notebooks

This category of journals is characterized by (a) writing to explore particular ideas, (b) some control over topics by the classroom teacher, (c) writing during specific classroom content, activities, or both, (d) a focus on writing that relates to texts read, and (e) a journal content assumed to be read by the classroom teacher. This category differs from journals as a means for interaction in purpose, though not necessarily in format. For example, dialogue journals may be used simply as a means for communication, with students sharing events from their lives, reflecting on classroom events, or even writing about favorite books or characters. However, dialogue journals may also serve the function of a learning tool, if used for the specific purpose of discussing a text, responding to a focused question about the text content, asking questions that relate to subjects studied, and so forth. Thus, in thinking about journals as a means for communication versus as a learning tool, it is important to realize that similar *formats* exist in both categories, but they serve different *purposes*. In the sections that follow, we describe each of the four types of journals that are commonly used as tools for learning.

Reading logs. With the move toward literature-based instruction and the reduction in reliance on workbooks during the reading program, reading logs have assumed an increasingly prominent role in the development of literate students. Though reading logs take many shapes and forms, they share the common feature that students maintain a written record of their thoughts, feelings, questions, reactions, and evaluation of what they are reading, be it fiction or nonfiction text. Readings logs may be a specific type of dialogue journal, as in the cases described by Barone (1990), Dekker (1991), and Atwell (1984). They also may be a site for students’ individual reflections on the books they discuss in small groups or within the whole class, as seen in Pardo and Woodman’s classrooms, and as described by McMahon (1994).

Barone (1990) described how she adapted the concept of a dialogue journal with her first- through third-grade students. She drew on the work of various researchers and introduced her students to multiple ways of recording ideas within their reading logs. She also used the logs as an opportunity to converse in writing with her students about their reading,

though again, not all reading logs assume such interactions. The example below illustrates one adaptation that Barone used with her students, the concept of the double entry draft (DED). Students record on one side of their reading log page direct quotes, lists, and other information about what they were reading; and on the other side, record their thoughts about what they had written from their readings. Sarah's entry was written in response to Cleary's (1981) *Ramona Quimby, Age 8* (from Barone, 1990, p. 52). Sarah used the DED and wrote:

*Sunday mornint ramona and
Beezus were still resolved to be
perfect until dinner that time*

*I know why they were trying to do
They didn't want to make dinner:
that's why. Don't you think Ramona
Beezus are a little tricky?*

Barone's comment:

*I think they are a lot tricky. I
wonder if they will get out of
cooking dinner?*

Sarah's reading log illustrates her attempt to make sense of characters' behaviors through her written log. She wonders why Ramona and Beezus were attempting to behave perfectly and enters into a written dialogue with her teacher about this story event. The teacher's response extends the conversation about this section of the book they are reading.

Open-ended pages were also part of the Book Club reading logs (see McMahon, 1994; Raphael, Goatley, McMahon, & Woodman, 1995). For example, during Woodman's unit on the lives of everyday people during war, Randy used his journal as a place to begin to think about themes that united three books read about Japan during World War II. In his October 30 journal entry, he noted that similarities between two books, *Sadako and the Thousand Paper Cranes* (Coerr, 1977) and *Faithful Elephants* (Tsuchiya, 1988), include that

*living ~~beans~~ beings suffered from the adom bomb desiece. Because the
adom bomb was dropped . . . because they were having a war in both
stories. . .*

On November 7, in his entry about what he learned from the different stories he had read (see Figure 2.6), he noted that Sadako taught him,

*I didn't know that war was bad. Because I didn't know that bomb was
going to be dropped. It just thought that they had war with scords, guns.*

From *Hiroshima, No Pika* (Maruki, 1982) he noted,

*Well, I learned that bombs and things can be very dangorus when
in a war.*

And from *Faithful Elephants*, he wrote,

Well, I didn't know that that many animals would die over a bomb.

Randy's reading log entries were a permanent record of his thinking as he read, discussed, and responded to three different accounts related to

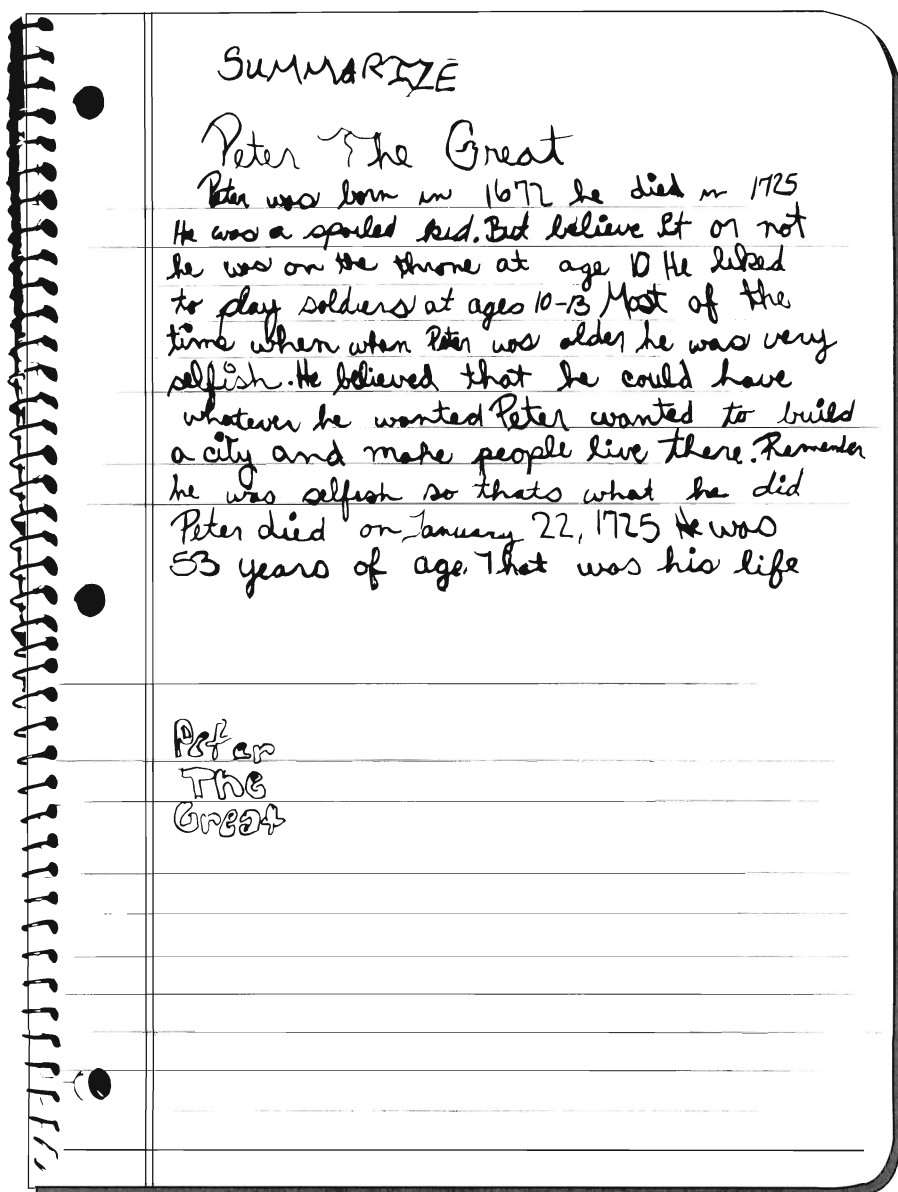
the bombing of Hiroshima during World War II. His theme—of war, bombs, and their impact on living beings—was the focus of a synthesis paper he wrote in late fall, a paper that had clearly developed over a period of several weeks through his thinking during writing. The journal writing served as a tool for Randy to develop his thinking over time, and later to use these earlier thoughts, permanently recorded, as he developed a more formal piece of writing.

Similarly, Woodman used reading logs to frame students' study of famous people read during a genre study unit of biography. Students had read biographies about different leaders and were preparing presentations for their peers. Crystal was a member in the group reading about Peter the Great. Figures 8.1 and 8.2 illustrate Crystal's focus journal entries, the first in which she was asked to illustrate main events in Peter the Great's life, and the second in which she was asked to summarize what she had learned so far about him. Both reading log entries helped prepare students for small group discussions in which they were to pool their knowledge and determine additional questions they wished to address.

FIGURE 8.1 Crystal's Focus Journal: Sequence



FIGURE 8.2 Crystal's Summary of Peter the Great



The examples described thus far share a common feature in that the journals are unstructured and students may use any form they find helpful to record their thoughts for later discussion or writing activities. However, in some instances, it may be useful to provide a structure that focuses students on issues or strategies to be taught. For example, Au & Scheu (1989) describe the literature-based reading program used in the Kamehameha Elementary Education Program. This program has novels and reading log activities as the basis for the instructional curriculum. The log activities vary from open-ended writing tasks to structured activities which focus students' attention on particular aspects of the novel they are reading. One structured reading log page, divided into three sections, asks students (a) to "review" what the previous chapter had been about, (b) to identify "central story ideas and details" by noting two important things that happened in the current chapter and detailing why these were important, and (c) to "draw a picture to go with each central idea" in the third section of the reading log page.

Similarly, Woodman used structured entries to introduce students to specific types of response. Figure 8.3 illustrates one such structured page, or "think-sheet" as described in Chapters 2 and 3, designed to support students' critiques of the books they have read. Landra critiqued Coerr's description of characters in the novel, *Sadako and the Thousand Paper Cranes* (Coerr, 1977) noting both her areas of success as well as possibilities for improvement. The think-sheet helped students define the components of a critique: specifying what aspect of literary elements they are going to address, then noting the author's strengths and weaknesses. Landra mentioned Coerr's success in describing the main character, Sadako, while criticizing her lack of detail about Sadako's family.

As we described in Chapter 1, students appropriated the forms of response as they worked individually in their own reading logs. Thus, even without the critique structured think-sheet, they elected to critique other books they had read, drawing on the structure that had been modeled. For example, in February, Randy used the structure to organize his comments on a chapter from *Number the Stars* (Lowry, 1989), writing (bold print signals text similar to the structured think-sheet):

Book/Chapter Critique

I think the Author did well was the way she made it very funny but at the same time it is serious

I think the Author can improve on is she needs to tell why they put dead people in the middle of the floor and she needed to tell more about the Aunt.

Randy's comments allow him to express what he is enjoying about the novel, but also what has confused him. His entry shaped Woodman's later instruction as she clarified for the students that the funeral for the aunt was fake, a part of the plan for helping families escape from Nazi-dominated Denmark.

FIGURE 8.3 Landra's Book Critique

Book "Critique"

NAME Landra

I plan to critique
(plot, character, setting?)

Character

What are some things the author did well?

She showed a lot of Sadako and she tells more about Sadako in the story, and we now how much everything that Sadako thought and all her secrets and everything else.

What are some things the author could do to improve the story?

The Author could tell a little more about the sister and the brother so that we will know more about them and she didn't tell us the sister and the brother feel about Sadako.

A third example of a structured reading log page comes from the one developed by Pardo for use with students' novel reading or their learning from content area material, described in Chapter 7 (see Figure 7.1). Recall that she found her students needed support for what to do when they came to difficult or unknown vocabulary terms, as well as guidance or encouragement to notice words that were interesting or unusual, which they might want to eventually use in their own writing. The vocabulary page she developed was stapled into any of the journals or logs students maintained and used throughout a book or unit. This structured page provided a model for students to draw upon within their own reading logs, eventually without depending on using the structured think-sheet.

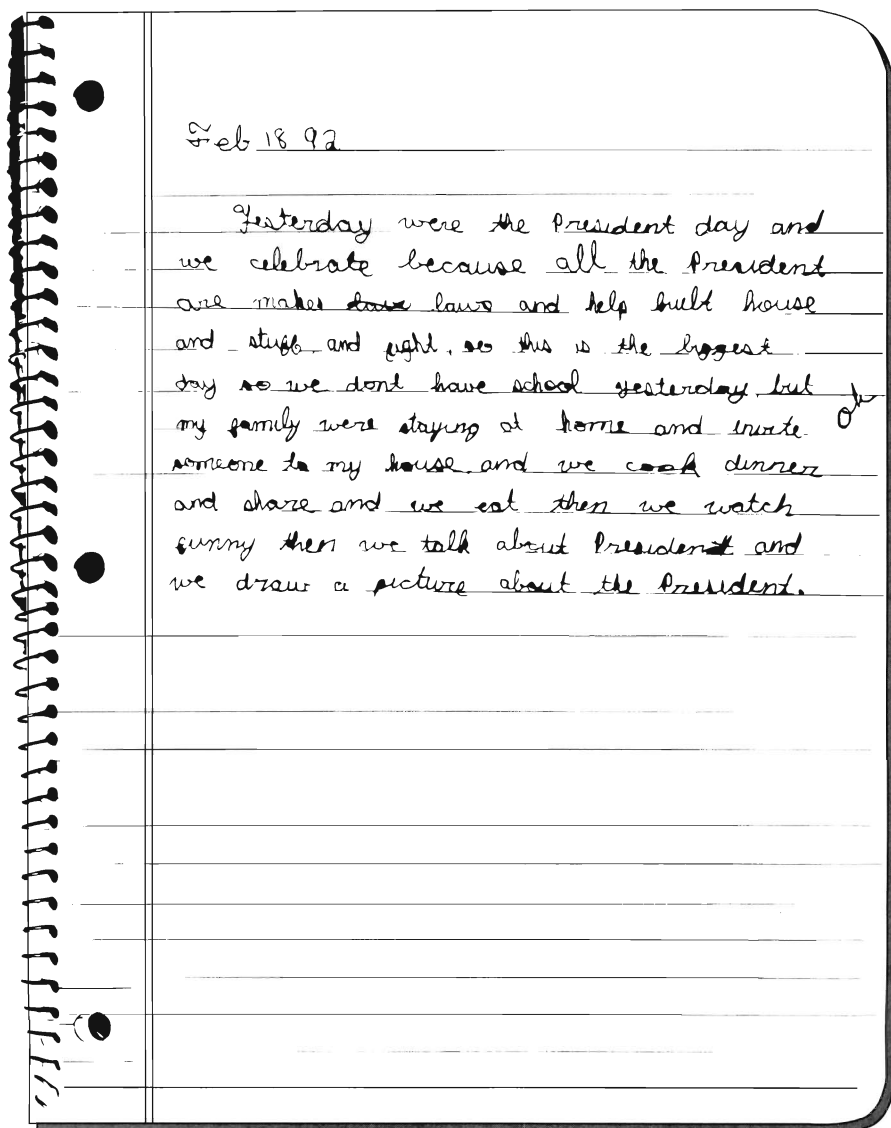
Journal "letters." Related to dialogue journals is the concept coined by Wollman-Bonilla (1989) of a "journal letter." Like a dialogue journal, the purpose of the journal letter is to encourage students to develop their own meanings about what they were reading. By developing their interpretations, they assume responsibility for building a personal commitment to the works they read. Students were expected to write a letter to the teacher after reading the assigned section of the book for the day, then they could continue reading in the book if they wished. However, unlike the guidelines used in dialogue journals, Wollman-Bonilla did not expect her students to respond directly to her comments. Rather, they often shared their entries and her comments with each other, but initiated new topics in subsequent letters.

Dekker (1991) described the concept "log letters," similar to journal letters but with an audience that included students' peers as well as their teacher. The focus of these log letters was books, what students had read, had liked, and could recommend, as well as why. Dekker modeled writing a log letter about a book she knew students knew well, then asked students to write a weekly letter to her and one to a friend about the books they were reading. These log letters gave students the opportunity to engage in open-ended discussions, but focused their attention on the stories they were reading. Thus, journal letters serve two important functions: to encourage students' meaningful interactions around the books they read, while simultaneously encouraging them to think about these books in terms of what made them worth reading.

Focus journals or learning logs. While reading logs entries and journal letters may be structured or open-ended, other journals focus specifically on content or strategies to be learned. Focus journals are distinct from traditional worksheets because the students do the majority of the writing, rather than primarily writing brief answers to teachers' questions or filling in blanks.

Focus journals are adapted from the recommendations of Fulwiler (1982) and Calkins (1986) who argue persuasively that the use of journals *before*, *during*, and *after* content area lessons is a valuable way to focus

FIGURE 8.4 Mei's Focus Journal: Presidents' Day



students' attention on important concepts and to provide teachers with insights about students' thinking during subject area study. Calkins suggests three related activities as the basis for such journals: (a) asking questions, (b) making guesses, and (c) organizing information. Fulwiler describes how teachers can promote the use of the journals by (a) stopping their class discussions and asking students to record what they are thinking, write the questions they have at that point, or summarize what they have learned; (b) requesting that students focus on a particular topic or idea and write about it prior to reading; or (c) asking students to write about what they have read, studied, or talked about after the event. All these suggestions promote students' active participation whether they are reading individually from a text, listening to an explanation from their teacher or peers, or working in dyads or small groups to prepare for reading, to read together, or to discuss what they have read.

For the past five years, Pardo has used focus journals in addition to the Book Club reading logs. The focus journals are one means of preparing students for oral discussions on different content area subjects of the day, as well as focusing on current events and their meaning. Initially, she introduced her students to the concept of maintaining a journal, first by writing entries each morning during the first 15 to 20 minutes of the day. She then introduced dialogue journals as described above, asking different groups of students to turn their journals in each day so she could write a response.

Eventually she established a morning pattern of journal writing in which she alternated between "free write" and the focus journal. During free write, students discussed their topics of interest, while with a focus journal, Pardo prompted specific entries. These topics included defining concepts, such as Anna's focus journal about communication illustrated in Chapter 3 (see Figure 3.1); entries on the meaning of current events from holidays, such as President's Day, to everyday happenings, such as a disagreement in the lunchroom; and entries designed to promote review and synthesis of content information, such as asking students to summarize what they felt were the key reasons the Civil War was fought.

We present examples from Mei's focus journal, written during February and March 1992, when she was in Pardo's fifth-grade classroom. Her entries illustrate the different purposes that Pardo used when the morning journal was focused, in contrast to the days that were devoted to "free write." February 18 was the day after President's Day, and Pardo began the day by asking students to reflect on what the day honored and how they celebrated, while Mei described the reasons we honor presidents on their own day and then how her family celebrated her day off from school (see Figure 8.4).

Figures 8.5 and 8.6 show how Pardo used focus journals for a window into students' understanding of topics they were studying. Figure 8.5 shows Mei's focus journal entry for the math problem she is trying to solve, and the series of calculations she has made to try to solve it. It reveals the trial

and error approach she has adopted and gives Pardo a window into her thinking (see Figure 8.5), something Schubert (1987) suggested is a valuable way for developing students' mathematical thinking. Pardo could see Mei's series of calculations and in doing so, build her mathematics instructions from her students' current understandings. Figure 8.6 illustrates a similar process used during language arts in which students studied verbs.

FIGURE 8.6 Mei's Focus Journal: Verbs

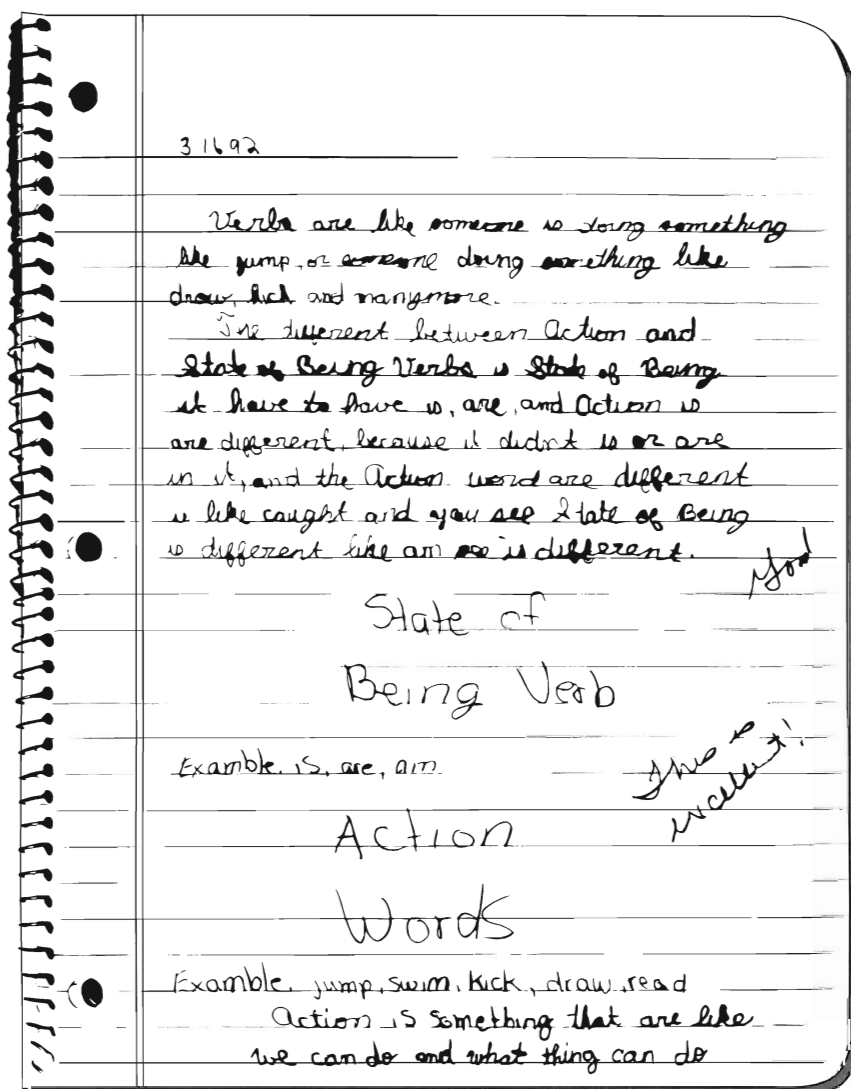
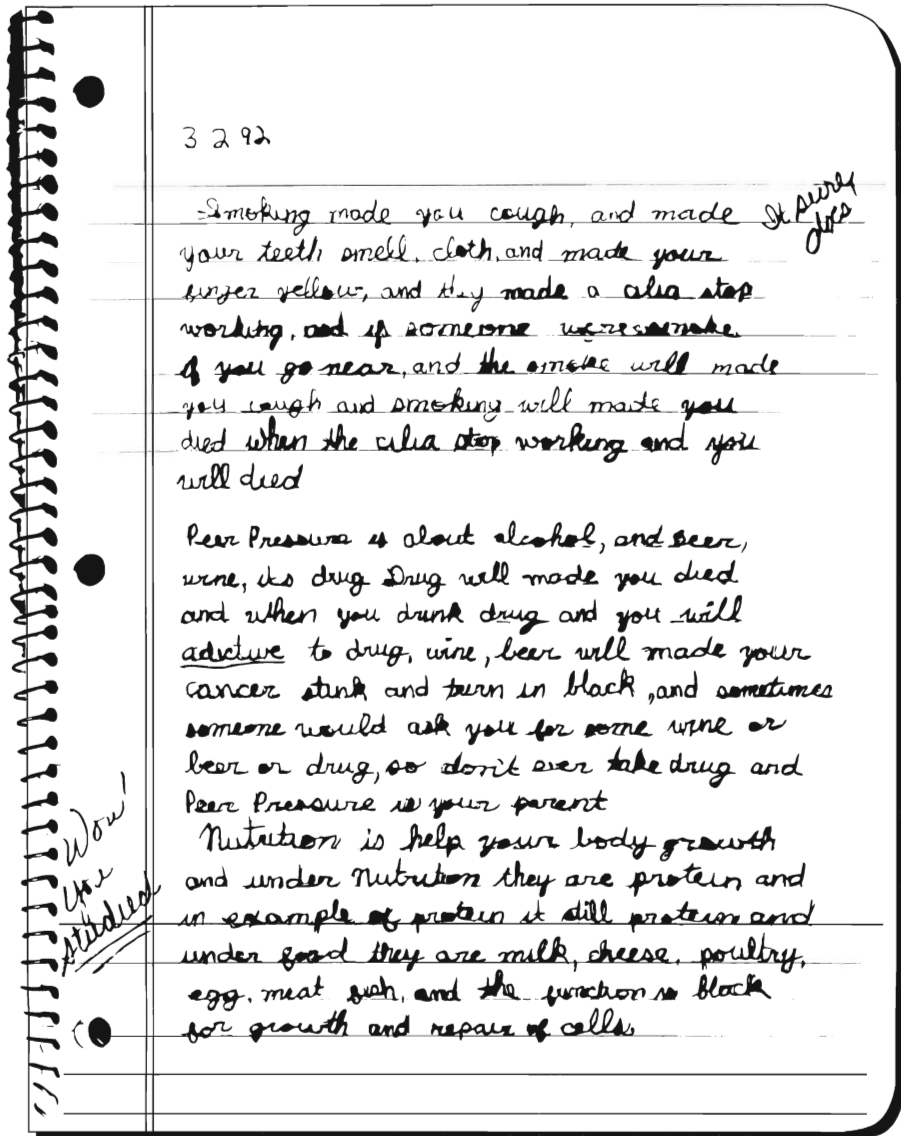


FIGURE 8.7 Mei's Focus Journal: Synthesis



The last example from Mei's focus journal, shown in Figure 8.7, illustrates Pardo's use of a focus journal to encourage synthesis of topics studied. Students had been involved in a health unit about smoking, drugs, and nutrition. Mei's entry illustrates a focus journal prompted by a question that directed students to summarize what they had learned.

These focus journal entries are in contrast to "free write" entries in which Mei has complete control over the topic and form of the entry, selecting to share her concerns about being prepared for an upcoming speech contest for career day, asking questions about the next book they would be reading in Book Club, or wondering who would be judging books they were writing for another school context. Together, the samples illustrate the ways in which the teachers provided direction and support for students' learning within specific content areas or topics within the developmental reading curricula; as well as the ways in which students used such opportunities as means for organizing, reflecting upon, and analyzing what they had experienced in these different subject matter areas.

Writer's notebook. Another form of journal that Calkins (1991) has found to be helpful, particularly within process writing programs, is the *writer's notebook*. Unlike the reading logs and focus journals, the writer's notebook is a personal journal that students maintain, recording interesting events in their lives, texts they have enjoyed, quotes they have heard, observations they have made, and so forth. These personal experiences, thoughts, and reactions are then available for later exploration in more extended text. Students choose their own notebooks, recognizing that personal preferences are important and unlikely to be met if the teacher provided a single standard format.

Calkins stresses that "nothing magical happens simply because youngsters bring notebooks to school. Notebooks can be just another place for writing, or they can represent a new way of thinking about the writing process" (1991, p. 37). Further, Calkins stresses that it is important for teachers to keep journals as a model, and to help students realize that what happens to them in their lives is important enough to warrant recording and savoring. Students should be introduced not only to the ways their teachers use notebooks, but also to how professional authors and others have used them as well. For example, Pardo maintains a professional writing journal, her teacher research notebook, in which she records her ideas, reflections, and experiences, as well as classroom events and observations of students. She has shown the notebook to students and talked about how valuable it is to her, how often she goes back and reads her notes, and how she uses her notebook to help her realize issues or ideas that are important to her. She talks with her students about how she often begins with these ideas as she writes chapters or articles for sharing with her peers, other teachers.

Unlike the reading logs, journal letters, and focus journals, the notebook requires no audience outside the writer, provides complete student

control over topic choice, the frequency, and nature of entries. Students then have this notebook as a tool to help them generate topics that would be of interest to them as they create their own stories and books for the peers to read, or as a tool in their researching of topics as they record observations or notes about areas of study.

McCarthy (1992/1994a) traced the role of the writer's notebook with four sixth-grade students from a large urban area, observing them, interviewing them, and gathering writing samples from their notebooks and subsequent drafts. She collected this information as students moved from maintaining their personal notebooks through conferences with their teacher for topic identification and drafting to final publication of their stories. Three of the four students found the roots of their eventual publications in their earlier notebook entries, scattered throughout the first month of school. The fourth student revealed the need for caution in assuming that notebook entries in one's personal journal are potential for public writing. This student, Anita, had recorded private thoughts and feelings and was not interested in writing a public paper about them. Anita's experience suggests that it may be important for teachers to help students understand not only the potential their writer's notebook affords for later writing, but also the differences between such a notebook and a personal diary (McCarthy, 1994b).

From dialogue journals to writer's notebooks, students' journals can make important contributions to students' literacy development. They promote reflection. They help students see their thinking. They underscore that thinking is dynamic, changing across time, and as influenced by others within and beyond their classroom. Ways of introducing students to the use of journals can vary as much as the journals themselves. We briefly described how Pardo moved from initial daily journals to focus journals and reading logs. In the next section, we expand our focus to talk generally about how to begin engaging students in journal writing and using journals as learning tools.

Introducing Students to Journals as Learning Tools

Introducing students to the use of journals as learning tools involves instruction in the purpose of the journals as well as what students might include in their writing. For example, Wollman-Bonilla (1989) used an analogy to letters as a way of helping students understand the difference between the journals they would now write and the writing assignments they had received from her in the past. Initial guidance included (a) sharing her own written responses to a book she had read, (b) offering general suggestions for what could be discussed, (c) inviting students to provide additional ideas for possibilities for discussion, (d) reminding students that they could and should refer to the text they are reading as they write in

their letters, just as they refer to the text during their discussions, and (e) requesting that they specifically do *not* retell or summarize the story since they already shared this knowledge.

Pardo and Woodman introduced students to their reading logs during Book Club through a gradual process of continually adding to students' repertoires of ideas for log entries. In both classrooms, they began with open-ended prompts asking students to identify something from the selection they would like to share with their peers. They then introduced, one at a time, each of the log entries illustrated in Figure 2.2, the "Map of Log Activities." In this way, they helped students to build a repertoire of ways of responding. As students became adept at these responses, they also began to consider new ways of responding that were not on the chart. For example, Jason suggested writing about author's choices of chapter titles. Mei introduced a category called "life," which involved writing about how events in the story related to events in readers' lives.

Later, Pardo and Woodman simply reminded students about alternative ways of recording ideas and encouraged them to try different ways of responding to their stories. Eventually, students were given the freedom to choose across the different ways of reflecting on their books, based on what they wanted to do for any given section of any text they read. By spring, students usually opted to write in their journals using a range of strategies on each day. Figure 8.8 shows how Mei made use of her reading log when reading *Bridge to Terabithia* (Paterson, 1977) in spring of 1992. This reading log illustrates one outcome that Pardo had stressed in her instruction, the importance of learning a variety of ways of responding that students find meaningful. In this example, we see that Mei has summarized what she thinks are the most important events, analyzed the title (drawing on Jason's suggested category of response), critiqued the text for not having any adventure, and so forth. Over time, Mei's experiences with the different journals to which she had been introduced, from focus journals to reading logs, helped develop her ability to use the journal as a tool for reflection and learning.

Types of Response

The possibilities for using journals to increase interaction within the classroom and as a tool for learning are extensive. However, from our earlier discussion, it is clear that teachers need to do more than simply institute such journals. Teachers benefit from knowing about different kinds of responses they might expect to find in their students' journals and knowing ways to encourage both a range and a high quality of entries and responses. Such information is valuable in that it helps teachers expand students' repertoire of possible responses as well as helping with evaluating how students are engaging in learning from text, preparing for class discussions, and becoming a member of a community of readers and writers.

FIGURE 8.8 Mei's Reading Log Share Sheet

little
I think this turtle call
perfect day because you
never have a perfect day
before and now she have it

you have a good
character
tell him a story
day that Mrs. Edmund
die

what I didn't
like is this
they didn't have any adventure

outlier
outlier
Ellis outlier are
born out of thinking
medal, and my dream
are become a doctor and I
won alot of nursing medal
for a doctor.

my feeling is happy and
sad because I had a
good day when Mrs. Edmund
told him a story. Leslie died
feeling crying, alone

Question for author
why do you want to
be an author?

Summary

Leslie, and Jess are going school together, and Jess like
Leslie, and they start to make a castle with call is
Teralithia, and they had a friend name May Belle.
He and the book
Sometimes I had a perfect day, when nobody bother
me, and sometimes I went somewhere like fishing.
I have a perfect day

By drawing on the work of university- and school-based researchers (e.g., Atwell, 1984; Barone, 1990; Dekker, 1991; McMahon, 1994; Raphael et al., 1992) who have studied both the role of journals and types of students' responses, we can begin to organize the types of response teachers can expect from their students' journals and logs as well as the relationship between students' entries and their teachers' responses (e.g., Peyton & Seyoum, 1989). We have identified three categories of journal entries that vary depending upon the purpose of the journal and the nature of the teachers' contribution: (a) comprehension-oriented entries, (b) evaluative entries, and (c) personal response entries. The difficulty in creating categories such as these is the implication that students' responses may be neatly placed within discrete categories. Yet the reality is that any individual response often represents various ways of thinking. In fact, both within and across categories, students' entries reflect a combination of different modes of thinking and different goals. However, for the convenience of the reader, each category is described in turn.

Comprehension-oriented entries. In several studies, students were seen to use their journals, whether the logs were in the form of dialogue journals (e.g., Atwell, 1984; Dekker, 1991) or reading logs (e.g., McMahon, 1994; Raphael et al., 1992) to engage in thinking about the texts they had read, with an apparent goal of improving their comprehension. Fulwiler (1989), in describing mature students' journal entries, noted that students' entries promoted different modes of thought that are consistent with those that underlie successful comprehension (a) observations, (b) speculation, (c) confirmation, (d) information seeking, and (e) questions (see also Table 8.1).

First, students wrote about *observations*, recording what they had seen from simple experiences to entire events. In comprehension-oriented responses, we can see observations of story events as the basis of students' writings, sometimes in a simple "retelling" or summarization of the event, sometimes using the summary as a stepping off point for another form of response. Crystal's entries in Figures 8.1 and 8.2, about Peter the Great, illustrate such cognitive activity, as does the summary in Mei's entry shown in Figure 8.8.

Second, Fulwiler noted that students' entries involved *speculation*, a form of the writer's wondering, "what if?" Such modes of thinking underlie students' predictions about upcoming events in a text or their examination of what might happen if the author had changed a particular event in the story. Figure 8.9 displays Crystal's entry in early December, after reading the folktale, *The Weaving of a Dream* (Heyer, 1986). In one column she identified a problem central to the tale: The old woman in the story needed to recover a lost weaving of a dream that she had had. If she did not recover it, she would die, and her sons would starve. Crystal provided an alternative in the second column, though she indicated at the bottom of that column that she would not want the story changed in this way. Thus, she not only speculated on an alternative solution, she evaluated her speculation and rejected it.

FIGURE 8.9 Crystal's Problem-Solution Log Entry

THE WEAVING of a dream
12-3-90

- | <u>Problem</u> | <u>Solution</u> |
|------------------|--------------------------|
| - The old woman | to make this |
| - wanted a dream | so it didn't |
| - that was in a | happen she |
| - weaving and if | could have |
| - she didn't get | just bought |
| - a weaving that | rice for her |
| - | boys instead of |
| - she weaved of | the painting. |
| - her dream back | |
| - she said' she | |
| - would die. | would not want to change |

Third, Fulwiler suggests that students look for *confirmation*, a kind of thinking similar to that seen in Sarah's question to her teacher in the DED about Ramona and Beezus' attempt to behave perfectly. Fourth, students record information in their journals, much as Pardo's students did when tracking their growing knowledge of community and communication in third grade and the Civil War in fifth. For example, William recorded what he had learned upon visiting the *Lansing State Journal's* production site, listing "facts" such as the cost of the daily production and of advertisements of different sizes, how color was created in the newspapers, and so forth.

A fifth kind of thinking is represented by *questions* that indicate curiosity. Fulwiler suggests that such questions indicate "there may be some disequilibrium or uncertainty in the [journal] writer's mind, and that he or she is willing to explore it through language" (1989, p. 165). Randy's comments about the fake funeral in his entry about *Number the Stars* is illustrative of such disequilibrium as are Mei's questions about who will be judging the school writing contest.

It is clear from these examples that one function of classroom journals, particularly when used as a central part of the literacy instructional program, is to help students articulate both the clicks of comprehension and the clunks of comprehension failure (Anderson, 1980). The research that has been conducted on students' journal entries suggests that with opportunities, modeling of options, and providing "food for thought" through the books students read, students' journals can become a site for exercising strategies related to comprehension as they engage in the authentic task of reading to construct meaning. Yet, students' responses have a much richer potential than only seeking clarification for comprehension, and students will benefit from an instructional environment that encourages their use of a broader range. It is then that more evaluative and personal responses are likely to emerge.

Evaluative entries. In addition to focusing on learning and comprehension, journals provide an important site for evaluative entries. These entries share the feature that students are evaluating the texts that they read as well as their own earlier journal entries.

Whenever readers read, they evaluate the experience, whether simply deciding whether or not the experience has been a worthwhile one, or engaging in more complex forms of analysis. Dekker (1991) studied the responses of young elementary students in her second-grade classroom and noted that from the beginning of the year, students engaged in what she termed *simple evaluation* (see Galda, 1983, for a discussion of different forms of evaluative responses). One of her students had written:

I read a book called The Cut Ups and it is good. I like it. The author's name is James Marshall. (Dekker, 1991, p. 39)

In this example, the student evaluated the book as a good one and his experience as being positive, but he did not provide any underlying reasons

for his evaluation. Dekker described an *elaborated evaluation* as one in which students provide at least one incident from the book that gives support to why they liked or disliked it. One of her second graders had written,

I just read In a Dark, Dark Room. I like the story called, "The Green Ribbon." I like the part where her head fell off.

This student gave us insights into the reasons he evaluated the reading experience as a positive one, identifying the incident about the head falling off as a reason for his enjoyment.

Woodman's students frequently commented on the degree to which they had liked a given book they were reading. To encourage their development of evaluation, she introduced them to the critique think-sheet illustrated in Figure 8.3. She wanted to focus students' attention on the different ways in which they could evaluate their texts, from simple statements of like or dislike, to more focused critique on character, plot, or other literary elements. Such evaluations provide a bridge between the text-based comments that were primarily toward comprehension of the text and those comments that reflect more personal response.

Personal response. Personal responses are those that reveal something about the inner feelings or thoughts of the journal writer. For example, both Figures 2.4 and 5.10 reflect students' personal response to the literature they had read. In the journal illustrated in Figure 2.4, Eva considered her own beliefs about everlasting life and the appeal it holds, or does not hold, for her. In the journal illustrated in Figure 5.10, Joe shared his surprise at learning about the existence of racism from the 1930s through the 1950s. While each of their responses was prompted by literature they had read, the issues and ideas they raised in their journals grew out of their personal response, their indirect evaluation of the impact of these texts on their own thinking. Similarly, Mei's journal about President's Day, illustrated in Figure 8.4, leans toward her personal evaluation of the holiday and its role in her life, rather than a comprehension-oriented response that reflects something that she has learned about the topic.

In Fulwiler's (1989) description of modes of thinking in journal entries, categories such as (a) digressions, (b) connections, (c) dialogue, (d) self-awareness of oneself as a learner and thinker, and (e) posing and solving problems characterize personal response journal entries. Two examples below are illustrative of this kind of thinking: Helena's self-awareness of her learning during the folktale unit and Randy's combination of modes in his entries about the World War II-Japan units described earlier.

Helena, after reading several folktales and preparing to write one of her own, wrote the following in a reading log early in the school:

I like folktales because they have very nice pictures. and I like them because they help you understand people who are different and do different things. And I think if I was to write a folk tale I think it would

be good because I've read four and I have a pretty good idea how to make it good.

Helena shows confidence both in her knowledge about folktales and her understanding of their purposes. Her entry also suggests an awareness that she learned about the genre through reading and a sense of where she might find guidance for her own writing.

During the unit on World War II-Japan, Randy wrote in his reading log about the story, *Hiroshima No Pika*, a picture book describing the day the atom bomb was dropped on Hiroshima. Randy, after listening with his peers to the story, wrote his feelings in his journal:

This story makes me feel sad. Just like Sadako and the thousand paper cranes. I really didn't want Hiroshima's [sic: referring to main character] father to die of the atom bom desiece. THE End

Randy's elaboration named one of the incidents in the book that had led him to feel a particular emotion, in this case, sadness. He focused on its emotional impact with specific reference to how he felt about the main character's father. Further, his response illustrated a simple *connection*, relating to a book he had read earlier in the theme unit exploring the same events from a different point in history.

Another form of personal response encouraged by the use of theme units is to move students from comments on specific selections to considering broader themes that different books have touched upon. Randy's earlier comments provided the basis for an entry later in this unit when he moved from written response to the specific books he had read to more general comments on his personal reaction to the concept of war.

The War

Well, I want to know why did we have the war Because all of this fighting really doesn't make any sense, and I feel so sad because people are dying from this.

Randy questioned the reasons for war and fighting, as well as continuing to explain where his emotion, sadness, arose from the unit's selections.

Concluding Comments

In summary, journals may be used to promote a range of thinking related to students' development as readers and writers. As Dekker found in her own work on delineating different forms of response, it was not enough to merely describe the different categories:

I had to use that information to help the students create richer and more varied ways to help that process in my classroom. The first way was to enhance oral response by providing an environment where book talk was valued . . . [a] second way was to demonstrate the connections between oral and written response [such as during] book share time where students

talked about their books before we wrote in logs. . . . I tried to use every opportunity to demonstrate the richness of the oral response, and how what students said out loud would make good log letters when written down. (Dekker, 1991, p. 44)

Dekker's comments support what Peyton and Seyoum (1989) have argued, that optimally, teachers' written communication with their students should parallel what we recognize about oral communication. In Chapter 4, we suggested that traditional patterns of teachers' questioning practices to elicit students' responses are too limiting and that our students benefit from more cooperative modes of discourse. Similarly, in writing and responding to journals, students benefit from the written conversation in which both participants contribute to the topic. Teachers enjoy getting to know their students and understanding their points of view just as students enjoy coming to understand their teachers as "real people." Perhaps most important, students have multiple opportunities to engage in different modes of thinking that support their literacy development.

chapter 9

Assessing and Evaluating Students' Progress

Examples throughout this book convey both the richness and the complexities of students' interpretations of what they read and discuss. This richness was evident in the example from Chapters 4 and 7 where students' discussed Miles' (1971) *Annie and the Old One*. Recall that during the conversation, Joey built upon one of his peer's comments about the author's use of the metaphor of the sun's setting as death when he extended the metaphor to the sun's rising as birth: "And then it comes up again when somebody else is born. . . ." The complexity of students' interpretations was evident in an example from Chapter 8, Mandy's journal entry on the Civil War. Recall that she wrote that the "noxies tried taking jewish people because there were different from other people." She had erroneously juxtaposed two events in time (the Nazis' treatment of Jews and the treatment of slaves in America's southern states) but she correctly identified an underlying issue of human rights.

The richness and complexity of these students' interpretations would not be captured in the conventional test task of "bubbling" the best of several choices. Mandy's confusion in placing Nazis in the time frame of the American Civil War would have resulted in a "wrong" answer, without recognizing her identification of a human dilemma. Joey would probably have gotten the answer correct, had there been a question such as "The author is comparing the sun to" with one of the multiple choices being "life." What would have been missed is Joey's ability to understand the metaphor so well that he can add the notion of the sun's dawning and birth to his peer's focus on the sun's setting and death.

The world of the late 20th century has become increasingly diverse, and the literacies that successful participants in this world require reflect that diversity (Garcia & Pearson, 1994). The previous chapters have demonstrated the manner in which views of teaching and learning have changed to support the development of high levels of literacy. Assessing students' growth toward these goals must also take different forms (Resnick & Resnick, 1992). Traditional tests rank students in relation to one another, using a set of tasks that never occur in real life. Rather, the tasks serve the sole purpose of placing half of the students below the norm and half

above the norm. They tell little about progress toward diverse and critical literacies.

Information on students' progress toward critical literacies exists within day-to-day literacy events. The learning logs, journal entries, reports, and group discussions that are the very core of a literacy program inform teachers and students about students' progress toward fundamental literacy goals. When classrooms are designed so that students spend their school lives using and learning about the most important aspects of literacy, it only makes sense that those events should yield the best information on students' progress toward valued goals.

Some argue that these events may be too subjective to be used for assessment purposes, that students and teachers tend to tell only positive stories when asked to represent what they are doing. However, within an instruction-embedded view of assessment, creating opportunities to share what one knows well is one of the goals of schools. In worlds beyond the classroom, people have the opportunity to present their best work through portfolios. So, too, students should have the opportunity to present their learning in the best possible light. At the same time, educators recognize the need to document students' performances on tasks that represent agreed-upon goals within a broader school community such as a state or district (Pearson, 1993). Progress on such goals can be viewed through both everyday activities and special events called performance assessments.

This chapter describes assessment that is embedded in classroom practices. We begin by considering how the changes in theoretical perspectives about language and literacy have transformed views of assessment. The remainder of the chapter describes assessment practices that are embedded in the literacy acts of classrooms.

A Social Constructivist Perspective on Language and Literacy Assessment

The three assumptions of social constructivism that underlie topics in previous chapters are as relevant to assessment as to instruction. In fact, the first assumption—higher psychological processes such as language and literacy are cultural and historical in nature—underscores why our needs have changed. Recall in Chapter 1, we discuss ways in which definitions of literacy have changed historically and vary across cultures. Such changes have been described by Heap (1991) as changing what “counts” as reading, with today's views reflecting a complexity that was not as apparent in defining reading a decade or more ago.

In past decades, instructional goals focused on teaching students to say the words on the printed page with accuracy and fluency; to answer literal questions correctly, thus demonstrating that students had read the material and understood the “main idea”; to choose correct topic sentences for paragraphs; to select a title from a series of choices; and so forth. There were no emphases in these experiences on constructing meaning, valuing

multiple interpretations, engaging in aesthetic and personal responses, or writing in response to reading. Yet, these are the activities that characterize current reading programs. Because what counts as reading has changed, the tasks teachers use to evaluate students' progress must reflect similar changes. Viable tasks are the very ones that occur in literary-rich classrooms, including constructing meaning across books with similar themes and listening to and contributing one's responses to a conversation.

The second assumption of the social constructivist perspective describes literacy as one of the higher mental processes learned through meaningful use across multiple contexts within and beyond the classroom. If we visualize the assessments that might be expected from this description of literacy, we would first expect that assessments would occur in contexts where they serve meaningful purposes. Second, we would expect that the contexts represented would vary in form. Rather than the single school picture by which we are forever remembered in our family albums as second or fifth graders, we would expect a range of materials that would represent the diversity of literacy learning at a particular grade level. Rather than a single snapshot, the metaphor we adopt is that of videotaped clips portraying activity in several different contexts. This second assumption also indicates what *not* to expect as assessments. We would not expect to find assessments of low-level aspects of literacy, nor would we expect to find assessments that are contrived and occur solely for the purpose of evaluation.

The third assumption—role of more knowledgeable others—suggests assessments that consider students' proficiencies in contexts that vary, from opportunities that involve guidance from the more knowledgeable others in classrooms to opportunities for independent application. Assessments where students' proficiencies are examined across a range of contexts are described as *dynamic assessments*. Dynamic assessment provides information on what students can do independently, when helped by more knowledgeable others (e.g., peers, the teacher), and in the role themselves of being the more knowledgeable other (e.g., with peers or younger students).

For the remainder of this chapter, we describe what this perspective means in classrooms taking an integrated approach to literacy instruction. Implementation of this perspective involves three processes: (a) defining goals and benchmarks, (b) gathering information, and (c) reflecting and acting on information. When assessment has become integral to a literacy program and no longer exists as an external event or mandate, instruction and assessment become ongoing and overlapping.

Defining Literacy Goals and Their Manifestations

The chapters of this book have been full of descriptions of important aspects of literacy: forming an interpretation about a book, relating the themes and stances of one book to those of another read several months

earlier, responding to books from the perspective of the current contexts of a fourth- or fifth-grade student in an American school, and developing a repertoire of responses to books that allows one to tailor one's response for different purposes or genres. Even a short enumeration such as this one of the dispositions, knowledge, and expressions of literacy can be overwhelming for a teacher making choices about which aspects of students' work to observe and reflect upon. Assessment begins long before a teacher collects student work, observes a group's interaction, or interviews an individual. Assessment begins by establishing a vision of literacy and describing the forms that literacy takes at particular points in the development of proficient reading and writing. Such a process involves defining the goals and articulating benchmarks for each of the goals.

Defining Goals

Defining the critical dimensions of literacy and how they are manifested at various stages in readers' and writers' development is essential to the literacy program. It determines what is taught, the activities that teachers create and codesign with students, and what is assessed. Just as students construct knowledge, teachers and others construct what is important about literacy and its instruction. Numerous sources can guide this construction; some are optional, others are in the forms of district or state curriculum frameworks and even legislative mandates.

Long and detailed lists of goals may leave those who must use them confused as to exactly what to teach and assess. Such lists lead to isolated skill instruction to cover all the skills on the list, rather than considering the big picture of literacy and the goals of literacy instruction. From our participation in a number of projects to create literacy frameworks, we believe that it is appropriate and useful to identify a handful of key concepts that can organize individual to-be-taught strategies and skills in meaningful ways (Anderson, Hiebert, Scott, & Wilkinson 1985). In the Book Club Program, Raphael and her colleagues (Bisesi & Raphael, in press; Raphael & Goatley, 1994) identified a core set of concepts from their work with Book Club teachers such as Deb Woodman and Laura Pardo. Within community share, there were four literacy dimensions that framed the instructional activities that supported students' reading, writing, and talking about books: (a) language conventions, (b) comprehension, (c) literary elements, and (d) response to literature. Table 9.1 illustrates how the four literacy dimensions framed the specific aspects of knowledge, strategies, and skills that comprised each of these areas (see Table 9.1).

Notice that in this framework, goals that were characteristic of earlier periods of literacy instruction (e.g., sound-symbol correspondence, grammatical conventions, strategy instruction) were quite visible. However, the dimensions in Table 9.1 also reflect the prominence of literary study and response to literature, recognizing the unique and critical aspects of literature-based instruction. Underlying this framework is the

TABLE 9.1 Book Club Curriculum Chart

Language Conventions	Comprehension	Literary Elements	Response to Literature
Sound Symbol <ul style="list-style-type: none"> • spells conventionally • reads with fluency Grammatical Conventions <ul style="list-style-type: none"> • uses appropriate language choices: verbs syntax punctuation in oral reading, discussion, and writing Interaction Conventions <ul style="list-style-type: none"> • works with peers to set goals • interacts with peers in literacy contexts: <ul style="list-style-type: none"> • writing conferences • literary circles • author's chair 	Background Knowledge <ul style="list-style-type: none"> • prediction • draws on prior knowledge • builds knowledge if needed • context clues • intertextual connections Processing Text <ul style="list-style-type: none"> • summarizing • sequencing • vocabulary • organizing and drawing on text structure knowledge • analyze-develop characters, setting, plot sequence, and so forth Monitoring <ul style="list-style-type: none"> • asking questions • clarifying confusions 	Theme <ul style="list-style-type: none"> • author's purposes • connections to life Point of View <ul style="list-style-type: none"> • characters' POV • authors' POV Genre-Structures <ul style="list-style-type: none"> • story structure • expository structures • types of genres Authors' Craft <ul style="list-style-type: none"> • style • text features 	Personal Response <i>Impressionistic response to literature, one's own writing, or the writing of peers</i> <ul style="list-style-type: none"> • shares experiences • shares personal feelings • places self-in-situation • compares self to character Creative Response <i>"Play" in response to literature</i> <ul style="list-style-type: none"> • "What if?" [changes event in story plot and explore impact] • dramatizing events, characters' attitudes or actions • illustrations of events, characters Critical Response <i>Analytic response to the "effectiveness," "purpose," or "coherence"; intertextual connections</i> <ul style="list-style-type: none"> • explains changes in beliefs or feelings • selects evidence from text to support ideas • critiques texts using specific examples • discusses author's purpose • identifies author's craft • discusses author's purpose • uses text as mirror of one's own life and as window into the lives of others

assumption that a reflective or strategic stance on the part of a reader-writer is key to literacy development. Knowing what one has learned and why one has learned something should not await an external judge. Students themselves must be able to engage in the assessment process if they are to become proficient readers and writers. A framework such as the one above provides both students and teachers with access to primary categories to guide their developing literacy abilities.

As important as such guidelines and frameworks are for teachers who wish to develop an integrated approach to literacy instruction and assessment, we have found that simply adopting the frameworks others have developed is not as useful as developing one's own. It is through the conversation, the debates, and the challenges of working collaboratively with other teachers and with students that teachers' literacy instruction goals become clear. It is through such conversations that students come to understand and construct their own definitions of literacy and "what counts." In the end, students need to understand the complexities and the excitement of literacy learning, not simply define it as "something that we do from 9:00–10:00 or "it's filling in our workbooks."

Defining Benchmarks

Just as it is critical to define the goals of the literacy instructional program, it is important to describe the manifestation of each goal: what the goal would look like at different points in a students' literacy development. These manifestations have been called "benchmarks" (Au, 1994). The dictionary definition of benchmark is a "a standard by which something can be measured or judged" (American Heritage Dictionary, 1993). Benchmarks can be thought of as points along the path of becoming a highly literate individual.

Benchmarks should be neither the lowest common denominator (the common interpretation of "basic skills") nor should they be so difficult that only a handful of students can be expected to attain that level. Without an understanding of the forms that a goal, such as an understanding of literary elements, takes at different points in the continuum of learning, teachers and students will be hard-pressed to know if they are at the base camp or have scaled the highest peak. When benchmarks have been established, all participants have a vision that provides the basis for the creation of instructional experiences.

For example, benchmarks based on the goals in Table 9.1, which have been the foundation for Book Club, take the form shown in Table 9.2 for a group of fourth graders.

Teachers and students will want to elaborate upon each of these benchmarks. A framework that makes clear to all participants what is valued in a literacy program is a point of departure and establishes the purposes for which both teachers and students will gather information.

TABLE 9.2 Benchmarks for Fourth Grade

Context	Benchmark Evidence
book club and community share	<ul style="list-style-type: none"> • contributes summaries, interpretations, and responses related to target books • is prepared for discussions and share events by reading and responding to materials prior to the event • works with peers in setting goals and interacting in ways that contribute to goals of the setting
independent reading	<ul style="list-style-type: none"> • chooses books that represent and extend interests and genres • reads books that are age-appropriate • identifies features of books that will interest-disinterest peers • shares personal responses to books in journals and in dialogue
writing	<ul style="list-style-type: none"> • uses appropriate language choices • spells conventionally

Gathering Information for Assessment and Evaluation Purposes

Gathering information is the logical next step once one's purposes are clear. That is, even activities as promising as portfolio development can become busywork without an awareness on the part of teachers as to how the information will be used once it has been gathered. The activities of a literacy program are so varied that, without a clear understanding of the purposes for which artifacts will be used, the energies of students and teachers are wasted on gathering information that eventually gathers dust.

We focus on three vehicles for gathering information: (a) observing social interactions, (b) developing and examining portfolios, and (c) initiating performance assessments (Calfee & Hiebert, 1991). Observations, portfolios, and performance assessments overlap. For example, summaries of students' responses during group discussions may be part of portfolios just as performance assessments may be saved in portfolios. However, each of these three types of assessments provides a different slant on students' learning. Observations capture students' comments and activities in day-to-day events. Portfolios provide a means for studying examples of students' work. Performance assessments give indications of students' proficiencies on a specially designed set of tasks that represent benchmark processes or outcomes.

An advantage to using all three kinds of information—observations, portfolios, and performance assessments—is that the range of literacy

proficiencies can be examined, and students' flexibility in using these literacy proficiencies in different contexts can be considered. When a single snapshot of students' literacy proficiencies such as a standardized test score is used, results may be misleading. For example, parents and community members may believe that students are doing well in reading and writing when, in many cases, literacy proficiency as measured by standardized tests appears to be specific to rather low-level tasks (Shepard, 1990). Students may be able to match words that have similar phonetic elements or synonyms for target words but be unable to write a several-sentence response to a several-paragraph passage. When the aim is to create an album or collage of students' literacy proficiencies, the entire gamut of students' repertoire of responses to literature and their facility with different genres becomes the object of study.

Social Interaction

Social interaction is at the very core of the theoretical framework for the classroom practices that have been described throughout this book (Goldenberg, 1992/1993). The oral forms of expression—responding, summarizing, interpreting—are as critical as written forms of expression. To capture the multiplicity of contexts in which students use literacy in classrooms, students' oral expression should be studied in group contexts and in venues such as conferences where teachers and students interact in a one-to-one setting.

Group discussions. One important site for evaluating social interactions is that of group discussions because students' growth in all four domains—conventions, comprehension, literary elements, and response to literature—are potentially manifested in such settings. While an observer may not see expression of all four domains in a single discussion, failure to see particular elements across several sessions may indicate that students need additional instructional guidance in those areas. Both the processes and the content of group discussions serve as sources of information for observant teachers. We begin with the assessment of group processes because students' success at interacting within the group will determine the quality of their comments and responses.

The teaching of Jan Shumaker, a fifth-grade teacher, illustrates the manner in which students' learning within a group can be enhanced when students become involved in assessing the conventions of their group's interactions. Shumaker's underlying goal was to increase her students' involvement in reading and discussing the unit chapter in their social studies textbook. First, she knew her students needed to become adept at monitoring their abilities to work together in groups. At the end of each social-studies period, students participated in a 10-minute "reflection." They wrote their response to three questions: (a) What did I learn? (b) What would I change about the way I worked with the group today?

(c) How do I plan to work on the chapter? The aim was for students to internalize the questions and use them as guides as the year progressed. Each group had a leader and a monitor, one leading the session, the other evaluating how the group did overall and how different individuals contributed. Using a 10-point scale, the monitors evaluated their own and their peers' participation.

One student who had been in the role of "leader" for the day wrote that "Today I learned the difference between a leader and a boss. A leader figures out what others want to do and then has them do it and doesn't have to boss them into doing it." Other students focused more directly on the content of what they had learned. Students' suggestions for self-improvement ranged from "talking more" to "talking less," "listening more closely," "asking good questions," and so forth. Shumaker looked through each group's folder daily, giving each group comments on their self-evaluations and their monitor's rating, as well as a letter grade for their overall performance.

In addition to assessing students' ability to interact within social settings, discussions are an excellent context for assessing students' progress in comprehending and responding to texts with different literary elements. Take, for instance, the Book Club discussion between Jennifer, Helena, and Randy in the thematic unit on the impact of war on ordinary people (see Chapter 4). In just a handful of statements, an observer could hear Randy provide a cogent summary of comments made by his peers and Jennifer display a high level of critical literacy in the way in which she responded to Helena's comment that her uncle is involved in the manufacture of bombs. Jennifer was able to take Helena's personal example and extend her initial view of weapons ("why do we ever create guns, knives, bombs?") to a wider perspective of weaponry as an industry that provides for the food and shelter of members of society.

The transcript of the conversation presented in Chapter 4 allows us to "play back" the conversation for reflection. Would an observer in an on-the-spot assessment have been able to catch the role of Randy in summarizing a critical point and of Jennifer in extending her interpretation? We find that listening carefully to what students are saying is a skill that teachers develop through careful observation over many occasions. We also find that assuming a role of note-taker can help teachers avoid entering and inadvertently taking over a discussion. A thoughtful adult listening to a conversation sends students an important message—what you are saying is important. When students' contributions to discussions are video- or audiotaped, that also sends the message that these are valued classroom literacy events. These records of discussions can be valuable as a source of reflection for both the observing teacher and the participants in the conversation.

Conferences. Group discussions and interviews or conferences are distinguished in terms of the number of students involved (i.e., group discussions

engage several students, interviews or conferences are usually one-to-one) and the role of the teacher (i.e., group discussions are led primarily by students, conferences are a collaboration between adult and student). In conferences, teachers have the opportunity to explore the breadth and depth of students' understandings. By working one-on-one with students, teachers have the opportunity to identify individual students' *zones of proximal development* (Vygotsky, 1978). These "zones" are bounded at the bottom by situations in which an individual performs without support or suggestions from more knowledgeable others. The upper boundary of the zone exemplifies what the individual is able to do when his or her responses are supported by more knowledgeable others. For example, a student's journal entry may be perfunctory (e.g., "I liked the way the author told us about Jesse."). When questioned by her or his teacher, however, the student may display a deeper understanding. For example, Joey's extension of the metaphor of the sun as life occurred within the context of a teacher-led discussion where the teacher continued to probe until the students had elaborated upon earlier, cursory descriptions of the metaphor.

The process of using questions, modifying tasks, and probing to push students' thinking is characteristic of *dynamic assessment* (Lidz, 1987). Dynamic assessment can be contrasted with the more static assessments that are characteristic of single standardized tests. Dynamic assessment need not be limited to conference contexts where teachers interact in a one-to-one setting with students but can also be applied to teachers' observations of students' interactions with one another. Students' ability to lead others in their thinking as well as students' ability to learn from others informs teachers of where students are on a learning continuum.

In the next section, we discuss how conferences, in tandem with portfolios, give students the opportunities to apply in their work the suggestions that they have received from their teacher or peers. In subsequent conferences, teachers can revisit particular pieces to establish students' ability to extend their learning independently. Some teachers have found it helpful to use a similar set of questions in conferences with students at various points throughout the year. One such set of questions, used in the Bellevue Portfolio Project (Valencia & Place, 1994), centers around the use of portfolios. Questions such as "when you look at your reading log, what do you notice about yourself as a reader?" are aimed at encouraging students' self-assessment.

Portfolios

The notion of portfolios comes from the evaluation methods of professionals such as artists and photographers. In these professions, individuals represent themselves to new clients by sharing examples of their work. An artist's portfolio contains samples of the work that he or she produces. The word "samples" is a critical one to keep in mind. Other than in the first stages of one's career, a portfolio is unlikely to contain every single piece

that the individual has created. Even at the beginning stages, it would be unlikely that the individual would place in his or her portfolio all of the sketches or efforts that preceded the sample works. The artist, as any other professional, wishes to present his or her best works, announcing to those who open the portfolio "This is the best that I am capable of at the present time." A portfolio of one's masterpieces does not preclude a closet full of sketchbooks or a stack of earlier efforts that were regarded as necessary efforts but precursors to the current set of masterpieces. Neither would one would be surprised if one's best work at a particular stage would be replaced by new work as the artist progresses.

Portfolios also are not limited in the scope of their contents. Some of the illustrations of artists are in the form of slides or photographs. For example, an artist who produces sculptures will have photographs of his or her creations. While the portfolio of a musician may be preceded by a written summary of his or her performances, the more in-depth representation consists of audio- and videotapes of parts of his or her repertoires.

While there are limitations to metaphors, much can be learned about assessment in schools from the use of portfolios in the fine arts. In particular, we suggest three extensions of these uses of portfolios to assessment in school context: (a) examples or evidence of students' performances or competencies are gathered and presented in a manner that can be shared with others (teachers, parents, peers), (b) the range of students' proficiencies are represented, and (c) distinctions can be made between students' best work in a particular type of task or activity and their work in progress.

Portfolios as evidence for sharing and reflection. Portfolios involve artifacts, concrete representations of what students have learned. These artifacts can include direct representation through samples of students' written work (e.g., David's folktale about the giraffe's long neck described in Chapter 5), illustrations of their response to reading (e.g., Randy's and Eva's reading log entries shown in Chapter 2), audiotapes of their reading, videotapes of literacy event participation, and so forth. The direct representations are the actual products that resulted from their participation in reading, writing, or talking about texts. However, it is not always possible to have such direct representations. Thus, the samples may also include indirect representations. For example, a checklist of a student's book-club group participation provides information about social interaction around text even if it does not provide an actual example of the interaction itself. Summary forms such as Shumaker's comments about her students' self-evaluation is another artifact that is indirect in nature. The unique feature of the portfolio is that the artifacts provide evidence that is available for reflection on students' learning over a period of time.

To determine the artifacts that are important to include in the portfolio so that the sharing and reflecting on the work is meaningful requires that each sample included be there for a particular purpose. That is, both teachers and students need to plan what is to be put in the portfolio to

prevent them from becoming little more than storage folders (and even boxes). When teachers and students are thoughtful, the contents of portfolios will provide a rich summary of students' learning over time and across literacy domains. Parents, teachers in subsequent grades, school board members, and other stakeholders in education can share in this reflection and can study the evidence themselves. In many classrooms, teachers and students have found portfolios invaluable for three-way conferences between parents, teachers, and students. Whereas grades on standardized tests often convey little meaning to students, teachers, or parents, the artifacts of students' work—when chosen to represent the critical tasks of the curriculum—make it possible to establish what students do particularly well and what they have yet to learn.

Portfolios as representative of students' range of literacy proficiencies.

While an artist may choose to fill his or her portfolio with waterwash and black ink landscapes, students in a literacy class need to move beyond their individual specialties to illustrate their range of literacy abilities or proficiencies. While students may have become enthralled with reading and writing mysteries, their teachers and parents likely would encourage them to participate in reading and writing in other genres over a school year or, at least, over a school career. When portfolios are examined from the vantage point of the literacy goals that we have discussed throughout the book and depicted in Table 9.1, their contents would be expected to represent the range of knowledge that educators, parents, and school board members have deemed to be critical at particular points in students' development.

Portfolios: Showcase and working. Representing one's best efforts to the next year's teacher and to one's parents is a critical aspect of assessment. Portfolios used to convey such representation are called "showcase" portfolios. A second kind of portfolio, a "working" portfolio, actually supports the development of the showcase. It can be thought of as a vehicle for keeping work in progress. This portfolio can be an important context for discussion as students learn with teachers and one another. One example of a working portfolio is used by Pardo for Book Club artifacts on which the students are working or to which they might wish to refer. Pardo has a plastic crate with a hanging file for each student. In the file are the students' recent reading logs, think-sheets, evaluation forms and projects related to Book Club. Students keep their most current reading logs in their desks. They draw on their Book Club working portfolios to compare past entries with current ones, to make connections to books they had read earlier in the year, and to evaluate the progress they have made. From the artifacts available in these working portfolios, they can draw "best examples" that they can keep in their showcase portfolio. As they create new and better "best examples," some of the ones in their showcase portfolio are removed and replaced with current samples.

Further, work begun in Book Club could lead to a more focused project to include in the students' showcase portfolio. For example, some students who studied aspects of the Civil War (see Chapter 3) in Pardo's classroom became very interested in their individual topics. The work they had gathered in their working portfolios became the basis for a more polished final report that would eventually become part of the showcase portfolio.

Teachers have a critical role in the components of both showcase and working portfolios, particularly in making choices about what goes into the showcase portfolio. Students need contexts in which to try things out—the artist would never grow if all of her or his efforts needed to be placed immediately into her or his portfolios. Artists have sketchbooks; they attempt a process in various media many times before that symbol or medium may appear on the walls of a gallery or patron. A “test mentality” where every piece of work in school is evaluated, or at least potentially subject to evaluation, leaves students with the idea that learning (which involves making mistakes) needs to be full-grown immediately. Choice in selecting what goes into the showcase portfolio from one's various efforts and a context for reflecting with others on one's work in progress allow students to learn. We illustrate the content and function of working and showcase portfolios using David's composition about the giraffe, presented in Chapter 5, and the newspaper group's report, presented in Chapter 3.

David's composition, “How the Giraffe Got Its Long Neck,” would most likely be found in a showcase portfolio. The character sketch and the journal entry in which he sketched the setting for the folktale would make an important contribution to his working portfolio. In a conference with David about his final composition and his background work on it, an observant teacher might ask him about his decision to limit the number of jungle animals as part of the setting of the story. His setting think-sheet describes the antics of several animals that are not in the final draft. Further, David's decision to eliminate the notion of the alligator as a prankster (in his character sketch) might also be explored in a conference. His decision to eliminate this aspect of the alligator's character changes the reader's perception of Gimbo in the final draft. In short, the working portfolio provides the “meat” for the teacher-student conference, content that would not be available if the conference was based solely on the final product.

The report of the group in the newspaper unit in Figure 3.6 illustrates another artifact that would be a likely candidate for the showcase portfolios of the members of that group. The journal entries, think-sheets, interview questions, and synthesis chart (Figures 3.1 through 3.5) illustrate material that would be a vital part of the planning and organizing stages—and thus, prominent in the working portfolio of students during the unit's time period. Some students may choose to keep traces of their learning efforts, such as the interview questions that were developed, and these may become part of their record in the showcase portfolio as well. If tracing the process of developing a report is something that students wish

to document for their parents or the next year's teacher, several think-sheets and journal entries might go into the showcase portfolio. In short, the two portfolios work well together and help provide a concrete distinction between "work in progress" and "best examples" that characterize students' literacy development.

Performance Assessment

In contrast to portfolios and their emphasis on ongoing work, performance-based assessments reflect students' products from a literacy event designated by teachers, districts, states, or even federal agencies as an assessment event. While such products may become part of a students' portfolio, the performance-based assessment makes a unique contribution. We first describe the form that these assessments take and then the information that they provide for parents, administrators, teachers, and students.

The nature of performance assessments. A performance assessment simply means an event that is designated as an assessment of a performance (Haertel, 1992). In a sense, tests are a prosaic example of performance assessment. Here, however, we are talking about events that represent literacy acts that teachers and students value. These can be a particular set of events (spanning several hours, several days, or even several weeks), that are already part of the classroom program such as the activities in the newspaper unit that were described in Chapter 3. Performance assessments can also take the form of sit-down events (several hours on each of several days) in which students read an extended text and write extended responses to these texts. The state of Michigan (Peters, Wixson, Valencia, & Pearson, 1992) as well as several other states, such as Maryland and Arizona (see Valencia, Hiebert, & Afflerbach, 1994), use performance assessments of this type.

The vision of performance assessments can also be broader than paper-and-pencil tasks. In community programs such as Scouts or 4-H, assessments are real-life tasks. For example, one of Elfrieda Hiebert's nieces, Karen, recently used her grandmother's birthday celebration as the "performance assessment" to earn a hostess badge as a girl scout. She had been given guidelines from the scouting organization, as had her parents who were serving as the "evaluators" of the event. Among the benchmarks were the issuing of invitations, making placecards and developing a seating plan, and welcoming guests to her home. She earned her badge as a result of entertaining real guests for a real reason in a context where her performance mattered.

To date, few literacy programs have assessment events that are analogous to this example, but there are many literacy events that could become markers of students' literacy learning. Comparable events where students are assessed on their contributions to projects could be designated in schools. Writing predictable books for students in lower grades in the school,

writing a book that goes in the permanent collection of the school library, choosing books that will interest a kindergartner for a weekly read-aloud event, choosing which articles to clip from the newspaper that will interest a friend at a seniors' citizen home, leading a campaign to increase recycling in the school cafeteria, persuading airline companies through reports and letters to use less paper on flights, writing letters to schoolchildren learning English in eastern Europe, producing a set of audiotapes of books for first graders that represent favorites of fifth graders in the school—the list of projects is long. Projects such as these and others can become the object of performance assessments where students have real reasons for improving and sharing their literacy and language proficiencies.

The contributions of performance assessments. Why would a performance assessment be included among the assessments in a school? In the case of Book Club, for example, teachers, students, and parents may be eager to know that students have extended their ability to read more difficult text over the school year, that they have grown in their ability to hold a meaningful conversation about the book, and that they have increased both the range and depth of their written response to what they read. An event where the Book Club components are systematically included (i.e., reading, writing, community share, book club) over a two-day period at the beginning, middle, and end of the school year (see Bisesi & Raphael, in press) provides the basis for gathering systematic data on students' performance in each of these critical areas.

There are four distinctions between performance assessments, as we are defining them here, and both typical test and portfolio events. First, unlike the typical test event, the *performance assessment event is not designated to be unique from important literacy acts*. It is a rare individual in life who spends considerable amounts of time in the "multiple-choice" literacy of the major silent reading tests. Second, performance assessment events may extend over several days or class sessions and are *difficult to distinguish from the ongoing meaningful literacy events within a classroom*. For example, the performance assessments in the New Standards Project (Simmons & Resnick, 1993) are completed over a week-long period. There are working drafts created throughout the project, very much like a portfolio. However, unlike a portfolio, the content is designated both in terms of what to read and how to respond.

Third, performance assessments *extend over a longer time period than a standardized test, but generally over a shorter period than what is involved in developing a showcase portfolio entry*. For example, a standardized reading comprehension and vocabulary test often will occur in two 30-minute sessions. A full-blown project such as the Civil War unit described in Chapter 3 would take from three to six weeks. A performance-based assessment event would more likely span a more focused time period than that which is represented by a showcase portfolio of a unit such as the Civil War unit. For example, the written and oral language events of a

thematic unit over several days might constitute a performance-based assessment. All of the reading, writing, and discussion activities during these two or three days might relate to a chapter of a theme trade book.

Fourth, when the performance assessment involves presentations of projects or participation in events, *students will have prepared extensively*. This differs from a standardized test (at least how standardized tests are intended to be used). The aim with the former is for students to develop skills and strategies that apply to authentic acts, whereas the standardized test aims to get to an underlying construct that represents students' general reading skills.

Reflecting and Acting on Information

Teachers have always gathered considerable information about their students' learning and responses to instructional tasks. Sometimes, this information is stored "inside the mental file cabinet," as a teacher in one project described it (Hiebert, Hutchison, & Raines, 1991). When this information is stored inside one's head, retrieval and reflection can be difficult. Sometimes, ideas about students' learning are confounded—often unconsciously—with evaluations of characteristics such as home background. The instructional-assessment process that we have discussed here is distinguished in terms of the way in which the gathered information is used. The aim is for teachers, students, parents, and others (e.g., students' teachers in a subsequent grade) to reflect on what has been learned and what has yet to be learned. These reflections become the basis for the next step in a course of action. When summaries of students' contributions to small group discussions and artifacts of students' work are available, interested parties can reflect on them.

Choosing Elements for Reflection

Choices about aspects of students' journals or reports to study are made long before the teacher, or the teacher and student, reflect upon portfolios or performance assessments. These choices have been made when the tasks were designed and assigned. If the grammar and sentence structure of students' responses to a literature passage will be evaluated, this information needs to be communicated to students before they write their responses. Alternatively, if their literary responses will be evaluated for comparison of personal experiences to those of the characters and identification of the presence of the large themes in the literature passages, this too should be communicated beforehand.

Teachers (and their students) can summarize their reflections and assessments of a particular task or set of tasks in several different forms: (a) anecdotal records, (b) holistic schemes, and (c) analytic categories. The same types of feedback can be given to a single task or to a set of

tasks. A teacher and student interacting in a conference can reflect on a single journal entry with any of these three stances, or they can base their evaluations on all of the artifacts in the portfolio.

Anecdotal records. Anecdotal assessments take the form of short descriptions or narratives. The aim is to provide students with sufficient information on their progress toward the target goals of the task and to provide suggestions for learning. In an anecdotal assessment of Crystal's journal entries that appear in Figures 8.1 and 8.2, the following comments might be made on the goal of summarizing:

Your pictures and captions include very important events in the life of Peter the Great. Why was it important to include information on Peter the Great's interest in boats and in the human body? Could you help those unfamiliar with the life of Peter the Great to know why these events were important in his life and the lives of the people he ruled?

Often, the information in an anecdotal assessment is best communicated in a conference or conversation within a group. A cryptic note by a student's name might remind the teacher to talk with Crystal about making connections in a summary or, alternatively, eliminating some of the pictures from the pictorial summary if those events were not as critical as others.

Holistic schemes. Similar to anecdotal records, holistic schemes provide a response to an entire task or set of tasks. The elements or characteristics of a summary (or any other piece of work) are described as levels. Table 9.3 illustrates such a description for responses in discussions and journals that have been used in Book Club classrooms (from Bisesi & Raphael, in press).

A scheme such as the one in Table 9.3, with a set of descriptions of characteristics for samples of work at different levels, is called a scoring rubric. Without the presence and use of the descriptors, use of scoring rubrics can degenerate into a grade scale. Consequently, involvement of students in understanding and using the descriptive part of the rubric is critical. One way to make holistic scoring rubrics useful to students is to discuss the criteria relative to samples of work (preferably from another class). Through these discussions and studying of work samples, students come to recognize the presence or absence of particular features and, as they do so, come to integrate what they have learned into their own writing. Viewing of videotaped discussions can serve a similar function in making students aware of what contributes and takes away from discussions.

Analytic categories. When a more detailed analysis of particular dimensions of students' work is of interest, teachers and students turn to analytic scoring schemes. Analytic categories function very similarly to holistic schemes in that characteristics of work at particular levels are identified. In this case, however, the characteristics pertain to particular domains. Rather than providing a single summary of the entire artifact as occurs with a holistic scheme, the use of an analytic scheme allows a focus on several

TABLE 9.3 Journal Entry and Book Club Discussion Scoring Rubrics-Benchmark Criteria

Scores	Journal Entries	Book Club Discussions
3	<ul style="list-style-type: none"> • Focuses on major themes, issues, questions, or characters • Effectively uses evidence from text and-or personal experience to support ideas • Produces multiple, related, and well-developed responses • Writes for a clear purpose • Generates a well-focused, connected, and coherent response • Dates entry 	<ul style="list-style-type: none"> • Focuses on major themes, issues, questions, or characters • Effectively uses evidence from text, content area, and-or personal experience to support ideas • Appropriately introduces new ideas • Builds-expands on others' ideas • Respects others' ideas • Talks for a clear purpose • Appropriately supports less active members of the group
2	<ul style="list-style-type: none"> • Focuses on secondary themes, issues, questions, or characters <i>or</i> lacks detailed discussion of major themes • Uses little evidence from text and-or personal experience to support ideas <i>or</i> use of evidence is less than effective • Demonstrates some sense of purpose for writing • Generates a somewhat focused, connected, and coherent response 	<ul style="list-style-type: none"> • Focuses on secondary themes, issues, questions, or characters <i>or</i> lacks detailed discussion of major themes • Uses little evidence from text and-or personal experience to support ideas <i>or</i> use of evidence is less than effective • Demonstrates some sense of purpose for speaking • Builds some on others' ideas but may resort to round robin turn taking • Demonstrates some respect for others' ideas • Less than effective at introducing new ideas
1	<ul style="list-style-type: none"> • Superficial response with minimal reference to the text or personal experiences • A string of trivial textual details • Demonstrates no clear purposes for writing • Generates an unfocused, unconnected, and incoherent response • Does not date entry 	<ul style="list-style-type: none"> • Superficial response with minimal reference to the text or personal experiences • Talks about trivial textual details or irrelevant personal experiences • Perseverates on ideas—does not build on them • Does not introduce new ideas • Demonstrates no clear purposes for speaking • Speaks very infrequently • Raises hand before speaking and-or resorts to round robin turn taking

specific dimensions of literacy. For example, analytic scoring rubrics might be developed for textual connections and grammatical conventions. The same piece of student work could be evaluated with each set of rubrics. In the case of textual connections, the scoring rubric might identify three levels.

Journal entries at the most basic of the three levels might be characterized by little evidence of connecting the theme of the current book to those of previously read books. Journal entries at the middle level might show an awareness of similar themes but quite superficially or even erroneously (e.g., Mandy's juxtaposition of the Nazis' treatment of Jews and slavery in the American South). Journal entries that show a high level of textual connections might be expected to compare and contrast the treatment of the same theme across two books.

As students become more sophisticated in their interpretations of text, inclusion of analytic scoring schemes can assist them in sharing their responses. A holistic scoring scheme may be somewhat insensitive to the presence of a new technique, such as discussion of the megathemes of the human experience, or to authors' choices to accomplish particular effects. Analytic categories can be useful as the basis for conferences among students and between students and teachers in that they can provide a focus. Whatever the basis for the scoring scheme, however, teachers will want to be vigilant in keeping the focus on the descriptions and examples of the criteria. It is in the explanations of why particular levels were chosen with supporting evidence from samples of student work that learning and teaching occurs. When the criteria fall by the wayside and the score dominates, the value of these schemes as the basis for reflection is lost.

Reflection as Part of Classroom Tasks

Earlier in the chapter, we identified an emphasis on students' active participation in learning as one of the fundamentals of a social constructivist view of learning. Within this perspective, successful learners are aware of effective strategies and the content to be learned. They actively reflect on what they are learning and make choices about what steps to take when they have not accomplished their goals. In classrooms where students are growing as readers and writers, students are co-participants with teachers in assessing progress and plotting a course of action. Assessment is not an external act with students waiting to be told long after the event whether they were successful. Knowing if one gave a cogent summary of a chapter or wrote a meaningful response to a poem is an inherent part of the learning process. If students do not know what they learned, there is a critical gap in their learning strategies.

This book illustrates ways in which reflection can be built into literacy events. For example, journals provide a means of reflecting on what one has learned. The description of Shumaker's classroom shows another way in which students thought about what they had learned. In her classroom, this reflection considered both the content of what students had learned and the context in which they learned through interacting as a peer-led group.

These examples illustrate students' self-assessments as part of daily classroom tasks. Occasions in which students study the bigger picture of their

learning are consistent with classrooms where autonomy for and monitoring of learning are viewed as critical components of becoming literate. Conferences that occur periodically throughout the school year, during which teachers meet with individuals or a handful of students, are excellent for encouraging reflection on student progress. These events allow both teachers and students an opportunity to study what has happened over a period of time and to make choices about the future. Students have the chance in a conference to describe the reasons for particular entries into their portfolios and the directions that they took in projects.

In preparation for these conferences and also in the time-in-between conferences, written descriptions that Valencia and Place (1994) have described as annotations can be useful in maintaining a record of the choices that were made. *Annotations* take the form of a note pasted or stapled onto a portfolio entry. In some cases, annotations give the reasons by students (or teachers) for including the artifact in the portfolio. In other cases, the annotation provides a participant's evaluation of the artifact. In the Bellevue Portfolio Project in which Valencia and Place initiated the use of annotations, students provide a justification for including particular pieces in their portfolios. Students are guided in their responses with the statement on a slip of paper: "I have chosen this piece of work because it is my favorite or the most meaningful to me. It is my favorite or most meaningful because:" (1994, p. 147). A fourth grader described inclusion of a composition entitled "The Stranger in the Motel" with the statement: "this is a true story and it happened to me and a close friend. It is a factual story and it felt very good for me to get it out on paper. I went through the whole writing process, which improved the story and put alot of thought into it." (Valencia & Place, 1994, p. 147).

Teachers have also found it useful to share rubrics with their students. If particular criteria are important enough to evaluate in students' work, students themselves should know that these criteria are important in generating their work. In the classrooms in which Borko, Davinroy, Flory, and Hiebert (1994) worked with teachers in implementing instruction-embedded assessment, students collaborated with their teachers in identifying the criteria and scoring schemes. The critical features of a summary or response were posted for all to see. These features were reproduced with the scoring rubric on small sheets of paper that students attached to their pieces of work. On these notes, students used the rubric to evaluate their work. They then wrote a reason why this rating was appropriate. This explanation was seen to be essential in that students increasingly examined their work for particular characteristics. In follow-up discussions where students shared their work as well as their self-evaluations, discussions focused on what had been learned and on goals for the future.

Concluding Comments

Classroom contexts designed to foster literacy learning provide the ideal arena for assessing students' literacies in that (a) students are engaged in

the critical literacies, (b) contexts have been created by teachers and students to accomplish meaningful intents, and (c) these contexts are numerous and varied. Special test events that occur solely for the purposes of evaluation are not necessary when teachers and students observe and gather portfolio and performance assessment samples from the plethora of events in a literacy-rich classroom.

To capture the learning that occurs as part of classroom literacy events requires thoughtful design and implementation on the part of teachers. A first step is clarifying goals and benchmarks, or the manifestations of these goals, at various stages in the learning process. Only when teachers have focused their goals can the process of gathering relevant information begin. Observations, portfolios, and performance assessments illustrate the different forms of information that can be gathered from and during classroom literacy events. Each contributes to understanding students' facility with domains of critical literacies for a variety of reasons. Through observations of discussions and through conferences, students' oral expression of interpretations of and knowledge about text can be documented. Through portfolios, artifacts of students' learning from text through writing, art, and other forms (e.g., videotaped drama productions) can be examined. Through performance assessments, students can share literacy accomplishments in special events for which they have prepared or have assisted in creating.

The aim of assessment is to inform learning experiences, making reflection and acting on this information an integral part of the cycle. In studying information for decision making, the lenses through which teachers and students examine information can have a wide focus, as in anecdotal records or holistic, scoring rubrics, or a narrower focus, as in analytic scoring rubrics. Whatever choice of lenses, involvement of students in the reflection and decision-making process is essential for their development as strategic readers and writers.

Truly literate young people are nurtured and develop within classrooms where they are full participants in literacy events. For their involvement in literacy to be active, they and the teachers who serve as their mentors and guides need to design, monitor, and navigate the learning process. In such classrooms, students and teachers are active in assessing what has been learned and acknowledging that learning. They are also aware of what has yet to be learned and how to design experiences that will foster that learning.

chapter 10

Planning an Integrated Approach to Reading Instruction

In previous chapters, we discussed the theoretical beliefs and knowledge base that teachers such as Laura Pardo and Deb Woodman drew upon as they integrated literacy instruction within the broader language arts and across the curriculum. Driven by a social constructivist perspective and focused on the curriculum areas detailed in Table 9.1, such teachers are in a position to create instructional opportunities that lead to learning in terms of language conventions, literature, and subject matter. They also create opportunities to evaluate students' growth in each of these areas. Doing so requires planning and organizational strategies that maintain a balance between the "big picture" (i.e., one's goals for the year and for schooling in general) and the daily literacy events within the classroom. To do such planning requires an understanding of the structure of the literacy curriculum (as outlined in the first section), the language and literacy knowledge we hope students acquire (as outlined in the second section), and specific tools for comprehension, writing, and assessment (as outlined in the third section). In this chapter, we consider the big picture as we describe organizing for instruction at three levels: the academic year, the thematic unit, and an individual day.

Planning for the Academic Year

Students' understanding is enhanced the more integrated the curriculum is and the more the curriculum builds in a coherent and meaningful way (Palincsar, Brown, & Campione, 1993). Thus, effective planning for the academic year invites teachers to consider first the big ideas or themes that can guide their overall program, and more specifically, the sets of texts that they ensure are available to their students. Second, teachers identify the instructional categories that will guide them in making decisions about the knowledge, strategies, and skills they will help their students develop. Third, planning for the year involves developing a timeline for the subthemes and specific

units—the order in which they will be taught and the length of time that will be spent on each unit.

Thematic Instruction: Megathemes and Subthemes

As we described in the first section of the book, the themes that guide curriculum planning can be intradisciplinary or interdisciplinary, linking areas within the language arts or across the curriculum. The key is to develop a set of units that allow students to revisit a theme over the course of the year, examining it from different perspectives and in different contexts. Valencia (1995) describes the main themes of an academic year as “megathemes,” each of which consists of a series of “subthemes.”

Determining the number of megathemes over an academic year, or the number of subthemes to support the megathemes, is very much a matter of individual teachers’ personal preferences, depending on their own interests, goals for the year, and the needs they predict their students will have. Obviously, the plan for the academic year must remain flexible as students’ needs and interests become increasingly apparent over the course of their studies.

In Chapter 3 we described the Civil War unit that Pardo orchestrated within her fifth-grade classroom. This unit was part of a series of units that examined the megatheme of “How did our society come to be the way it is today?” During the past few academic years teaching fifth grade, Pardo has emphasized the megatheme for her interdisciplinary approach integrating Book Club and social-studies instruction. She has explored this megatheme through a variety of subthemes. Many of the subthemes related to the subject area of history: our country’s beginnings, the impact of war on ordinary citizens, specific wars we have fought. Other subthemes reflected universal themes as issues that supported students’ ability to relate to the ideas in the history books and historical fiction they read. For example, students read books related by the theme of survival and friendship.

Subthemes related directly to the history curriculum included:

- The Colonization Period
 - How our country was founded on the notion of individuals’ freedom.
 - Conflicts between the rights of individuals to own land and the beliefs of Native Americans about land ownership.
- The Revolutionary War
 - Conflicts between the British view that they owned and developed the colonies and the Colonists’ view that they had the right to self-governance.
- The Civil War
 - Individual rights in conflict: How can human rights exist if individuals have the right to own slaves? How can we maintain our right for self-governance, yet deny that the South had the right to secede?

- United States as Superpower
 - What dilemmas do we face as “world guardians”?
 - What are the impacts of our decisions on ordinary citizens throughout the world?
- Civil Rights
 - What did it mean when our constitution guaranteed that “All men” are created equally?

These subthemes related to history have been further supported by subthemes from literary units within the language arts curriculum: a genre study of survival stories, an author study of Mildred Taylor and her books set during the 1930s in the South, and a study that drew upon one of the universal themes of humanity—what it means to be a friend. These three themes were relevant to the history megatheme in that survival and friendship were key factors that characters dealt with on a daily basis as they fought in our country’s wars, learned to respect each others’ cultures, and fought for human rights. We think it important to note that not all units were linked to the megatheme. One additional unit was a genre study of fantasy, part of Pardo’s curriculum because of her past experiences with fifth-grade students who had enjoyed reading books such as *Tuck Everlasting* (Babbitt, 1975), *A Wrinkle in Time* (L’Engle, 1962), and *James and the Giant Peach* (Dahl, 1961).

Not every year is developed around a single megatheme. For example, one year Woodman focused on a megatheme related to studying the environment, with three different units across the year that addressed the theme. However, over half the units that year dealt with much smaller themes and topics. Similarly, in other years, Pardo included genre studies, author studies, and literary themes that were not linked to one megatheme but were connected only within specific units. It may take a few years to build enough thematic units to a point where the entire curriculum focuses on a single megatheme.

Identifying Categories for Teaching Knowledge, Strategies, and Skills

After potential themes have been identified, it is critical to identify the areas of instruction that will be embedded within these units. In Book Club classrooms, teachers were guided by the curriculum chart depicted in Table 9.1. This chart identifies four categories for instruction: (a) language conventions, (b) comprehension strategies, (c) literary elements, and (d) response to literature. Within each of the categories, there are many specific kinds of knowledge, strategies, and skills. However, the four general headings serve to remind us that instruction is not simply teaching a series of skills and strategies, but rather, is focused on helping students develop the knowledge of a literate society. Thus, students learn conventional symbols and grammatical conventions so they can be heard through both written and oral language. They learn comprehension strategies so that

they can understand the variety of texts that they will encounter as literate individuals. They learn literary elements both to appreciate the writings of other authors and to develop their own abilities to convey ideas. Finally, in a literature-based program, learning ways to respond to literature is critical, to see literature as a window into lives and cultures they may never directly experience or as a mirror reflecting their own lives so that they may better understand themselves (Cullinan & Galda, 1994).

Other resources (e.g., district guidelines, state mandated curricula, scope and sequence charts from commercial publications) may identify different categories of knowledge, strategies, and skills. For example, some scope and sequence charts may classify to-be-taught areas in terms of phonics skills, vocabulary, comprehension, composition, spelling, and grammar. Other sources' categories may include response, comprehension, reading-writing connections, and so forth. The point is that at the level of planning for the academic year, it is important to be clear about the guiding categories within which instructional emphases will be developed. For example, learning about *point of view* is one of the literary elements to be taught within the Book Club curriculum. Subthemes such as the Civil War or the unit on Civil Rights would be a logical place where point of view could be highlighted, taught directly, or evaluated. Within response to literature, *critical response* skills include discussing changes in beliefs or feelings as the result of reading specific texts. Subthemes related to the Colonization Period provide opportunity for students to consider that period from the perspective of the Native Americans and discuss potential ways their own understandings have changed after reading books such as *Sign of the Beaver* (Speare, 1983) or *Sing Down the Moon* (O'Dell, 1970). Thus, a second important step in planning for the academic year is to identify the potential units into which important instructional content can be embedded, though specific ways in which the instruction would occur generally is planned at the unit level, and even more specifically, during daily planning.

Creating a Timeline

The final step in planning for the academic year is creating a timeline of subthemes across the year. Each unit, if well developed, is likely to create enough interest on the part of the students to last indefinitely. To ensure that students have ample opportunity to explore ideas within each subtheme, but that they also are introduced to and able to read books within a range of subthemes, an overall timeline identifying the units to be taught over the year is critical. For example, after four years of teaching fifth grade, Pardo has several units related to the fifth-grade social studies curriculum, and several with a literary focus. Each year, she determines the number of subthemes and related units that she will teach and the order in which they will be taught. Her plans have varied from identifying 6 subthemes, one corresponding to each grading period, to identifying a mix of subthemes, some lasting 3 weeks (i.e., 2 in a 6-week grading period) and

others lasting 6 weeks. Classes vary each year, so initially the academic year timeline can only be a general guideline, to be modified as students' needs and interests evolve. However, a general sense of the timeline and the units is critical for such practical reasons as arranging access to books, gathering materials for research units or building a theme-specific classroom library.

Planning for a Thematic Unit

Whether tied to a megatheme or treated as an independent thematic unit, planning at the unit level is critical. The unit plans detailed in Chapters 2 and 3 provide illustrations of planning at the thematic level. In Chapter 2 we explore planning a genre study of folktales, while in Chapter 3 we describe two interdisciplinary units in social studies, one studying community and the other, the Civil War (see Figure 3.7). The thematic unit plan focuses on two areas: literature selection and identifying specific knowledge, strategy, and skill areas for instruction.

Literature Selection

A key aspect of planning at the thematic level, and perhaps one of the most fun, is selecting the literature. Literature selection must be guided by both thematic needs and pragmatic issues. For example, in planning the Civil War unit, Pardo knew that she would need (a) a read-aloud book that would span the entire unit; (b) a combination of fiction and nonfiction trade books, textbooks, and resource materials from the World Wide Web, magazines, newspapers, CD-ROM programs, maps, and charts to use during research activities; and (c) historical fiction set during the Civil War to use as the Book Club books.

Pardo's read-aloud selection was Hunt's (1964) *Across Five Aprils*, selected for its recognized quality as a classic (i.e., Newbery Award book), its relevance to the unit, its complexity in that few students in her class would be able to understand it on their own, its high interest, and the fact that it would take the entire unit to read aloud.

Nonfiction trade books were gathered from the public, the State of Michigan, and the school libraries. These books included biographies of Civil War leaders and participants, special topics books such as one on spies from the Confederacy or another specifically focused on the Gettysburg Address, or general themes such as the lives of slaves. A few illustrations are listed in Table 10.1.

In addition to the trade books, Pardo had individual copies of the students' social studies textbook, and videotapes of movies such as *The Blue and the Gray*. Further resources—all identified as part of the thematic unit plan—included the World Wide Web pages on the Civil War, segments from the CD-ROM version of Grolier's 1995 Encyclopedia relating to the Civil War, maps, charts, and so forth. These resources were critical

for students' participation in the research activities that were a part of the unit. Pardo felt that with a good start in the classroom, students would be more likely to explore relevant materials from other sources. Without such a beginning, they may have been overwhelmed by the task, and some students who lack support from home may have actually had no access to the research process.

Finally, Pardo selected literature to be used during the Book Club activities. The Book Club books ranged at times from a single set read by the entire class (e.g., *Hatchet* [Paulsen, 1987], *Island of the Blue Dolphins* [O'Dell, 1960] during the genre study of survival books) to the multiple texts used during the Civil War unit where each book club group read a different novel. Choosing a class set requires sensitivity to students' interests and needs. Pardo has used a range of ways for selecting a class book: identifying two or three potential texts and giving students a chance to vote, or asking students to vote on a genre or author they wish to read and then finding a class set of one of the books they had chosen. When a set of books is used as in the Civil War unit, students submit their first, second, and third choices, and groups are formed to optimize the number of students who can get their first choice, while maintaining a balance among the groups.

**TABLE 10.1 Nonfiction Trade Books for
Civil War Unit**

Armstrong, W.H. (1974). *The education of Abraham Lincoln*. New York: Coward, McCann & Geoghegan.

Bakeless, K., & Bakeless, J. (1973). *Confederate spy stories*. Philadelphia: J.B. Lippincott.

Dubowski, C.E. (1991). *Robert E. Lee and the rise of the South*. Englewood Cliffs, NJ: Silver Burdett/Prentice Hall.

Everett, G. (1993). *John Brown: One man against slavery* (Illus: J. Lawrence). New York: Rizzoli.

Hamilton, V. (1993). *Many thousands gone: African Americans from slavery to freedom* (Illus: Leo and Diane Dillon). New York: Alfred A. Knopf.

Identifying Instructional Topics

With the megatheme, subtheme, and specific reading materials identified, the next important step is to identify the specific knowledge, strategies, and skills that can be meaningfully taught within the unit. Recall that in Book Club classrooms, these instructional goals were drawn from the curriculum outlined in Table 9.1, though other sources include the school or district's curriculum guide, the scope and sequence chart of commercial

publishers if such a program is used, or one's own plan adapted from a range of sources. Figures 3.7 and 3.8 outline the four areas that Pardo concentrated on teaching during the Civil War thematic unit: point of view (one of the literary elements), response log share sheets (response to literature), planning and monitoring strategies (goal setting), and intertextual links (personal response). Further, there was a clear content focus in that Pardo wanted to make sure that her students learned about the Civil War and key issues that related to the megatheme and continued to apply research skills and comprehension strategies they had learned earlier, such as questioning, summarizing, and clarifying. Using Table 9.1 as her guide, she was able to keep track of what she had taught, when she had taught it, and how frequently students had the opportunity to apply what they had learned. The contexts in which students could apply what they had learned included their book-club discussions, whole-class community share, journals and reading logs, independent reading, and their research activities. This range of contexts heightened the possibility that anything taught could be related to a meaningful context in which it might be used. Further, by building up a series of thematic units over a period of a few years, Pardo had a sense of what she would be teaching and when. This helped to make visible areas that were not getting sufficient attention in the instructional curriculum so that they could be worked into the current year's plan. With the megatheme and year-long plan guiding the development of the thematic units, teachers are in a good position to make decisions about the focus of instruction and the nature of the activities on a given day, and it reduces the likelihood that a daily lesson would be decontextualized from the bigger picture.

Planning a Day of Literacy Instruction

Daily planning derives from the yearly and unit plans that have been created. On any given day, students should have opportunity to read, write, and talk about text. However, the amount of time devoted to any one of these language and literacy activities will undoubtedly vary depending on where one is in the unit. Further, the language and literacy activities vary from being contained within a block of time devoted solely to the language arts to being spread across the entire day. We first explore the potential literacy events within a single day, then turn to Pardo's fifth-grade Civil War unit to examine a single day's plan.

Literacy Opportunities in a Typical Day

What are the potential literacy events over the course of a school day? While no one classroom is likely to have all these activities every day, literature-based and literacy-rich classrooms tend to have most of these activities occurring with a high degree of regularity. Daily literacy events in Pardo's classroom are listed in Table 10.2.

TABLE 10.2 Daily Literacy Events

Literacy Event	Description
Dialogue Journal	Students write in their journal (i.e., writers' notebooks) each day as they enter the room. The prompt on the front blackboard directs them at times to "free write," and at times to respond to a specific suggestion (see Chapter 7).
Book Club	Students read a section from the Book Club book, record a response in the share sheet format described in Chapter 3, share their thoughts with their book club groups, and participate in a whole-class community share.
Sustained Silent Reading	Students read silently each day after lunch, from library books, Book Club books, magazines, newspapers, and so forth. Students' choice.
Process Writing	Students engage in sustained writing on a single topic. This can include personal experience stories or research reports. Topic selection is up to students, but may be constrained in some ways (e.g., research reports on Civil War; folktale; fantasy).
Read-Aloud	Book read orally to class by Pardo, sometimes to complement thematic unit, other times to introduce an author or genre, other times simply to introduce an interesting book.
Subject Matter Writing	Writing specific to genres, such as science lab reports, mathematical explanations.

If a day of potential literacy events is considered in its entirety, teachers can find flexibility in their day that may not otherwise be visible, as well as opportunities to connect what is learned in language arts instruction to what occurs throughout the day.

Planning for a Day

We turn to two days in Pardo's fifth-grade Civil War unit to illustrate daily planning during the Book Club phase of her interdisciplinary unit (see Figures 3.7 and 3.8 for an overview of the entire unit), during which time students in each of four book-club groups are reading a different historical fiction novel set during the Civil War, and she is reading aloud from a fifth one. The Book Club events are situated within the broader daily events listed in Table 10.2 so Pardo's planning involves not only considering events during Book Club, but also events throughout her day: dialogue journals, sustained silent reading during DEAR ("Drop Everything and Read"), and so forth.

TABLE 10.3 Planning a Day

Literacy Event within Book Club	Day 2 of Book Club Phase: Civil War Unit	Day 8 of Book Club Phase: Civil War Unit
Community share	Instructional Focus: Point of View in terms of (a) who is narrating their book club books, (b) what perspective their narrator brings to the story, and (c) impact on what they are likely to read and learn about related to the Civil War	Instructional Focus: Monitoring Plans in terms of (a) reviewing their group's plan for reading their Book Club book within the 15 days allocated, (b) reviewing their individual goals for how they will keep up with their group, (c) reviewing their personal goals for what they are trying to improve in their Book Club activities, and (d) adjusting plans as needed based on their self-evaluation
Reading	Read from groups' book-club books according to each groups' plans	Read from groups' book-club books according to each groups' plans
Writing	Share sheet to record response, includes one prompt related to point of view: Why do you think the author chose to tell the story from the point of view that s/he did?	Share sheet to record response, no required prompt
Book club	Students discuss their book, prompted by log entries	Students discuss their book, prompted by log entries
Community share	Each group shares key idea they talked about during book clubs, events added to timeline chart on side wall, characters added to chart of book features on front wall. Discussion of point of view in their stories; why they think their author has chosen that point of view	Each group shares key idea they talked about during book clubs, events added to timeline chart on side wall, characters added to chart of book features on front wall. Potential issue across stories: families torn apart, link to read-aloud book

Students enter the room at 8:45 and begin writing in their dialogue journals. On the board is a prompt—sometimes related to specific events (e.g., What did you think of our visitors surprising us in the Civil War costume?) and others, completely open (e.g., “free choice today”). The

10-minute writing time is followed by a 5-minute author's chair where students may choose to share something they have written. Read-aloud follows, from 9:00 to 9:15. During the Civil War unit, Pardo has planned to read from *Across Five Aprils* to coincide with the evolution of the unit. Book Club activities occur between 9:15 and 10:45 and include reading, writing, book clubs, and community share. Planning for Book Club varies each day, but the overall structure is fairly constant as illustrated in Table 10.3, detailing two different daily plans.

Notice that within each of the daily plans, Pardo had included instructional opportunities to address knowledge, skill, and strategy development about the Civil War (e.g., impact on families, key events), literary elements (i.e., point of view), personal response (i.e., share sheet format for reading log entries), and language conventions (e.g., working with peers to set goals). As she moves among the different book clubs discussing the books, she is able to take notes on potential community share discussion topics that would link to the megatheme for the year, as well as to themes specific to the Civil War.

During DEAR, the 15-minute sustained silent reading period in early afternoon, students are encouraged to read books of their own choosing, with options that include both their Book Club book and books from the classroom library set related to the Civil War. This is also a period of time during which Pardo can guide students toward books that are at their reading level or even a bit below to give them opportunities to practice what they have learned during reading instruction. During process writing, students engage in sustained writing about areas of interest. During the Civil War unit, some students will be able to extend their research projects to write nonfiction pieces based on the research they have done. For students who need specific help on identified strategies and skills, minilessons within the process writing period provide an opportunity for meeting with students in small groups, rather than the whole-class instruction that occurs within Book Club's community share.

In summary, daily planning involves the broad-based planning to insure that literacy events are frequent and rich opportunities in which students can engage, and to heighten opportunities for students to learn and apply literacy strategies and skills in a variety of settings.

Concluding Comments

Taking an integrated approach to literacy instruction is a challenging task for any teacher. It requires that a teacher has a well-defined position about what counts as literacy, for such a position will influence and shape the kinds of literacy events that the teacher will create. It requires that teachers are aware of the "range of the possible"—the range of literacy events and ways of structuring such events to create meaningful contexts in which students engage in literacy activities. It requires that teachers know a

range of ways for engaging students in talk about text. It also requires that teachers know about the strategies and skills in reading, writing, and talk that help students get the most out of their literacy activities. Finally, it assumes that teachers can assess and evaluate students' progress and adjust their instruction accordingly. Armed with this knowledge, teachers are free to organize their year, their units, and their days in ways that make teaching fun for them and learning exciting for their students.

References

- Aardema, V. (1975). *Why mosquitoes buzz in people's ears*. New York: Dial.
- Allen, C. (1991). Louise Rosenblatt and theories of reader response. In J. Clifford (Ed.), *The experience of reading: Louise Rosenblatt and reader response theory* (pp. 15–22). Portsmouth, NH: Boynton/Cook.
- Allington, R. L. (1991). The legacy of "Slow it down and make it more concrete". In J. Z. & S. McCormick (Eds.), *Learning factors/teacher factors: Issues in literacy research and instruction*. (40th Yearbook of the National Reading Conference) (pp. 19–29). Chicago: National Reading Conference.
- Alvermann, D. E. (1986). Graphic organizers: Cuing devices for comprehending and remembering main ideas. In J. F. Baumann (Ed.), *Teaching main idea comprehension* (pp. 210–226). Newark, DE: International Reading Association.
- Alvermann, D. (1994). Trade books versus textbooks: Making connections across content areas. In L. M. Morrow, J. K. Smith, & L. C. Wilkinson (Eds.), *Integrated language arts: Controversy to consensus* (pp. 51–69). Boston: Longwood.
- Alvermann, D. E., & Boothby, P. R. (1982). Text differences: Children's perceptions at the transition stage of reading. *The Reading Teacher*, 36(3), 298–302.
- American heritage dictionary of the English language* (3rd ed.). (1992). Boston: Houghton Mifflin.
- Anderson, R. C., Hiebert, E. H., Scott, J. A., & Wilkinson, I. A. G. (1985). *Becoming a nation of readers: The report of the commission on reading*. Champaign, IL: The Center for the Study of Reading, National Institute of Education, National Academy of Education.
- Anderson, R. C., & Pearson, P. D. (1984). A schematic theoretic view of basic processes in reading comprehension. In P. D. Pearson (Ed.), *Handbook of reading research* (pp. 255–292). New York: Longman.
- Anderson, R. C., & Pichert, J. W. (1978). Recall of previously unrecallable information following a shift in perspective. *Journal of Verbal Learning and Verbal Behavior*, 17, 1–12.
- Anderson, R. C., Reynolds, R. E., Schallert, D. L., & Goetz, E. T. (1977). Frameworks for comprehending discourse. *American Educational Research Journal*, 14, 367–382.
- Anderson, R. C., Wilson, P. T., & Fielding, L. G. (1988). Growth in reading and how children spend their time outside of school. *Reading Research Quarterly*, 23(3), 285–303.
- Anderson, T. H. (1980). Study strategies and adjunct aids. In R. J. Spiro, B. C. Bruce, & W. F. Brewer (Eds.), *Theoretical issues in reading comprehension* (pp. 483–502). Hillsdale, NJ: Erlbaum.
- Anderson, T. H., & Armbruster, B. B. (1984). Studying. In P. D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of reading research*, Vol. 2 (pp. 657–679). New York: Longman.
- Aoki, E. M. (1993). Turning the page: Asian Pacific American children's literature. In V. J. Harris (Ed.), *Teaching multicultural literature in grades K-8* (pp. 109–135). Norwood, MA: Christopher-Gordon.
- Applebee, A. N. (1978). *The child's concept of story: Ages two to seventeen*. Chicago: University of Chicago Press.
- Applebee, A. N. (1982). Writing and learning in school settings. In M. Nystrand (Ed.), *What writers know: The language, process, and structure of written discourse* (pp. 365–381). New York: Academic Press.
- Applebee, A. N., Langer, J. A., & Mullis, I. V. S. (1987). *Learning to be literate in America: Reading, writing, and reasoning*. Princeton, NJ: Educational Testing Service.
- Applebee, A. N., Langer, J. A., & Mullis, I. V. S. (1989). *Crossroads in American Education*. Princeton, NJ: NAEP/ETS.
- Armbruster, B. B. (1984). The problems of "inconsiderate text." In G. G. Duffy, L. R. Roehler, & J. N. Mason (Eds.), *Comprehension instruction: Perspectives and*

- suggestions (pp. 202–217). New York: Longman.
- Armbruster, B. B., & Anderson, T. H. (1981). *Content area textbooks* (Reading Education Report No. 23). University of Illinois at Urbana-Champaign: Center for the Study of Reading.
- Armbruster, B. B., & Anderson, T. H. (1984). Mapping: Representing informative text diagrammatically. In C. D. Holley & D. F. Dansereau (Eds.), *Spatial learning strategies: Techniques, applications, and related issues* (pp. 189–209). New York: Academic Press.
- Armbruster, B. B., & Anderson, T. H. (1985). Producing “considerate” expository text: Or, easy reading is damned hard writing. *Journal of Curriculum Studies*, 17, 247–274.
- Armbruster, B. B., Anderson, T. H., Armstrong, J. O., Wise, M. A., Janisch, C., & Meyer, L. A. (1991). Reading and questioning in content area lessons. *Journal of Reading Behavior*, 23(1), 35–59.
- Armbruster, B. B., & Armstrong, J. O. (1993). Locating information in text: A focus on children in the elementary grades. *Contemporary Educational Psychology*, 18, 139–161.
- Armbruster, B. B., & Gudbrandsen, B. (1986). Reading comprehension instruction in social studies. *Reading Research Quarterly*, 21, 36–48.
- Atwell, N. (1984). Writing and reading literature from the inside out. *Language Arts*, 61, 240–252.
- Au, K. H. (1979). Using the experience-text-relationship method with minority children. *The Reading Teacher*, 32(7), 677–679.
- Au, K. H. (1992). Constructing the theme of a story. *Language Arts*, 69 (2), 106–111.
- Au, K. H. (1993). *Literacy instruction in multicultural settings*. Ft. Worth, TX: Harcourt Brace.
- Au, K. H. (1994). Portfolio assessment: Experiences at the Kamehameha Elementary Education Program. In S. W. Valencia, E. H. Hiebert, & P. P. Afflerbach (Eds.), *Authentic reading assessment: Practices and possibilities* (pp. 103–126). Newark, DE: International Reading Association.
- Au, K. H., & Kawakami, A. J. (1986). The influence of the social organization of instruction on children's text comprehension ability: A Vygotskian perspective. In T. E. Raphael (Ed.), *The contexts of school-based literacy* (pp. 63–78). New York: Random House.
- Au, K. H., & Mason, J. M. (1981). Social organizational factors in learning to read: The balance of rights hypothesis. *Reading Research Quarterly*, 17(1), 115–152.
- Au, K. H., Mason, J. M., & Scheu, J. A. (1995). *Literacy instruction today*. New York: HarperCollins.
- Au, K. H., & Scheu, J. A. (1989). Guiding students to interpret a novel. *The Reading Teacher*, 43, 104–110.
- Avi (1984). *The fighting ground*. NY: Harper Collins.
- Babbitt, N. (1975). *Tuck everlasting*. New York: Farrar, Straus & Giroux.
- Baker, L. & Brown, A. L. (1984). Metacognitive skills and reading. In P.D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of reading research* (Vol. 1, pp. 353–394). White Plains, NY: Longman.
- Barnes, D. (1976). *From communication to curriculum*. New York: Penguin Books.
- Barnes, D. (1986). *From communication to curriculum*. New York: Harmondsworth/Penguin Books.
- Barnes, D. (1995). Talking and learning in classrooms: An introduction. *Primary Voices K-6*, 3(1), 2–7.
- Barone, D. (1990). The written responses of young children: Beyond comprehension to story understanding. *The New Advocate*, 3(1), 49–56.
- Bartlett, B. J. (1978). *Top-level structure as an organizing strategy for recall of classroom text* (Research Report No. 1). Tempe, AZ: University of Arizona Press.
- Baumann, J. R. (Ed.). (1986). *Teaching main idea comprehension*. Newark, DE: International Reading Association.
- Beach, R. (1993). *A teacher's introduction to reader response theories*. Urbana, IL: National Council of Teachers of English.
- Beatty, P. (1984). *Turn homeward Hannalee*. New York: Troll.
- Beatty, P. (1992). *Who comes with cannons?* New York: Scholastic.
- Beck, I. L., & McKeown, M. G. (1981). Developing questions that promote comprehension: The story map. *Language Arts*, 58(8), 913–917.
- Beck, I. L., & McKeown, M. G. (1989). Expository text for young readers: The issue of coherence. In L. B. Resnick (Ed.), *Knowing, learning, and instruction: Essays in honor of Robert Glaser* (pp. 47–65). Hillsdale, NJ: Lawrence Erlbaum.
- Berkowitz, S. J. (1986). Effects of instruction in text organization on sixth-grade students' memory for expository reading. *Reading Research Quarterly*, 21(2), 161–178.
- Bisesi, T. L., & Raphael, T. E. (in press). Assessment research in the Book Club Program. In S. I. McMahon & T. E. Raphael (Eds.), *The Book Club Project: Exploring*

- literature-based literacy instruction*. New York: Teachers College Press.
- Bishop, R. S. (1993). Multicultural literature for children: Making informed choices. In V. J. Harris (Ed.), *Teaching multicultural literature in grades K-8* (pp. 39-53). Norwood, MA: Christopher-Gordon.
- Blachowicz, C. L. Z., & Lee, J. J. (1991). Vocabulary development in the whole literacy classroom. *The Reading Teacher*, 45(3), 188-195.
- Bloome, D., & Green, J. (1984). Directions in sociolinguistic study of reading. In P. D. Pearson (Ed.), *Handbook of reading research* (pp. 393-421). New York: Longman.
- Bodker, C. (1975). *The leopard* (G. Poulse, Trans.). New York: Atheneum. (Original work published 1970)
- Borko, H., Davinroy, K. H., Flory, M. D., & Hiebert, E. H. (1994). Teachers' knowledge and beliefs about summary as a component of reading. In R. Garner & P. Alexander (Eds.), *Beliefs about text and instruction with text* (pp. 155-182). Hillsdale, NJ: Lawrence Erlbaum.
- Bransford, J. (1979). *Human cognition: Learning, understanding, and remembering*. Belmont, CA: Wadsworth.
- Bransford, J. C., & Johnson, M. K. (1972). Contextual prerequisites for understanding: Some investigations of comprehension and recall. *Journal of Verbal Learning and Verbal Behavior*, 11, 717-716.
- Bromley, K. D. (1989). Buddy journals make the reading-writing connection. *The Reading Teacher*, 43(2), 122-129.
- Brown, A. L., & Campione, J. C. (1990). Communities of learning and thinking, or a context by any other name. In D. Kuhn (Ed.), *Developmental perspectives on teaching and learning thinking skills* (Vol. 21, pp. 108-126). Basel, Switzerland: Karger.
- Brown, A. L., Campione, J. C., & Day, J. D. (1981). Learning to learn: On training students to learn from texts. *Educational Researcher*, 10, 14-21.
- Brown, A. L., & Day, J. D. (1983). Macrorules for summarizing texts: The development of expertise. *Journal of Verbal Learning and Verbal Behavior*, 22, 1-14.
- Brown, A. L., & Smiley, S. S. (1977). Rating the importance of structural units of prose passages: A problem of metacognitive development. *Child Development*, 48, 1-8.
- Brown, J. S., Collins, A., & Duguid, P. (1989). Situated cognition and the culture of learning. *Educational Researcher*, 18, 32-42.
- Bruce, B. C. (1978). What makes a good story? *Language Arts*, 55, 460-466.
- Bruce, B. C. (1981). A social interaction model of reading. *Discourse Processes*, 4, 273-311.
- Bruce, B. C. (1985). Stories in readers and trade books. In J. Osborn, P. T. Wilson, & R. C. Anderson (Eds.), *Reading education: Foundations for a literate America* (pp. 29-45). Lexington, MA: Lexington Books.
- Bruce, B. C., Collins, A., Rubin, A. D., & Gentner, D. (1982). Three perspectives on writing. *Educational Psychologist*, 17, 131-145.
- Bruner, J. S. (1985). Narrative and paradigmatic modes of thought. In E. Eisner (Ed.), *Philosophy and education*. Eightieth Yearbook of the National Society for the Study of Education (Learning and teaching) Chicago: University of Chicago Press.
- Bruner, J. (1991). Introduction. In S. R. Graubard (Ed.), *Literacy: An overview by fourteen experts* (pp. vii-xi). New York: The Noonday Press.
- Byars, B. C. (1974). *After the goat man* (Illustrator: R. Himler). New York: Viking.
- Calfee, R. C., & Hiebert, E. H. (1991). Classroom assessment of literacy. In R. Barr, M. Kamil, P. Mosenthal, & P. D. Pearson (Eds.), *Handbook of research on reading* (2nd ed., pp. 281-309). New York: Longman.
- Calfee, R., & Nelson-Barber, S. (1991). Diversity and constancy in human thinking: Critical literacy as amplifier of intellect and experience. In E. H. Hiebert (Ed.), *Literacy for a diverse society: Perspectives, practices, and policies* (pp. 44-57). New York: Teachers College Press.
- California Language Arts/English Framework Committee (1987). *English-language arts framework for California public schools: Kindergarten through grade 12*. Sacramento, CA: California Department of Education.
- Calkins, L. M. (1986). *The art of teaching writing*. Portsmouth, NH: Heinemann.
- Calkins, L. M. (1991). *Living between the lines*. Portsmouth, NH: Heinemann.
- Carey, R. F., Harste, J. C., & Smith, S. L. (1981). Contextual constraints and discourse processes: A replication study. *Reading Research Quarterly*, 16(2), 201-212.
- Cazden, C. B. (1983). Adult assistance to language development: Scaffolds, models and direct instruction. In R. P. Parker & F. A. Davis (Eds.), *Developing literacy: Young children's use of language* (pp. 3-18). Newark, DE: International Reading Association.
- Cazden, C. B. (1988). *Classroom discourse: The language of teaching and learning*. Portsmouth, NH: Heinemann.

- Chafe, W. (1990). Some things that narratives tell us about the mind. In B. K. Britton & A. D. Pellegrini (Eds.), *Narrative thought and narrative language* (pp. 79–98). Hillsdale, NJ: Lawrence Erlbaum.
- Chang, G. L. & Wells, G. (1988). The literate potential of collaborative talk. In M. MacLure, T. Phillips, & A. Wilkinson (Eds.), *Oracy matters* (pp. 95–109). London: Open University Press.
- Chang, G. L. M., Wells, G., & Maher, A. (1990). Creating classroom communities of literate thinkers. In S. Sharan (Ed.), *Cooperative Learning* (pp. 95–121). New York: Praeger.
- Cianciolo, P. J. (1990). *Picture books for children* (3rd ed.). Chicago: American Library Association.
- Cleary, B. (1981). *Ramona Quimby, age 8* (Illustrator: A. Tiegreen). New York: Morrow.
- Clement, C. (1986). *The painter and the wild swans*. New York: Dial.
- Clifford, J. (Ed.). (1991). *The experience of reading: Louise Rosenblatt and reader response theory*. Portsmouth, NH: Boynton/Cook.
- Coerr, E. (1977). *Sadako and the thousand paper cranes*. South Holland, IL: Yearling Books.
- Cooper, J. D. (1993). *Literacy: Helping children construct meaning*. Boston: Houghton Mifflin.
- Corson, D. (1984). The case for oral language in schooling. *The Elementary School Journal*, 84(4), 458–467.
- Cullinan, B. E. (1989). The national reading initiative: Outgrowth of the California reading initiative. *The New Advocate*, 2(2), 105–113.
- Cullinan, B. E., & Galda, L. (1994). *Literature and the child* (3rd ed.). Fort Worth, TX: Harcourt Brace.
- Cunningham, P. M. (1992). What kind of phonics instruction will we have? In C. K. Kinzer & D. J. Leu (Eds.), *Literacy research, theory, and practice: Views from many perspectives* (41st Yearbook of the National Reading Conference) (pp. 17–31). Chicago, IL: National Reading Conference.
- Dahl, R. (1961). *James and the giant peach*. New York: Puffin Books.
- Daiute, C. (1986). Do 1 and 1 make 2? *Written Communication*, 3(3), 382–408.
- Dekker, M. M. (1991). Books, reading and response: A teacher-researcher tells a story. *The New Advocate*, 4(1), 37–46.
- Denyer, J., & Florio-Ruane, S. (1995). Mixed messages and missed opportunities: Moments of transformation in writing conferences and teacher education. *Teaching and Teacher Education*, 15(6), 1–13.
- Doiron, R. (1994). Using nonfiction in a read-aloud program: Letting the facts speak for themselves. *The Reading Teacher*, 47(8), 616–624.
- Dole, J. A., Duffy, G. G., Roehler, L. R., & Pearson, P. D. (1991). Moving from the old to the new: Research on reading comprehension instruction. *Review of Educational Research*, 61(2), 239–264.
- Duffy, G., Roehler, L., & Mason, J. (1984). *Comprehension instruction: Perspectives and suggestions*. New York: Longman.
- Durkin, D. (1978–1979). What classroom observations reveal about reading comprehension instruction. *Reading Research Quarterly*, 15, 481–533.
- Durkin, D. (1981). Reading comprehension instruction in five basal reader series. *Reading Research Quarterly*, 16, 515–544.
- Dutcher, P. A. (1990). Michigan's innovative reading assessment . . . How is it working? In C. Perlman & P. Wolmut (Eds.), *Issues in large-scale assessment programs* (Vol. 6, pp. 11–25). Chicago: National Association of Test Directors and the Chicago Public Schools.
- Eagleton, T. (1983). *Literary theory: An introduction*. Oxford, England: Blackwell.
- Edwards, D., & Mercer, N. (1987). *Common knowledge: The development of understanding in the classroom*. New York: Methuen.
- Edwards, D., & Mercer, N. (1989). Reconstructing context: The conventionalization of classroom knowledge. *Discourse Processes*, 12, 91–104.
- Eeds, M., & Wells, D. (1989). Grand conversations: An explanation of meaning construction in literature study groups. *Research in the Teaching of English*, 23(1), 4–29.
- Eltong, M., & Folsom, M. (1980). *Q is for Duck* (Illustrator: J. Kent). New York: Clarion.
- Englert, C. S., & Raphael, T. E. (1990). Developing successful writers through cognitive strategy instruction. In J. E. Brophy (Ed.), *Advances in research on teaching* (Vol. 1): *Teaching for meaningful understanding and self-regulated learning* (pp. 105–151). Greenwich, CT: JAI Press.
- Englert, C. S., Raphael, T. E., & Anderson, L. M. (1992). Socially-mediated instruction: Improving students' knowledge and talk about writing. *Elementary School Journal*, 92(4), 411–449.
- Englert, C. S., Raphael, T. E., Anderson, L. M., Stevens, D. D., & Anthony, H. M. (1991). Making writing strategies and

- self-talk visible: Cognitive strategy instruction in writing. *American Educational Research Journal*, 28, 337-372.
- Englert, C. S., Raphael, T. E., Fear, K. L., & Anderson, L. M. (1988). Students' meta-cognitive knowledge about writing informational texts. *Learning Disabilities Quarterly*, 11, 18-46.
- Englert, C. S., Raphael, T. E., & Mariage, T. V. (1994). Developing a school-based discourse for literacy learning: A principled search for understanding. *Learning Disability Quarterly*, 17(1), 2-32.
- Englert, C. S., Rozendal, M. S., & Mariage, M. (1994). Fostering the search for understanding: A teacher's strategies for leading cognitive development in "zones of proximal development". *Learning Disabilities Quarterly*, 17(3), 187-204.
- Erickson, F., & Shultz, J. (1982). *Counselor as gate keeper: Social interaction in interviews*. New York: Academic Press.
- Everett, G. (1993). *John Brown: One man against slavery* (Illustrator: J. Lawrence). New York: Rizzoli.
- Felsenthal, H. (1989). The tradebook as an instructional tool: Strategies in approaching literature. In J. W. Stewig & S. L. Sebesta (Eds.), *Using literature in the elementary classroom* (pp. 35-54). Urbana, IL: National Council of Teachers of English.
- Fish, S. (1980). *Is there a text in this class? The authority of interpretive communities*. Cambridge, MA: Harvard University Press.
- Fitzgerald, J., & Spiegel, D. L. (1983). Enhancing children's reading comprehension through instruction in narrative structure. *Journal of Reading Behavior*, 15, 1-17.
- Fitzgerald, J., & Teasley, A. B. (1986). Effects of instruction in narrative structure on children's writing. *Journal of Educational Psychology*, 78(6), 424-432.
- Flood, J. (1984). *Understanding reading comprehension*. Newark, DE: International Reading Association.
- Flood, J. (1986). The text, the student, and the teacher: Learning from exposition in middle schools. *The Reading Teacher*, 39(8), 784-791.
- Flood, J., & Lapp, D. (1988). Conceptual mapping strategies for understanding informational text. *The Reading Teacher*, 41(8), 780-783.
- Florio-Ruane, S. (1991). Instructional conversations in learning to write and learning to teach. In L. Idol & B. F. Jones (Eds.), *Educational values and cognitive instruction: Implications for reform* (pp. 365-386). Hillsdale, NJ: Erlbaum.
- Flower, L. S., & Hayes, J. R. (1980). The dynamics of composing: Making plans and juggling constraints. In L. W. Gregg & E. R. Steinberg (Eds.), *Cognitive processes in writing* (pp. 31-50). Hillsdale, NJ: Erlbaum.
- Fox, M. (1993). Men who weep, boys who dance: The gender agenda between the lines in children's literature. *Language Arts*, 70, 84-88.
- Freedle, R. O., & Hale, G. (1979). Acquisition of new comprehension schemata for expository prose by transfer of a narrative schema. In R. O. Freedle (Eds.), *New directions in discourse processing* (pp. 121-135). Norwood, NJ: Ablex.
- Freeman, E. B., & Levstich, L. (1988). Recreating the past: Historical fiction in the social studies curriculum. *The Elementary School Journal*, 88(4), 329-337.
- Freund, E. (1987). *The return of the reader: Reader-response criticism*. New York: Methuen.
- Fulwiler, T. (1982). Writing: An act of cognition. In C. W. Griffin (Ed.), *Teaching writing in all disciplines* (pp. 15-26). San Francisco: Jossey-Bass.
- Fulwiler, T. (Ed.). (1987). *The journal book*. Portsmouth, NH: Boynton/Cook.
- Fulwiler, T. (1989). Responding to student journals. In C. M. Anson (Ed.), *Writing and response: Theory, practice and research* (pp. 149-173). Urbana, IL: National Council of Teachers of English.
- Galda, L. (1983). Research in response to literature. *Journal of Research and Development in Education*, 16(3), 1-7.
- Gambrell, L. (1985). Dialogue journals: Reading-writing interaction. *The Reading Teacher*, 38(6), 512-515.
- Garcia, G. E., & Pearson, P. D. (1994). Assessment and diversity. In L. Darlington-Hammond (Ed.), *Review of research in education* (Vol. 20, pp. 337-391). Washington, DC: AERA.
- Gardiner, J. R. (1980). *Stone fox* (Illustrator: M. Sewall). New York: HarperCollins.
- Garner, R., & Gillingham, M. G. (1987). Students' knowledge of text structure. *Journal of Reading Behavior*, 19, 247-259.
- Gavelek, J. R. (1991, December). A social constructivist perspective on reader response. Paper presented at the National Reading Conference, Palm Springs, CA.
- Gavelek, J. R., & Raphael, T. E. (in press). Changing talk about text: New roles for teachers and students. *Language Arts*.
- Gee, J. (1990). *Social linguistics and literacies: Ideology and discourses*. New York: Falmer Press.

- Gilles, C. (1990). Collaborative literacy strategies: "We don't need a circle to have a group." In K. G. Short & K. M. Pierce (Eds.), *Talking about books: Creating literature communities* (pp. 55-68), Portsmouth, NH: Heinemann.
- Goatley, V. J., Brock, C. H., & Raphael, T. E. (1995). Diverse learners participating in regular education "Book Clubs." *Reading Research Quarterly*, 30(3), 352-380.
- Goatley, V., Ilichfield, K., Bentley, J., Pardo, L. S., Folkert, J., Scherer, P., Raphael, T., & Grattan, K. (1994). Empowering teachers to be researchers: A collaborative approach. *Teacher Research: The Journal of Classroom Inquiry*, 1(2), 128-144.
- Goldenberg, Claude (1992/1993). Instructional conversations: Promoting comprehension through discussion. *The Reading Teacher*, 46, 316-326.
- Goodman, K. S. (1976). Reading: A psycholinguistic guessing game. In H. Singer & R. B. Ruddell (Eds.), *Theoretical models and processes in reading* (pp. 497-508). Newark, DE: International Reading Association.
- Goodman, K. S., Shannon, P., Freeman, Y., & Murphy, S. (1988). *Report card on basal readers*. Katonah, NY: Richard C. Owen.
- Goodman, Y. M. (1989). Roots of the whole-language movement. *The Elementary School Journal*, 90(2), 113-127.
- Gordon, C. J., & Braun, C. (1985). Metacognitive processes: Reading and writing narrative discourse. In D. L. Forrest-Pressley, G. E. MacKinnon, & T. G. Waller (Eds.), *Metacognition, cognition, and human performance* (pp. 1-75). New York: Academic Press.
- Gough, P. B. (1971). One second of reading. In J. F. Kavanaugh & I. G. Mattingly (Eds.), *Language by ear and eye* (pp. 331-358). Cambridge, MA: MIT Press.
- Graesser, A., Golding, J. M., & Long, D. L. (1991). Narrative representation and comprehension. In R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research* (pp. 171-205). New York: Longman.
- Graves, D. (1983). *Writing: Teachers and children at work*. Exeter, NH: Heinemann.
- Graves, D. II. (1989). *The reading/writing teacher's companion: Investigating non-fiction*. Portsmouth, NH: Heinemann.
- Graves, D. II., & Hansen, J. (1983). The author's chair. *Language Arts*, 60, 176-183.
- Gray, M. A. (1989). Creatively developing research writing skills. *The Reading Teacher*, 42(4), 37.
- Green, J. L. (1990). Reading is a social process. In J. Howell & A. McNamara (Eds.), *Social context of literacy* (pp. 104-122). Canberra, Australia: ACT Department of Education.
- Grolier multimedia encyclopedia. (1995). Danbury, CT: Grolier Electronic Publishing.
- Hade, D. D. (1988). Children, stories, and narrative transformations. *Research in the Teaching of English*, 22(3), 310-325.
- Haertel, E. H. (1992). Performance measurement. In M. C. Alkin (Ed.), *Encyclopedia of educational research* (6th ed., pp. 984-989). New York: Macmillan.
- Hairston, M. (1982). The winds of change: Thomas Kuhn and the revolution in the teaching of writing. *College Composition and Communication*, 33, 76-88.
- Hamilton, V. (1993). *Many thousands gone: African Americans from slavery to freedom* (Illustrators: L. Dillon & D. Dillon). New York: Alfred A. Knopf.
- Hansen, J. (1987). *When writers read*. Portsmouth, NH: Heinemann Educational Books.
- Hansen, J., & Pearson, P. D. (1983). An instructional study: Improving the inferential comprehension of good and poor fourth-grade readers. *Journal of Educational Psychology*, 75, 821-829.
- Harker, W. J. (1987). Literary theory and the reading process: A meeting of perspectives. *Written Communication*, 9, 235-252.
- Harré, R. (1984). *Personal being: A theory for individual psychology*. Cambridge, MA: Harvard University Press.
- Harré, R. (1986). The step to social constructionism. In M. P. M. Richards & P. Light (Eds.), *Children of social worlds*. Oxford, England: Polity Press.
- Harris, V. J. (1993a). Literature-based approaches to reading instruction. In L. Darlington-Hammond (Ed.), *Review of Research in Education* (pp. 269-297). Washington, DC: American Educational Research Association.
- Harris, V. J. (Ed.). (1993b). *Teaching multicultural literature in grades K-8*. Norwood, MA: Christopher-Gordon.
- Hartman, D. K. (1991). The intertextual links of readers using multiple passages: A postmodern/semiotic/cognitive view of meaning making. In J. Zutell & S. McCormick (Eds.), *Learner factors/teacher factors: Issues in literacy research and instruction* (pp. 49-66). Chicago: National Reading Conference.
- Harwayne, S. (1993). *Lasting impressions*. Portsmouth, NH: Heinemann Educational Books.
- Hayes, D. (1989). Expository text structure and student learning. *Reading Horizons*, 30(1), 52-61.

- Hayes, D., & Tierney, R. J. (1982). Developing readers' knowledge through analogy. *Reading Research Quarterly*, 17, 256-280.
- Heap, J. L. (1991). A situated perspective on what counts as reading. In C. D. Baker & A. Luke (Eds.), *Toward a critical sociology of reading pedagogy* (pp. 103-139). Amsterdam: John Benjamins.
- Heath, S. B. (1983). *Way with words: Language, life, and work in communities and classrooms*. Cambridge, England: Cambridge University Press.
- Heath, S. B. (1991). The sense of being literate: Historical and cross-cultural features. In R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research* (pp. 3-25). New York: Longman.
- Hess, M. L. (1989). All about hawks or Oliver's disaster: From facts to narrative. *Language Arts*, 66(3), 304-308.
- Heyer, M. (1986). *The weaving of a dream*. New York: Ruffin.
- Hidi, S. E., & Hildyard, A. (1983). The comparison of oral and written productions in two discourse types. *Discourse Processes*, 6, 91-105.
- Hiebert, E. H. (1983). An examination of ability grouping for reading instruction. *Reading Research Quarterly*, 18, 231-255.
- Hiebert, E. H., Englert, C. S., & Brennan, S. (1983). Awareness of text structure in recognition and production of expository discourse. *Journal of Reading Behavior*, 15, 512-521.
- Hiebert, E. H., & Fisher, C. W. (1990). Whole language: Three themes of the future. *Educational Leadership*, 47, 62-64.
- Hiebert, E. H., Hutchison, T. A., & Raines, P. A. (1991). Alternative literacy assessments: Teachers' actions and parents' reactions. In S. McCormick & J. Zutell (Eds.), *Learner factors/teacher factors: Issues in literacy research and instruction* (40th Yearbook of the National Reading Conference), pp. 97-105. Chicago: NRC.
- Hiebert, E. H., & Raphael, T. E. (in press). Perspectives from educational psychology on literacy and literacy learning. In R. Calfee & D. Berliner (Eds.), *Handbook of educational psychology*. New York: Macmillan.
- Hoffman, J. V. (1992). Critical reading/thinking across the curriculum: Using I-Charts to support learning. *Language Arts*, 69(2), 121-127.
- Huck, C., Hepler, S., & Hickman, J. (1987). *Children's literature in the elementary school* (9th ed.). New York: Holt, Rinehart and Winston.
- Hunt, I. (1964). *Across five Aprils*. New York: Berkley Books.
- Hunt, P. (1991). *Criticism, theory, & children's literature*. Oxford, England: Basil Blackwell.
- Hynd, C. R., & Chase, N. D. (1991). The relation between text type, tone, and written response. *Journal of Reading Behavior*, 23(3), 281-302.
- Janda, M. A. (1990). Collaboration in a traditional classroom environment. *Written Communication*, 7(3), 291-315.
- Jett-Simpson, M., & Masland, S. (1993). Girls are not dodo birds! Exploring gender equity issues in the language arts classroom. *Language Arts*, 70, 104-108.
- Johnson, D. W. (1981). Student-student interaction: The neglected variable in education. *Educational Researcher*, 10(1), 5-10.
- Kaestle, C. F. (1985). The history of literacy and the history of readers. *Review of Research in Education*, 12, 11-53.
- Keith, H. (1957). *Rifles for Watie*. New York: HarperCollins.
- Kintsch, W. (1982). Text representations. In W. Otto & S. White (Eds.), *Reading expository material* (pp. 87-101). New York: Academic Press.
- Kintsch, W., & van Dijk, T. A. (1978). Toward a model of text comprehension and production. *Psychological Review*, 85, 363-394.
- Kipling, R. (1987). *Just so stories*. New York: Henry Holt.
- Kozulin, A. (1990). *Vygotsky's psychology: A biography of ideas*. Cambridge, MA: Harvard University Press.
- LaBerge, D., & Samuels, S. J. (1974). Toward a theory of automatic information processing in reading. *Cognitive Psychology*, 6, 193-323.
- Labov, W. (1972). *Language in the inner city*. Philadelphia: University of Pennsylvania Press.
- Langer, J. (1985). The effects of available information on responses to school writing tasks. *Research in the Teaching of English*, 18(1), 27-44.
- Langer, J. A. (1986). Learning through writing: Study skills in the content areas. *Journal of Reading*, 29(5), 400-406.
- Langer, J. A. (1990). Understanding literature. *Language Arts*, 67(8), 812-816.
- Langer, J. A. (1991). Literacy and schooling: A sociocognitive perspective. In E. H. Hiebert (Ed.), *Literacy for a diverse society: Perspectives, practices, and policies* (pp. 9-27). New York: Teachers College Press.
- Langer, J. A., Applebee, A. N., Mullis, I. V. S., & Foertsch, M. A. (1990). *Learning to read*

- in our nation's schools: *Instruction and achievement in 1988 at grades 4, 8, and 12*. Princeton, NJ: Educational Testing Service.
- Langer, J. A. & Smith-Burke, M. T. (Eds.). (1982). *Reader meets author/bridging the gap: A psycholinguistic and sociolinguistic perspective*. Newark, DE: International Reading Association.
- Leal, D. (1991). *Children's responses to three types of texts during peer group discussions*. Unpublished doctoral dissertation, University of Kentucky, Lexington, KY.
- Leal, D. J. (1992). The nature of talk about three types of text during peer group discussions. *Journal of Reading Behavior*, 24(3), 313-338.
- Leal, D. (1993). Storybooks, informational books, and informational storybooks. *The New Advocate*, 6(1), 61-70.
- Lehr, S. (1988). The child's developing sense of theme as a response to literature. *Reading Research Quarterly*, 23(3), 337-357.
- Lehr, S. S. (1991). *The child's developing sense of theme: Responses to literature*. New York: Teachers College Press.
- Lemke, J. L. (1989). Social semiotics: A new model for literacy education. In D. Bloome (Ed.), *Classrooms and literacy* (pp. 289-309). Norwood, NJ: Ablex.
- Lemke, J. L. (1990). *Talking science: Language, learning and values*. Norwood, NJ: Ablex.
- Lemke, J. L. (1992, April). *Discussant's remarks: Symposium on Children's Discourse Across Content Area Study*. Annual meeting of the American Educational Research Association, San Francisco.
- L'Engle, M. (1962). *A Wrinkle in Time*. New York: Dell.
- Lidz, C. (Ed.). (1987). *Dynamic assessment: An interactional approach to evaluating learning potential*. New York: Guilford.
- Lipson, M. Y. (1983). The influence of religious affiliation on children's memory for text information. *Reading Research Quarterly*, 18, 448-457.
- Lipson, M. Y., Valencia, S. W., Wixson, K. K., & Peters, C. W. (1993). Integration and thematic teaching: Integration to improve teaching and learning. *Language Arts*, 70, 252-263.
- Lowry, L. (1989). *Number the stars*. New York: Bantam Doubleday Dell.
- Lowry, L. (1993). *The giver*. New York: Bantam Doubleday Dell.
- Lukens, R. J. (1990). *A critical handbook of children's literature* (4th ed.). Glenview, IL: Scott Foresman.
- Mandler, J. M., & Johnson, N. S. (1977). Remembrance of things parsed: Story structure and recall. *Cognitive Psychology*, 9, 111-151.
- Marshall, J. D. (1987). The effects of writing on students' understanding of literary texts. *Research in the Teaching of English*, 21(1), 30-63.
- Martinez, M., & Teale, W. H. (1987). The ins and outs of a kindergarten writing program. *The Reading Teacher*, 40, 444-451.
- Maruki, T. (1980). *Hiroshima, no pika*. New York: Lothrop, Lee & Shephard.
- Mason, J. N., & Murphy, S. (Eds.). (1989). *Reading/writing connectons: An instructional priority in elementary school*. Boston, MA: Allyn & Bacon.
- Mathews, M. M. (1966). *Teaching to read: Historically considered*. Chicago: University of Chicago Press.
- McCarthy, S. J. (1992). The influence of classroom discourse on student texts: The case of Ella. In C. K. Kinzer & D. J. Leu (Eds.), *Literacy research, theory, and practice: Views from many perspectives* (pp. 65-87). Chicago: The National Reading Conference.
- McCarthy, S. J. (1994a). Authors, text, and talk: The internalization of dialogue from social interaction during writing. *Reading Research Quarterly*, 29(3), 201-231.
- McCarthy, S. J. (1994b). Opportunities and risks of writing from personal experience. *Language Arts*, 71(3), 182-191.
- McCaslin, N. (1990). *Creative drama in the classroom*. New York: Longman.
- McCloskey, R. (1941). *Make way for ducklings*. New York: Viking Press.
- McCutchen, D. (1987). Children's discourse skill: Form and modality requirements of schooled writing. *Discourse Processes*, 10, 267-286.
- McGinley, W. & Kamberelis, G. (1992). Transformative functions of children's writing. *Language Arts*, 69(5), 330-338.
- McGinley, W. & Madigan, D. (1990). The research "story": A forum for integrating reading, writing, and learning. *Language Arts*, 67(5), 474-483.
- McKeown, M., Beck, I. L., Omanson, R., & Pople, M. (1985). Some effects of the nature and frequency of vocabulary instruction on the knowledge and use of words. *Reading Research Quarterly*, 20, 522-535.
- McKeown, M. G., Beck, I. L., & Worthy, M. J. (1993). Grappling with text ideas: Questioning the author. *The Reading Teacher*, 46(7), 560-566.
- McMahon, S. I. (1992). *A group of five students as they participate in their student-led book club*. Unpublished doctoral

- dissertation. East Lansing, MI: Michigan State University.
- McMahon, S. I. (1994). Student-led Book Clubs: Traversing a river of interpretation. *The New Advocate*, 7(2), 109–125.
- McMahon, S. I., & Goatley, V. J. (in press). Peers as “more knowledgeable others”: Students helping one another discuss texts in student-led groups. *Journal of Educational Research*.
- Mehan, H. (1979). *Learning lessons: Social organization in the classroom*. Cambridge, MA: Harvard University Press.
- Meltzer, M. (Ed.). (1993). *Lincoln: In his own words* (Illustrator: S. Alcorn). San Diego, CA: Harcourt Brace.
- Mercer, N. (1992). Talk for teaching and learning. In K. Norman (Ed.), *Thinking voices: The work of the National Oracy Project* (pp. 215–223). London: Hodddard & Stoughton.
- Meyer, B. J. F. (1975). *The organization of prose and its effects on memory*. Amsterdam: North Holland.
- Meyer, B. J. F., Brandt, D. M., & Bluth, G. J. (1980). Use of top-level structure in text: Key for reading comprehension of ninth-grade students. *Reading Research Quarterly*, 16, 72–103.
- Miles, M. (1971). *Annie and the old one*. Boston: Little, Brown.
- Moll, L. C. (1992). Literacy research in community and classrooms: A sociocultural approach. In R. Beach, J. Green, M. L. Kamil, & T. Shanahan (Eds.), *Multi-disciplinary perspectives on literacy research* (pp. 211–244). Urbana, IL: National Council of Research in English.
- Moll, L. C., Tapia, J., & Whitmore, K. F. (1993). Living knowledge: The social distribution of cultural resources for thinking. In G. Salomon (Ed.), *Distributed cognitions: Psychological and educational considerations* (pp. 139–163). Cambridge, England: Cambridge University Press.
- Monson, D. (1987). Characterization in literature: Realistic and historical fiction. In B. E. Cullinan (Ed.), *Children's literature in the reading program* (pp. 98–110). Newark, DE: International Reading Association.
- Morrow, L. M., Smith, J. K., & Wilkinson, L. C. (1994). *Integrated language arts: Controversy to consensus*. Needham Heights, MA: Allyn & Bacon.
- Mosel, A. (1968). *Tikki Tikki Tembo*. New York: Henry Holt.
- Mowat, F. (1961). *Owls in the family*. Toronto: McClelland and Steward.
- Murphy, J. (1990). *The boy's war: Confederate and Union soldiers talk about the Civil War*. Boston: Houghton Mifflin.
- Neilsen, A. R., Rennie, B., & Connell, B. J. (1982). Allocation of instructional time to reading comprehension and study skills in intermediate social studies classrooms. In J. A. Niles & L. A. Harris (Eds.), *New inquiries in reading research and instruction*. Thirty-first yearbook of the National Reading Conference (pp. 81–84). Rochester, NY: National Reading Conference.
- Nell, V. (1988). *Lost in a book*. New Haven, CT: Yale University Press.
- Newell, G. E., & Winograd, P. (1989). The effects of writing on learning from expository text. *Written Communication*, 6, 196–217.
- Newman, D., Griffin, P., & Cole, M. (1989). *The construction zone: Working for cognitive change in school*. Cambridge, England: Cambridge University Press.
- Nodelman, P. (1992). *The pleasures of children's literature*. New York: Longman.
- Norton, D. (1983). *Through the eyes of a child: An introduction to children's literature*. Columbus, OH: Charles E. Merrill.
- O'Dell, S. (1960). *Island of the blue dolphins*. New York: Dell.
- O'Dell, S. (1970). *Sing down the moon*. Boston: Houghton Mifflin.
- Ogle, D. M. (1986). K–W–L: A teaching model that develops active reading of expository text. *The Reading Teacher*, 39(6), 564–570.
- Orasanu, J. (Ed.). (1986). *Reading comprehension: From research to practice*. Hillsdale, NJ: Lawrence Erlbaum.
- Osborn, J. (1984). Workbooks that accompany basal reading programs. In G. G. Duffy, L. Roehler, & J. Mason (Eds.), *Comprehension instruction: Perspectives and suggestions* (pp. 163–186). New York: Longman.
- Osborn, J. (1985). Workbooks: Counting, matching and judging. In J. Osborn, P. T. Wilson, & R. C. Anderson (Eds.), *Reading education: Foundations for a literate America* (pp. 11–28). Lexington, MA: Lexington Books.
- Orsolini, M., & Pontecorvo, C. (1992). Children's talk in classroom discussions. *Cognition and Instruction*, 9(2), 113–136.
- Palincsar, A. S., Anderson, C., & David, Y. M. (1993). Pursuing scientific literacy in the middle grades through collaborative problem solving. *The Elementary School Journal*, 93(5), 643–658.
- Palincsar, A. S., & Brown, A. L. (1984). Reciprocal teaching of comprehension-fostering and comprehension-monitoring activities. *Cognition and Instruction*, 1, 117–175.

- Palincsar, A. S., & Brown, A. (1985). Reciprocal teaching: A means to a meaningful end. In J. Osborne, P. T. Wilson, & R. C. Anderson (Eds.), *Reading education: Foundations for a literate America* (pp. 299-310). Lexington, MA: D. C. Heath.
- Palincsar, A. S., Brown, A. L., & Campione, J. (1993). First-grade dialogues for knowledge acquisition and use. In E. Forman, N. Minnick, & C. A. Stone (Eds.), *Contexts for learning: Sociocultural dynamics in children's development* (pp. 43-57). New York: Oxford University Press.
- Palincsar, A. S., & David, Y. M. (1991). Promoting literacy through classroom dialogue. In E. H. Hiebert (Ed.), *Literacy for a diverse society* (pp. 122-140). New York: Teachers College Press.
- Palincsar, A. S., & David, Y. M. (1992, April). *Experiencing scientific discourse in collaborative problem solving activity*. Paper presented at the annual meeting of the American Educational Research Association, San Francisco, CA.
- Pappas, C. C. (1991). Fostering full access to literacy by including informational books. *Language Arts*, 68(6), 449-462.
- Pappas, C. C., Kiefer, B. Z., & Levstick, L. S. (1990). *An integrated language perspective in the elementary school* (1st ed.). White Plains, NY: Longman.
- Pardo, L. (1991). Literacy in content area instruction. In R. C. Anderson & K. H. Au (Executive producers, six-part videotape series), *Teaching reading: Strategies from successful classrooms*. Urbana-Champaign, IL: Center for the Study of Reading.
- Pardo, L. S. (in press). Reflective teaching for continuing development of Book Club. In S. I. McMahon & T. E. Raphael (Eds.), *The Book Club Project: Exploring literature-based literacy instruction*. New York: Teachers College Press.
- Pardo, L. S., & Raphael, T. E. (1991). Classroom organization for instruction in content areas. *The Reading Teacher*, 44(8), 556-565.
- Paris, S. G., Lipson, M. Y., & Wixson, K. K. (1983). Becoming a strategic reader. *Contemporary Educational Psychology*, 8, 293-316.
- Paris, S., Wasik, B., & Turner, J. (1991). The development of strategic readers. In R. Barr, M. Kamil, P. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research* (pp. 609-640). New York: Longman.
- Paterson, K. (1977). *Bridge to Terabithia*. New York: Avon.
- Paterson, K. (1978). *The great Gilly Hopkins*. New York: Crowell.
- Paterson, K. (1988). *Park's quest*. New York: Puffin Books.
- Paulsen, G. (1987). *Hatchet*. New York: Puffin Books.
- Pearson, P. D. (1982). *Asking questions about stories*. Boston: Ginn.
- Pearson, P. D. (1986). Twenty years of research in reading comprehension. In T. E. Raphael (Ed.), *The contexts of school-based literacy* (pp. 43-62). New York: Random House.
- Pearson, P. D. (1993). Standards for the English language arts: A policy perspective. *Journal of Reading Behavior*, 25, 457-476.
- Pearson, P. D. (1994). Integrated language arts: Sources of controversy and seeds of consensus. In L. M. Morrow, J. K. Smith, & L. C. Wilkinson (Eds.), *Integrated language arts: Controversy to consensus* (pp. 11-31). Boston: Allyn & Bacon.
- Pearson, P. D., & Fielding, L. (1991). Comprehension instruction. In R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research* (pp. 815-860). New York: Longman.
- Pearson, P. D., & Gallagher, M. C. (1983). The instruction of reading comprehension. *Contemporary Educational Psychology*, 8, 317-344.
- Pearson, P. D., Hansen, J., & Gordon, C. (1979). The effect of background knowledge on young children's comprehension of explicit and implicit information. *Journal of Reading Behavior*, 11(3), 201-209.
- Pearson, P. D., & Raphael, T. E. (1990). Reading comprehension as a dimension of thinking. In B. F. Jones & L. Idol (Eds.), *Dimensions of thinking and cognitive instruction* (pp. 209-240). Hillsdale, NY: Erlbaum.
- Pearson, P. D., Raphael, T. E., TePaske, N., & Hyser, C. (1981). The function of metaphor in children's recall of expository passages. *Journal of Reading Behavior*, 13, 249-261.
- Peters, C. (1993). *Michigan Framework for Reading/Communication*. Lansing, MI: Michigan Department of Education.
- Peters, C. W., Wixson, K. K., Valencia, S. W., & Pearson, P. D. (1992). Changing statewide reading assessment: A case study of Michigan and Illinois. In B. R. Gifford (Ed.), *Policy perspectives on educational testing* (pp. 295-385). Norwell, MA: Kluwer.
- Peyton, J. K., & Seyoum, M. (1989). The effect of teacher strategies on students' interactive writing: The case of dialogue journals. *Research in the Teaching of English*, 23(3), 310-334.
- Philips, S. U. (1983). *The invisible cultures: Communication in classroom and*

- community in the Warm Springs Indian reservation. New York: Longman.
- Pichert, J. W., & Anderson, R. C. (1977). Taking different perspectives on a story. *Journal of Educational Psychology*, 69, 309-315.
- Pressley, M., Johnson, C. J., Symons, S., McGoldrick, J. A., & Kurita, J. A. (1989). Strategies that improve children's memory and comprehension of text. *The Elementary School Journal*, 89, 301-342.
- Probst, R. (1988). *Response and analysis: Teaching literature in junior and senior high school*. Portsmouth, NH: Boynton/Cook.
- Raphael, T. E. (1986). Teaching question answer relationships, revisited. *The Reading Teacher*, 39(6), 516-522.
- Raphael, T. E., & Boyd, F. B. (1991). *Synthesizing information from multiple sources: A descriptive study of elementary students' perceptions and performance of discourse synthesis*. Center for the Learning and Teaching of Elementary Subjects, Michigan State University, Research Series #45.
- Raphael, T. E., & Englert, C. S. (1990). Reading and writing: Partners in constructing meaning. *The Reading Teacher*, 43(6), 388-400.
- Raphael, T. E., Englert, C. S., & Kirschner, B. W. (1989a). The acquisition of expository writing skills. In J. N. Mason & S. Murphy (Eds.), *Reading/writing connections: An instructional priority in elementary school* (pp. 261-290). Boston: Allyn & Bacon.
- Raphael, T. E., Englert, C. S., & Kirschner, B. W. (1989b). Students' metacognitive knowledge about writing. *Research in the Teaching of English*, 23(4), 343-379.
- Raphael, T. E., & Gavelek, J. R. (1984). Successful reading instruction: Orchestrating the learning environment. *Michigan Reading Journal*, 17, (17-21).
- Raphael, T. E., & Goatley, V. J. (1994). The teacher as "more knowledgeable other": Changing roles for teaching in alternative reading instruction programs. In C. Kinzer & D. Leu (Eds.), *Multidimensional aspects of literacy research, theory and practice* (pp. 527-536). Chicago: National Reading Conference.
- Raphael, T. E., Goatley, V. J., McMahon, S. I., & Woodman, D. A. (1995). Promoting meaningful conversations in student book clubs. In N. Roser & M. Martinez (Eds.), *Book talk and beyond* (pp. 71-83). Newark, DE: International Reading Association.
- Raphael, T. E., Goatley, V. J., Woodman, D. A., & McMahon, S. I. (1994). Collaboration on the Book Club Project: The multiple roles of researchers, teachers, and students. *Reading Horizons*, 34(5), 381-405.
- Raphael, T. E., & McMahon, S. I. (1994). 'Book Club': An alternative framework for reading instruction. *The Reading Teacher*, 48(2), 102-116.
- Raphael, T. E., McMahon, S. I., Goatley, V. J., Bentley, J. L., Boyd, F. B., Pardo, L. S., & Woodman, D. A. (1992). Research directions: Literature and discussion in the reading program. *Language Arts*, 69(1), 55-61.
- Raphael, T. E., & Pearson, P. D. (1985). Increasing student's awareness of sources of information for answering questions. *American Educational Research Journal*, 22, 217-236.
- Raphael, T. E., & Wonnacott, C. A. (1985). Heightening 4th grade students' sensitivity to sources of information for answering comprehension questions. *Reading Research Quarterly*, 20, 282-296.
- Reeder, C. (1989). *Shades of gray*. New York: Avon Books.
- Reit, S. (1988). *Behind rebel lines*. Orlando, FL: Harcourt Brace Jovanovich.
- Resnick, D. P. (1991). Historical perspectives on literacy and schooling. In S. R. Graubard (Ed.), *Literacy: An overview by 14 experts* (pp. 15-32). New York: Hill and Wang, The Noonday Press.
- Resnick, D. P., & Resnick, L. B. (1977). The nature of literacy: An historical explanation. *Harvard Educational Review*, 47(3), 370-385.
- Resnick, L. B., & Resnick, D. P. (1992). Assessing the thinking curriculum: New tools for educational reform. In B. R. Gifford & M. C. O'Connor (Eds.), *Future assessments: Changing views of aptitude, achievement, and instruction* (pp. 37-75). Boston: Kluwer.
- Reynolds, R. E., Taylor, M. A., Steffensen, M. S., Shirey, L. L., & Anderson, R. C. (1982). Cultural schemata and reading comprehension. *Reading Research Quarterly*, 17, 353-366.
- Richards, K. (1969). *The story of the Gettysburg Address*. Chicago: Children's Press.
- Ride, S., & Okie, S. (1986). *To space and back*. New York: Lothrop, Lee & Shepard.
- Roerber, E. D., Kirby, C. S., Coleman, G. J., Dutcher, P. A., & Smith, R. L. C. (1991). *Essential skills reading test blueprint*. Lansing, MI: Michigan Department of Education.
- Roehler, L. R., & Duffy, G. G. (1984). Direct explanation of comprehension processes. In G. G. Duffy, L. R. Roehler, & J. N. Mason

- (Eds.), *Comprehension instruction: Perspectives and suggestions* (pp. 265–280). New York: Longman.
- Roehler, L. R., Duffy, G. G., & Meloth, M. S. (1986). What to be direct about in direct instruction in reading: Content-only versus process-into-content. In T. E. Raphael (Ed.), *The contexts of school-based literacy* (pp. 79–95). New York: Random House.
- Rogoff, B. (1986). Adult assistance of children's learning. In T. E. Raphael (Ed.), *The contexts of school-based literacy* (pp. 27–40). New York: Random House.
- Roller, C. M., & Beed, P. L. (1994). Sometimes the conversations were grand, and sometimes. . . *Language Arts*, 71(7), 509–515.
- Rosaen, C. L. (1989). Improving writing opportunities in elementary classrooms. *The Elementary School Journal*, 90(4), 419–434.
- Rosaen, C., & Cantlon, D. (1991). *Coherence in literature-based thematic units*. (Elementary Subjects Center Report No. 53). East Lansing, MI: Michigan State University.
- Rosenblatt, L. M. (1938). *Literature as exploration*. New York: A. Appleton-Century.
- Rosenblatt, L. M. (1978). *The reader, the text, and the poem: The transactional theory of the literary work*. Carbondale, IL: Southern Illinois University Press.
- Rosenblatt, L. M. (1991). Literature—S.O.S.! *Language Arts*, 68(6), 444–448.
- Roser, N. L., & Martinez, M. G. (Eds.). (1995). *Book talk and beyond: Children and teachers respond to literature*. Newark, DE: International Reading Association.
- Routman, R. (1991). *Invitations*. Portsmouth, NH: Heinemann Educational Books.
- Rowe, M. B. (1986). Wait time: Slowing down may be a way of speeding up! *Journal of Teacher Education*, 37, 43–50.
- Rumelhart, D. (1977). Toward an interactive model for reading. In S. Dornic (Ed.), *Attention and performance* (pp. 573–603). Hillsdale, N.J.: Erlbaum.
- Russell, D. (1991). *Literature for children*. New York: Longman.
- San Souci, R. D. (1987). *The enchanted tapestry*. New York: Dial.
- Scholes, R. (1985). *Textual power*. New Haven, CT: Yale University Press.
- Schubert, B. (1987). Mathematics journals: Fourth grade. In T. Fulwiler (Ed.), *The journal book* (pp. 348–358). Portsmouth, NH: Boynton/Cook.
- Schwartz, R. M. (1988). Learning to learn vocabulary in content area textbooks. *Journal of Reading*, 32(2), 108–118.
- Schwartz, R. M., & Raphael, T. E. (1985). Concept of definition: A key to improving students' vocabulary. *The Reading Teacher*, 39(2), 198–205.
- Scieszka, J. (1989). *The true story of the 3 little pigs* (Illustrator: L. Smith). New York: Viking Press.
- Scribner, S. (1984). Literacy in three metaphors. *American Journal of Education*, 93(1), 7–22.
- Scribner, S., & Cole, M. (1981). *The psychology of literacy*. Cambridge, MA: Harvard University Press.
- Searle, D. (1984). Scaffolding: Who's building whose building? *Language Arts*, 61(5), 480–483.
- Seldon, R. (1985). *A reader's guide to contemporary literary theory*. Lexington, KY: The University Press of Kentucky.
- Seuss, D. (1984). *The butter battle book*. New York: Random House.
- Shanahan, T. (Ed.). (1990). *Reading and writing together: New perspectives for the classroom*. Norwood, MA: Christopher-Gordon.
- Shanahan, T., & Lomax, R. (1986). An analysis and comparison of theoretical models of the reading-writing relationship. *Journal of Educational Psychology*, 78, 116–123.
- Shaughnessy, M. (1977). *Errors and expectations*. New York: Oxford University Press.
- Shepard, L. A. (1990). Inflated test score gains: Is the problem old norms or teaching the test? *Educational Measurement: Issues and Practice*, 9(3), 15–22.
- Shepard, S. (1993). *Fogbound*. Kansas City: Landmark.
- Short, K. G. (1990). Creating a community of learners. In K. G. Short & K. M. Pierce (Eds.), *Talking about books: Creating literate communities* (pp. 33–52). Portsmouth, NH: Heinemann Educational Books.
- Short, K. G., & Armstrong, J. (1993). Moving toward inquiry: Integrating literature into the science curriculum. *The New Advocate*, 6(3), 183–199.
- Short, K. G., & Pierce, K. M. (1990). *Talking about books: Creating literate communities*. Portsmouth, NH: Heinemann.
- Shulman, L. S. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher*, 15(2), 4–14.
- Silven, M. (1992). The role of metacognition in reading instruction. *Scandinavian Journal of Educational Research*, 36(3), 211–221.
- Simmons, W., & Resnick, L. (1993). Assessment as the catalyst of school reform. *Educational Leadership*, 50, 11–15.

- Sinclair, J. M., & Coulthard, R. M. (1975). *Towards an analysis of discourse: The English used by teachers and pupils*. London: Oxford University Press.
- Sis, P. (1991). *Follow the dream: The story of Christopher Columbus*. New York: Alfred A. Knopf.
- Smagorinsky, P., & Fly, P. K. (1993). The social environment of the classroom: Vygotskian perspective on small group process. *Communication Education*, 42, 159-171.
- Smith, F. (1988). *Joining the literacy club*. Portsmouth, NH: Heinemann.
- Smith, R. K. (1984). *The war with Grandpa*. (Illustrator: R. Lauter). New York: Delacorte.
- Spache, G. (1964). *Reading in the elementary school*. Boston: Allyn & Bacon.
- Speare, E. G. (1983). *Sign of the beaver*. Boston: Houghton Mifflin.
- Spivey, N. N. (1984). *Discourse synthesis: Constructing texts in reading and writing*. (Outstanding Dissertation Monograph Series) Newark, DE: International Reading Association.
- Spivey, N. N. (1991). Discourse synthesis: Questions/answers. In K. S. Jongsma (Ed.), Questions and Answers Column, *The Reading Teacher*, 44, 702-703.
- Spivey, N. N., & King, J. R. (1989). Readers as writers composing from sources. *Reading Research Quarterly*, 24, 7-26.
- Stanley, D. (1986). *Peter the Great*. New York: Four Wings Press.
- Stanley, D. (1988). Picture book history. *The New Advocate*, 1(4), 209-220.
- Staton, J., Shuy, R. W., Peyton, J. K., & Reed, L. (1988). *Dialogue journal communication: Classroom, linguistic, social and cognitive views*. Norwood, NJ: Ablex.
- Steffensen, M. S., Joan-Dev, C., & Anderson, R. C. (1979). A cross-cultural perspective on reading comprehension. *Reading Research Quarterly*, 15(1), 10-29.
- Stein, N. L., & Glenn, C. G. (1979). An analysis of story comprehension in elementary school children. In R. O. Freedle (Ed.), *New directions in discourse processing* (pp. 53-120). Norwood, NJ: Ablex.
- Stine, R. L. (1993). *The dead girlfriend*. New York, NY: Scholastic.
- Taylor, B. M. (1980). Children's memory for expository text after reading. *Reading Research Quarterly*, 15, 399-411.
- Taylor, B. M. (1982). A summarizing strategy to improve middle grade students' reading and writing skills. *The Reading Teacher*, 36(2), 202-205.
- Taylor, B. M., & Beach, R. W. (1984). The effects of text structure instruction on middle-grade students' comprehension and production of expository text. *Reading Research Quarterly*, 19, 134-146.
- Taylor, M. D. (1990). *Mississippi bridge*. New York: Bantam Books.
- Teale, W. H. (1994). Dear readers. *Language Arts*, 71(7), 484-485.
- Temple, C. (1992). Lots of plots: Patterns, meanings, and children's literature. In C. Temple & P. Collins (Eds.), *Stories and readers: New perspectives on literature in the elementary classroom* (pp. 3-13). Norwood, MA: Christopher-Gordon.
- Temple, C. (1993). "What if *Beauty* had been ugly?" Reading against the grain of gender bias in children's books. *Language Arts*, 70, 89-93.
- Tierney, R. J., & Cunningham, J. W. (1984). Research on teaching comprehension. In P. D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of reading research* (Vol. 1, pp. 609-655). New York: Longman.
- Tierney, R. J., & LaZansky, J. M. (1980). The rights and responsibilities of readers and writers: A contractual agreement. *Language Arts*, 57, 606-613.
- Tierney, R. J., & Pearson, P. D. (1983). Toward a composing model of reading. *Language Arts*, 60(5), 568-589.
- Tierney, R. J., Readence, J. E., & Dischner, E. K. (1990). *Reading strategies and practices: A compendium* (3rd ed.). Boston: Allyn & Bacon.
- Tomlinson, C. M., & Lynch-Brown, C. (1989). Adventuring with international literature: One teacher's experience. *The New Advocate*, 2(3), 169-178.
- Tsuchiya, Y. (1988). *Faithful elephants*. Boston: Houghton Mifflin.
- Valencia, S. (1995, April). *Thematic teaching in the reading program*. Paper presented at the annual meeting of the International Reading Association, Anaheim, CA.
- Valencia, S. W., Hiebert, E. H., & Afflerbach, P. P. (Eds.) (1994). *Authentic reading assessment: Practices and possibilities*. Newark, DE: International Reading Association.
- Valencia, S. W., & Place, N. A. (1994). Literacy portfolios for teaching, learning, and accountability: The Bellevue Literacy Assessment Project. In S. W. Valencia, E. H. Hiebert, & P. P. Afflerbach (Eds.), *Authentic reading assessment: Practices and possibilities* (pp. 134-156). Newark, DE: International Reading Association.
- Van Allsburg, Chris. (1985). *Polar express*. Boston: Houghton Mifflin.
- Van Allsburg, Chris. (1990). *Just a dream*. Boston: Houghton Mifflin.

- Venezky, R. L. (1984). The history of reading research. In P. D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of reading research* (pp. 3-38). New York: Longman.
- Venezky, R. L. (1991). The development of literacy in the industrialized nations of the west. In R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research* (Vol. 2, pp. 46-67). New York: Longman.
- Villaume, S. K., Worden, T., Williams, S., Hopkins, L., & Rosenblatt, C. (1994). Five teachers in search of a discussion. *The Reading Teacher*, 47(6), 480-487.
- Vygotsky, L. S. (1962). *Thought and language* (E. Hanfmann & G. Vakar, Trans.). Cambridge, MA: MIT Press.
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. (M. Cole, V. John-Steiner, S. Scribner, E. Souberman, Trans.) Cambridge, MA: Harvard University Press.
- Vygotsky, L. S. (1986). *Thought and language*. (A. Kozulin, Trans.) Cambridge, MA: MIT Press.
- Walmsley, S. A., & Walp, T. P. (1990). Integrating literature and composing into the language arts curriculum: Philosophy and practice. *Elementary School Journal*, 90(3), 251-174.
- Walsh, J. P. (1982). *The green book* (Illustrator: L. Bloom). NY: Farrar, Straus & Giroux.
- Weaver III, C. A., & Kintsch, W. (1991). Expository text. In R. Barr, M. L. Kamil, P. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research* (pp. 230-245). New York: Longman.
- Wells, G. (1986). *The meaning-makers: Children learning language and using language to learn*. Portsmouth, NH: Heinemann Educational Books
- Wells, G. (1990a). Creating the conditions to encourage literate thinking. *Educational Leadership*, 47(6), 13-17.
- Wells, G. (1990b). Talk about text: Where literacy is learned and taught. *Curriculum Inquiry*, 20(4), 369-405.
- Wells, G. (1993a). *Changing schools from within: Creating communities of inquiry*. Portsmouth, NH: Heinemann.
- Wells, G. (1993b). Reevaluating the IRF sequence: A proposal for the articulation of theories of activity and discourse for the analysis of teaching and learning in the classroom. *Linguistics and Education*, 5(1), 1-38.
- Wells, G., & Chang-Wells, G. L. (1992). *Constructing knowledge together*. Portsmouth, NH: Heinemann Educational Books.
- Wells, G. & Chang-Wells, G. L. (in press). "What have you learned?" Co-constructing the meaning of time. In J. Flood, S. B. Heath, & D. Lapp (Eds.), *A handbook for literacy educators: Research on teaching the communicative and visual arts*. New York: Macmillan.
- Wertsch, J. V. (1985). *Vygotsky and the social formation of mind*. Cambridge, MA: Harvard University Press.
- West, J., Weaver, D., & Rowland, R. (1992). Expectations and evocations: Encountering Columbus through literature. *The New Advocate*, 5(4), 247-263.
- White, E. B. (1973). *Charlotte's web*. New York: Harper & Row.
- Whitmore, K. F., & Crowell, C. G. (1994). "What makes a good question is . . ." *The New Advocate*, 7(1), 45-57.
- Wiencek, J., & O'Flahavan, J. F. (1994). From teacher-led to peer discussions about literature: Suggestions for making the shift. *Language Arts*, 71(7), 488-498.
- Williams, J. (1984). "Petronella." In W. Durr (Ed.), *Weavers*. Boston: Houghton Mifflin.
- Winograd, P. W. (1984). Strategic difficulties in summarizing texts. *Reading Research Quarterly*, 19, 404-425.
- Wixson, K. K., & Peters, C. W. (1984). Reading redefined: A Michigan Reading Association position paper. *Michigan Reading Journal*, 17(1), 4-7.
- Wolf, S. A. (1993). What's in a name? Labels and literacy in Readers' Theatre. *The Reading Teacher*, 46(7), 540-545.
- Wollman-Bonilla, J. E. (1989). Reading journals: Invitations to participate in literature. *The Reading Teacher*, 43(2), 112-120.
- Wong, J. A., & Au, K. H. (1985). The concept-text-application approach: Helping elementary students comprehend expository text. *The Reading Teacher*, 38(7), 612-618.
- Wood, B., Bruner, J. S., & Ross, G. (1976). The role of tutoring in problem solving. *Journal of Child Psychology and Psychiatry*, 17, 89-100.
- Wood, D. (1992). Teaching talk. In K. Norman (Eds.), *Thinking voices: The work of the National Oracy Project* (pp. 203-214). London: Hodder & Stroughton.
- Yinger, R. (1985). Journal writing as a learning tool. *The Volta Review*, 87(5), 21-33.
- Yolen, J. (1981). *Sleeping ugly*. New York: Coward-McCann.
- Yolen, J. (1988). *The devil's arithmetic*. New York: Puffin Books.
- Yolen, J. (1992). *Encounter* (Illustrator: D. Shannon). San Diego, CA: Harcourt Brace Jovanovich.

Index

- Aardema, V., 43, 127, 143, 154
Academic year, planning for, 276-280
Across Five Aprils (Hunt), 81, 83, 131, 141, 145, 146, 151, 160, 179, 183, 280, 285
Action, 153
 in plot, 125
Afflerbach, P. P., 268
African-American culture, 178-179
After the Goat Man (Byars), 104, 110
Age, collaborative student talk and, 113-114
Ahuna-Ka'ai'ai, Joyce, 101, 110, 147, 216
Allen, C., 21
Allen Street School (Lansing, Michigan), 24, 27. *See also* Book Club Program; Woodman, Deb
Allington, R. L., 6
Alvermann, D. E., 56, 74, 86, 165, 204
American Revolution, 146, 147
Analysis, for assessment, 270, 271-273
Anderson, L., 128, 164, 170
Anderson, R. C., 6, 33, 58, 76, 189, 190, 191, 192, 258
Anderson, T. H., 164, 165, 166, 173, 204, 251
Anecdotal records, for assessment, 270, 271
Annie and the Old One (Miles), 100-101, 109, 147, 199, 214, 255
Annotations, 274
Anthony, H. M., 128, 164
Aoki, E. M., 150, 151, 152
Applebee, A. N., 58, 76, 124, 125, 165, 202, 209
Appropriation, in internalization, 15-16
Arizona, performance assessment in, 268
Armbruster, B. B., 6, 164, 165, 166, 173, 189, 202, 204, 209
Armstrong, J. O., 57, 74, 86, 168, 183, 202, 209
Articles, for sharing writing, 73
Artifacts
 assessment and, 275
 for portfolios, 265-268
Assessment
 gathering information for, 261-270
 instruction-embedded, 274
 performance, 268-270
 reflecting and acting on information, 270-274
 of students' progress, 255-275
Associations, 172
Atom bomb, Hiroshima setting and, 129-130.
 See also *Hiroshima, No Pika*
Atwell, N., 23, 229, 249
Au, K. H., 8, 27, 29, 93, 99, 188, 214, 216, 237, 260
Audience, dialogue journals and, 230-231
Author, questioning, 213
Authoring, 47
Avi, 146
Awareness, 195
 community share sessions and, 44
Babbitt, N., 26, 39, 139, 278
Background knowledge,
 for reading, 36-37
 schema for organizing, 190-194
Baker, L., 195, 213
Barnes, D., 11, 112-113, 229, 233-234, 249
Bartlett, B. J., 169
Basal reading instruction, 18
Beach, R., 20, 164, 166
Beatty, P., 83
Beck, I. L., 22, 125, 159, 163, 167, 193, 203, 207, 213
Beed, P. L., 16, 50
Behind Rebel Lines (Reit), 75, 83
Bellevue Portfolio Project, 264
Benchmarks
 for assessment, 272
 defining, 260, 261
Bentley, Jessica, 24
Berkowitz, S. J., 166, 173
Biography, 155-156
 narrative genre of, 159
Bisesi, T. L., 258, 271
Bishop, R. S., 152

- Blachowicz, C. L. Z., 207
- Bloome, D., 6
- Bluth, G. J., 164, 169
- Bodker, C., 180
- Book Club Program, 24-53, 116
 assessment of, 51-53, 271
 benchmark criteria for, 272
 book clubs in, 44-45
 book selection for, 29-30
 character maps and, 136
 component interaction in, 45-49
 conceptual basis of, 26-27
 curriculum chart of, 259
 fifth-grade unit and, 76
 goals of, 258
 grouping in, 50-51
 instructional areas for, 278-279
 instructional support in, 45
 as intradisciplinary approach, 29-49
 I-R-E pattern and, 98
 journal use during, 226
 literature selection for, 281
 overview of, 30
 Pardo's integration with social studies, 54
 reading and, 32-35
 reading logs in, 234
 scaffolding and, 199
 student participation in, 44-45
 talk story pattern and, 100-101
 team meetings and, 30-31
 theme of story event and, 140
 units of, 49-50
 working portfolio and, 266-267
 writing and, 35-42
- Book clubs, collaborative student talk and, 113
- Books. *See also* Book Club Program; Reading; Text(s); Textbooks
 moving through, 37
 stances in reading, 36-39
- Boothby, P. R., 165
- Borko, H., 274
- Boy's War, The* (Murphy), 157, 163
- Boyd, F., 24, 171, 181, 209
- Brainstorming, 39-40, 181, 183
- Brandt, D. M., 164, 169
- Bransford, J. C., 191, 192
- Braun, C., 125, 207
- Brennan, S., 164
- Bridge to Teribithia* (Paterson), 150, 247
- Brock, C. H., 113, 199
- Bromley, K. D., 229, 230, 231-232
- Brown, A. L., 105, 166, 170, 189, 195, 196, 202, 209, 213, 276
- Brown, J. S., 10
- Bruce, B. C., 5, 7, 125, 150
- Bruner, J. S., 2, 123, 124, 166, 198
- Buddy journals, 229, 231-232
- Burke, 183
- Butter Bottle Book, The* (Seuss), 117
- Byars, B. C., 104
- Calfee, R., 2, 261
- Calkins, L. M., 7, 18, 29, 36, 222, 224, 239-241
- Campione, J. C., 105, 276
- Cantlon, D., 221
- Carey, R. F., 188
- Categories, areas of instruction and, 278-279
- Cazden, C. B., 62, 91, 102, 112, 121, 198
 I-R-E pattern and, 93, 94
- Chafe, W., 124
- Chang, G. L., 110, 114
- Chang-Wells, G. L., 11, 85, 91, 113, 117
- Character(s), 43, 128
 analyzing feelings of, 139-140
 defined, 131-134
 in fiction, 155
 in folktales, 152-153
 as literary element, 131-140
 in narrative, 125
 point of view and, 148
 teaching about, 134-140
- Character maps, 136, 139
- Charlotte's Web* (White), 129
- Chase, N. D., 166, 168
- Children's literature. *See also* books by name
 content of, 26
 international, 179-180
- Choice, in report writing, 178-179
- Cianciolo, P. J., 156
- Cinderella tale, 153-154
- Civil Rights movement, 148
- Civil War unit, 123. *See also* Pardo, Laura
 character and, 132
 for fifth grade, 74-84
 historical fiction and, 83-84
 implementing, 75-84
 informational storybooks in, 157
 informational texts and, 179
 information for, 160, 178
 journals and, 227-228
 literature selection for planning of, 280-282
 nonfiction trade books for, 281
 planning of, 277-278
 plan overview and description of, 76, 77
 setting in, 131
 theme in, 145-146
- Clarifying, 107

- Classroom activity, reflection in, 273-274
 Classroom interventions, 224
 Classroom literacy instruction. *See* Literacy instruction
 Classroom organization, 89
 Classroom talk, 11, 17. *See also* Student talk; Talk
 role of, 89-91
 turn-taking and topic control in, 121
 Cleary, B., 234
 Clement, C., 151
 Clifford, J., 20
 Closure, and plot, 142
 Code, instruction and, 22, 23
 Coerr, E., 26, 129, 198, 234, 237
 Cognitive maps, 203
 Cognitive processes, 2, 6. *See also* Knowledge
 metacognition and, 195-201
 of writing and reading, 35-36
 Cognitive revolution, 6, 10
 Cognitive Strategy Instruction in Writing (CSIW) project, 128, 174
 notetaking and, 209
 Cognitivity activity, visibility of, 14
 Cole, M., 12, 99
 Coleman, G. J., 3
 Collaborative projects, oral and written
 language tools in, 11
 Collaborative student talk
 about literature, 113-117
 reasons for, 112-113
 in science, 117-119
 in writing, 120
 Collaborative talk, 110-111
 Collins, A., 5, 7, 10
 Columbus, Christopher, point of view and, 151
 Common knowledge, 99
 Communication, interviews for, 65-66. *See also* Journals; Writing
 Communication unit
 information gathering and organizing for, 69-73
 questions in, 61
 reading for, 65
 Community
 meaning of, 58
 reading for unit, 64
 think-sheet for unit, 69
 Community and communication unit, 60-73
 Community share, 42-44, 46, 193-194
 teachers' roles in, 43
 Compare-contrast, 182
 think-sheet for, 176, 177
 Composition, teaching, 6
 Comprehension, 128
 background knowledge and, 191-192
 of expository texts, 216
 instruction for, 193
 research on, 189-201
 scaffolding for, 198-201
 strategies for, 42, 43
 strategy instruction for, 201-219
 teaching, 6
 Comprehension instruction, 6
 in classroom literacy events, 222-223
 frameworks for, 213-219
 in whole literacy program, 187-223
 Comprehension-oriented entries, in journals, 249-251
 Comprehension strategy instruction, embedding in classroom literacy events, 219-223
 Concept(s)
 introducing, 61
 language, 15
 Concept maps, 203, 204
 Conditional knowledge, 195, 196
 Conferences, 274
 assessment and, 263-264
 feedback in, 271
 Confirmation, and journal entries, 251
 Connell, B. J., 6, 166, 189
 Consequence, in plot, 125
 Content, thematic and instructional, 49-50
 Content areas
 comprehension frameworks for, 214
 inquiry in, 86
 language arts integration with, 86
 literacy instruction and, 9
 Pardo on literacy in, 59
 Context, comprehension and, 188-189
 Control, metacognition and, 195
 Conventionalization, in internalization, 15, 17
 Conversation, 102. *See also* Discussion; Participation
 assessment and, 262-263
 assume competence in, 109-110
 climates for, 108-109
 through dialogue journals, 230
 facilitation of, 43
 instructional, 109
 turn-taking in, 121
 Cooper, J. D., 202
 Corson, D., 11, 89, 96
 Coulthard, R. M., 91, 94
 Creative writing, and research process, 180-183

- Critical response skills, 279
 Critical thinking, expository text and, 161
 Criticism, 22
 theories of, 19-21
 Critiquing, 33, 39
 Crowell, C., 113, 115-116, 117
 CSIW. *See* Cognitive Strategy Instruction in Writing project
 Cullinan, B. E., 159, 166, 279
 Cultural group, comprehension and, 189
 Culture
 access through literacy, 2
 environment of, 123-124
 expository texts and, 161
 knowledge of, 110
 literacy and, 12
 meaning and, 193
 multicultural literature and, 152
 Resnick on, 2
 Cumulative tale, 154
 Cunningham, P. M., 10, 190
 Curriculum
 goals of, 4
 materials, comprehension and, 193
 reading across, 46-47

 Dahl, R., 32, 117, 134, 278
 Daiute, C., 113, 120
 David, Y. M., 101, 105, 113, 119, 120
 Davinroy, K. H., 274
 Day, J. D., 170, 196, 209
Dead Girlfriend, The (Stine), 137
 Declarative knowledge, 195-196, 196
 Decoding, 1, 5, 18
 perspective of, 6
 DED. *See* Double entry draft
 Definition maps, 204, 205
 Dekker, M. M., 233, 249, 251-252, 253-254
 log letter concept of, 239
 Democratic society, literacy instruction in, 159
 Denyer, J. E., 14, 94, 95-96, 102
 Developmental explanations, of expository text-narrative text contrasts, 166
 Dialogue journals, 229-231, 249
 introducing, 231
 Digression, 172
 Discourse. *See also* Collaborative student talk; Collaborative talk; Talk
 I-R-E as pattern, 98
 for literacy instruction, 89-121
 student-led, 110-120
 Discourse synthesis, 168
 expository texts and, 170-173
 features of, 171

 Discipline, teacher control and, 110
 Discussion. *See also* Discourse; Collaborative talk
 community share and, 42
 group, 262-263
 I-R-E and, 98
 question-answer formats and, 102
 of *Sadako*, 31-32
 student, in teacher-led settings, 108-111
 Dishner, J. E., 190
 Diversity, assessment and, 255-256
 Doiron, R., 169
 Dole, J. A., 190, 195, 202
 Double entry draft (DED), 234
 Dramatic point of view, 148
 Drawing inferences, 202, 210-211
 Duffy, G. G., 190, 197
 Duguid, P., 10
 Durkin, D., 6, 166, 189
 Dutcher, P. A., 3, 165
 Dyads, instruction and, 189
 Dynamic assessment, 257, 264
 Dynamic characters, 132-133

 Eagleton, T., 19, 20
 Early Literacy Project, 128, 207
 Edwards, D., 90, 96, 99, 110
 Eeds, M., 26, 29, 101, 102, 104, 108
 Efficiency, of integrated approaches, 56
 Elaborated evaluation, 252
 Elementary classroom, social constructivist perspective on, 22
 Elementary schools, instructional practices in, 22
 Elicitation, 201
Enchanted Tapestry, The (San Souci), 26, 46, 50, 153
Encounter (Yolen), 151
 Encyclopedia entries, expository text in, 162
 Endings, 142
 Englert, C. S., 10, 14, 39, 69, 125, 128, 164, 164, 166, 170, 173, 181, 202, 204, 207, 208, 209
 English
 language skills and, 112
 usage of, 3
 English as a second language, dialogue journals for, 230
 E-R-F (Elicitation, Response, Feedback) pattern. *See* I-R-E pattern
 Erickson, F., 92
 Errors, capitalizing on, 110
 Essays, informational, 162
 E-T-R (experience, text, relationship) framework, 214-216

- Evaluation, 202. *See also* Assessment
 gathering information for, 261-270
 in journal entries, 251-252
 of students' progress, 255-275
- Events
 in folktales, 153
 key, 143
 order of, 141
 plot and, 143
- Everett, G., 162
- Explanation, 201
 think-sheet for, 175
- Exploratory talk, 11
- Exposition
 increasing meaningfulness of, 173-184
 as information, 123
- Expository text, 49. *See also* Text(s); Text-
 books
 aesthetic qualities of, 169
 challenges of, 163-164
 comprehension of, 216
 contrasted with narrative text, 165-168
 defined, 162-164
 discourse synthesis and, 170-173
 essays, 69
 inquiry questions and, 180-183
 life experiences vs., 166
 and literacy instruction, 159-184
 process writing approach and, 173-174
 social constructivism and, 160-162
 structures of, 164-165
 students' knowledge of strategies, 168-173
 teaching structures of, 173-178
- Expression, oral, 262. *See also* Communica-
 tion; Communication unit; Writing
- Facilitators
 roles in literature discussion groups, 103
 students as, 102-103
 teacher as, 98-99, 105
- Facts
 brainstorming about, 183
 existence of, 160-161
- Fairy tale genre, 132
- Faithful Elephants* (Tsuchiya), 29, 129, 156,
 234
- Fantasy, 155
- Fear, 170
- Feedback
 and assessment, 270-271
 in I-R-F pattern, 96, 98
- Feelings, of characters, 139-140
- Females, stereotypes of, 133-134
- Fiction, 122, 154-155. *See also* Historical
 fiction
 comprehension frameworks for, 214
 historical, 74
 participation structures for, 101-105
 science, 74
- Fielding, L., 33, 162, 163n, 190
- Fieldnotes, 146-147
- Field trips, 63
 preparing for, 65
- Fifth-grade class
 interdisciplinary instruction in, 86
 unit, 73-84
- Fighting Ground, The* (Avi), 146
- First-person point of view, 148
- Fish, S., 21
- Fisher, C. W., 166
- Fitzgerald, J., 125, 207
- Flat characters, 132, 133
- Flood, J., 190, 203, 204
- Florio-Ruane, S., 11, 14, 89, 94, 95-96, 102,
 109, 110
- Flory, M. D., 274
- Flower, L. S., 7
- Fly, P. K., 101
- Focus journal, 227-228, 233, 239-246
- Foertsch, M. A., 209
- Fogbound* (Shepard), 137
- Foils, characters as, 133
- Folktales, 24, 43, 47-49, 152-154
- Follow the Dream* (Sis), 151
- Formalist theories, text and, 21
- Fox, M., 134, 154
- Frameworks, for comprehension instruction,
 214-219
- Freddie, R. O., 165
- Freeman, E. B., 74, 86
- Freeman, Y., 86
- Frese, Tina, classroom of, 179-180
- Freund, E., 20
- Fulwiler, T., 224, 227, 229, 239, 249-251, 252
- Galda, L., 32, 166, 251, 279
- Gallegher, M. C., 198
- Gambrell, L., 229, 231
- Garcia, G. E., 255
- Gardiner, J. R., 210
- Garner, R., 170
- Gavelek, J. R., 12, 16, 112, 195, 198
- Gee, J., 2
- Gender stereotypes, 133-134, 154
- Genres, 43
 biography, 155-156, 159, 235
 fiction, 154-155
 folktales, 152-154
 information in, 159
 informational storybooks, 157

- intradisciplinary integration and, 26
- narrative structures and, 152-157
- picture books, 156-157
- study of, 74
- Gentner, D., 5, 7
- Gilles, C., 29, 32, 113, 189
- Gillingham, M. G., 170
- Giver, The* (Lowry), 142
- Glenn, C. G., 124, 166
- Goals, defining, 257-260. *See also* Benchmarks
- Goatley, V., 24, 42, 86, 98, 99, 102, 113, 198, 199, 234, 258
- Goldenberg, C., 11, 89, 108, 109, 262
 - instructional conversation and, 108, 109, 110
- Golding, J. M., 163
- Goodman, K. S., 2, 19, 21, 86, 195
- Goodman, Y., 7
- Gordon, C. J., 125, 192, 207
- Gough, P. B., 19, 195
- Graesser, A., 163
- Grammar, 6
 - representations as, 125
- Graves, D. H., 7, 8, 27, 29, 36, 73
- Gray, M. A., 180-181
- Greek culture, literacy instruction in, 4-5
- Green, J. L., 6, 26
- Green Book, The* (Walsh), 224
- Griffin, P., 99
- Group discussion, assessment and, 262-263
- Grouping, 50-51
 - classroom discourse and, 89
 - Pardo and, 59, 63
- Groups
 - information gathering and organizing by, 69
 - information summaries by, 80
 - instruction in, 189
 - social and cultural membership in, 189
- Gudbrandsen, B., 6, 189
- Hade, D. D., 124
- Haertel, E. H., 268
- Hairston, M., 6
- Hale, G., 165
- Hamilton, V., 162
- Hansen, J., 7, 27, 102, 193, 203, 210
- Harker, W. J., 19, 20, 21, 26
- Harré, R., 55, 112, 197
 - Vygotsky Space model of, 12
- Harris, V. J., 152
- Harste, J. C., 188
- Hartman, D. K., 8, 58
- Harwayne, S., 222
- Hatchet* (Paulsen), 141, 197, 281
- Hawaii, Kamehameha School in, 214
- Hayes, D., 164-165, 193
- Hayes, J. R., 7
- Heap, J. L., 256
- Heath, S. B., 2, 93
- Hepler, S., 131
- Hess, M. L., 181-183
- Heyer, M., 46, 153, 249
- Hickman, J., 131
- Hidi, S. E., 165
- Hiebert, E. H., 58, 59, 164, 166, 190, 258, 261, 268, 270, 274
- Higher levels of response, 22
- Higher mental processes
 - expository text and, 161
 - journals and, 227-228
 - literacy and, 25, 257
 - reading and writing as, 124
 - social and cultural nature of, 188-189
 - Vygotsky on, 11-12
- Hildyard, A., 165
- Hiroshima, setting of, 129-130
- Hiroshima, No Pika* (Maruki), 29, 129, 155, 156, 234-235, 253
- Hispanic students, literacy and, 2
- Historical fiction, 74. *See also* Fiction
 - on Civil War, 75, 83-84
- History. *See also* Civil War unit; Hiroshima; Historical fiction; Wars
 - Columbus and, 151
 - fifth-grade social studies and, 74-84
 - research in, 86
- Hoffman, J. V., 170
- Holistic schemes, for assessment, 270, 271
- Hopkins, L., 101
- How the Giraffe Got Its Long Neck*, 231
- How the Owl Got its Whooo*, 154
- Huck, C., 131, 145, 152
- Hunt, I., 81, 83, 131, 160, 280
- Hunt, P., 142, 156
- Hutchison, T. A., 270
- Hynd, C. R., 166, 168
- Hyser, C., 193
- Ideas, determining important, 202, 203-209
- Implied speakers, 148-150
- Independent learning strategies, Pardo on, 59
- Individual inquiry, topics for, 81-82
- Inference(s), 163
 - private cognitive activities and, 15
- Inference Training, 193, 203, 210
- Inferring, 202, 210-211
- Information

- categorizing, 174-178
- depersonalization of quest for, 168
- expository texts and, 161-162
- facts as, 160-161
- gathering processes, 69. *See also* Information gathering
- imbalance, 172
- organizing, 69, 190-194
- recording on think-sheets, 174
- report writing and, 71-73
- synthesizing, 67-71
- Informational books
 - textbooks, 162
 - trade books, 162
- Informational essays, expository text and, 162
- Informational report writing. *See* Report writing
- Informational storybooks, 157, 159
- Informational text, 122. *See also* Expository texts
 - creative writing and, 181-183
- Information gathering
 - interviewing and, 65-67
 - maps for, 204-205
 - in third-grade study groups, 63-67
- Information sources
 - questioning and, 211
 - text and knowledge base as, 211
 - variety of, 58-59
- Information synthesis, in Pardo's third-grade class, 67-73
- Initiating event, 143
 - in plot, 125
- Initiation-Response-Evaluation (I-R-E) pattern. *See* I-R-E pattern
- Inner response, in plot, 125
- Inquiry, into content areas, 86
- Inquiry chart, 79-80
- "Inquiry Cycle, The" (Burke), 183
- Inquiry phase
 - groups in, 80
 - individual topics for, 81-82
 - project questions for, 82
 - questioning and, 78-81
 - of unit, 76
- Inquiry unit, 183-184
- Instruction. *See also* Assessment; Literacy instruction
 - areas of, 278-279
 - classroom talk and, 11, 17
 - community share and, 42-43
 - expository text and, 166
 - goals of, 256-257
 - links between areas of, 44
 - scaffolded, 198-201
 - social constructivist perspectives of, 9-19
 - teacher talk during, 98
- Instructional approaches, theories and, 21-22
- Instructional aspects, of expository text, 160
- Instructional conversation, 109
 - elements of, 111
 - Goldenberg on, 108
 - instructional vs. conversational elements of, 110
 - maxims of, 109
- Instructional materials, 6
- Instructional support, in Book Club Program, 45
- Instructional topics, identifying, 281-282
- Instruction-embedded assessment, 274
- Integrated approach, 1
 - to reading instruction, 276-286
- Integrated curriculum, defined, 56-57
- Integrated language arts units, comprehension instruction in, 220-223
- Integrated literacy program, 53
- Interaction(s)
 - assessment and, 262-264
 - among individuals, 226-227
 - journals and, 229
 - learning and, 12, 90-91
 - literacy learning through, 12-17
 - pattern of, 62-63, 89
 - question-answer formats and, 102
 - student talk and, 91-120
 - Vygotsky Space and, 55-56
- Interdisciplinary approaches
 - knowledge domain emphases in, 85-86
 - language arts and content areas integration methods, 86
 - literacy and psychological tools in, 85
 - to literacy instruction, 84-86
- Interdisciplinary integration, 57
 - language arts as, 26
- Interest, in task, 109, 110
- Internalization, 15
- International children's literature, 179-180
- Interpretation, 22
 - of expository text, 163
- Intertextual connections, 148
- Interviews and interviewing
 - assessment and, 263-264
 - for communication unit, 65-66
- Intradisciplinary integration, 57
- I-R-E (Initiation-Response-Evaluation) pattern, 62-63, 93-99
 - I-R-F pattern and, 96, 98
 - limiting effect of, 95-96
 - student role in, 94-95

- value of, 96
- I-R-F (Initiation, Response, Feedback) pattern. *See* I-R-E pattern
- Island of the Blue Dolphins* (O'Dell), 42, 150, 193, 281
- James and the Giant Peach* (Dahl), 32, 117, 134, 278
- Janda, M. A., 96-97
- Japanese culture, 152
- Jett-Simpson, M., 133
- Joag-Dev, C., 192
- John Broten: . . .* (Everett), 162, 165
- Johnson, C. J., 195
- Johnson, D. W., 189
- Johnson, M. K., 191, 192
- Johnson, N. S., 124, 125
- Journal "letters," 233, 239
- Journals. *See also* Journal "letters"; Writing
 - benchmark criteria for, 272
 - categories of, 249-253
 - characteristics of, 225
 - concept of, 224
 - dialogue, 229-231
 - facilitating learning and, 228
 - focus, 239-246
 - functions of, 228-246
 - and higher mental functions, 227-228
 - inappropriate uses of, 225
 - interaction and, 226-227, 229
 - introducing to students, 246-253
 - as learning tools, 232-246
 - reasons for using, 226-228
 - responses to, 247-253
 - uses of, 224-254
 - writing and, 61-63
- Just a Dream* (Van Allsburg), 224
- "Just So" stories (Kipling), 127
- Kaestle, C. F., 1
- Kamberelis, G., 73, 178
- Kamehameha Elementary Education Program, 214, 237
- Kawakami, talk story and, 99
- Keith, H., 129
- Key events. *See* Events
- Kiefer, B. Z., 8, 157, 193, 231
- King, J. R., 170, 209
- Kintsch, W., 125, 162
- Kipling, Rudyard, 127
- Kirby, C. S., 3
- Kirschner, B. W., 10, 125
- Knowledge
 - common, 99
 - declarative, 195-196
 - defined, 1
 - environment and, 90
 - expository texts and, 161
 - procedural, 195, 196
- Knowledge base
 - assessment and, 257
 - comprehension instruction and, 201
 - of Pardo, 86
 - of teachers, 157-158
- Knowledge building, 76
- Knowledge domain, emphases of, 85-86
- Know-Want-Learn process. *See* K-W-L process; K-W-L-S process
- Kozulin, A., 55
- Kurita, J. A., 195
- K-W-L process, 65
 - Ogle and, 216-217
- K-W-L-S process (know-want-learn-still process), 76-78, 79
- LaBerge, D., 19
- Labov, W., 189
- Langer, J. A., 8, 65, 76, 197, 202, 209, 228
- Language
 - abstract thinking and, 55
 - conventions of, 42-43
 - critical role of, 11
 - defined, 4
 - English skills and, 112
 - functions of, 90
 - instruction across the curriculum, 54
 - role of, 89-90
 - social constructivist perspective on, 11
 - and thought, 124
 - use, and literacy instruction, 17-19
- Language arts
 - integrating with content areas, 86
 - as interdisciplinary integration, 26
 - reading and, 26
- Language concepts, 15
- Lansing, Michigan, student study of, 58
- Lapp, D., 204
- LaZansky, J. M., 27
- Leal, D. J., 114, 157
- Learner
 - following, 109, 110
 - knowledge of, 109, 110
- Learning
 - culture and, 124
 - differences from instruction, 10
 - journals as tools of, 232-246
 - language and, 11, 90
 - private, 15
 - in public domain, 15
 - social aspects of, 25

- social constructivist perspectives and, 9-19
- talk in, 89-91
- theories of, 9
- Learning log, journal as, 227-228. *See also* Journals
- Learning strategies, Pardo on, 59. *See also* Strategies
- Lee, J. J., 207
- Lehr, S. S., 125, 145
- Lemke, J. L., 94, 101, 159
- L'Engle, M., 26, 42, 278
- Leopard, The*, (Bodker), 180
- Letters, journals and, 233, 239. *See also* Journals
- Levstick, L. S., 8, 74, 86, 157, 193, 231
- "Liberated fairy tale" genre, 132
- Lidz, C., 264
- Limited omniscient point of view, 148
- Lincoln, In His Own Words* (Meltzer), 162
- Linguists, narrative and, 124
- Lipson, M. Y., 1, 26, 57, 192, 193, 220
- Listening, to stories, 124
- Literacy. *See also* Literacy instruction
 - in ancient Greece, 4-5
 - assessing, 255-275
 - Book Club Program and, 24
 - defined, 1-4
 - events, 85
 - goals, defining, 257-260
 - higher mental processes and, 55
 - as higher psychological process, 12
 - interactions and, 12-17
 - political and social dimensions of, 2
 - and psychological tools, 85
 - scope of, 4
 - as tools, 2
- Literacy instruction, 23
 - across the curriculum, 54
 - classroom discourse for, 89-121
 - early views of, 6-8
 - evolution of, 4-9
 - expository text and, 159-184
 - in fifth-grade interdisciplinary unit, 73-84
 - integrated approach to, 1, 29
 - journals and, 228-246
 - narrative text and, 122-158
 - Pardo's philosophy of, 57-60
 - planning day of, 282-285
 - student understanding of language use and, 17-19
 - in third-grade community/communication unit, 60-73
 - whole literacy program and, 187-223
- Literacy Instruction in the Content Areas* (videotape by Pardo), 58
- Literacy interaction, level of, 22
- Literacy-skills philosophy, 22
- Literary analysis, 25
- Literary conventions, 74-75
- Literary discussion
 - difficulties of, 32
 - about *Sadako*, 31-32
- Literary elements
 - character as, 131-141
 - in narrative texts, 128-152
 - point of view as, 148-152
 - plot as, 141-145
 - theme as, 145-148
 - setting as, 125, 129-131
- Literary theory, 19-21
- Literary understanding, research on, 36
- Literature, 16-17
 - choices of, 44-45
 - collaborative student talk about, 113-117
 - content and, 26, 56-57, 74
 - as content area inquiry basis, 86
 - instruction in, 42, 43
 - links with science, 183-184
 - literacy instruction and, 9
 - participation structures for, 101-105
 - role of, 4
 - student-led discussion of, 113
- Literature-based instruction, 17
- Literature-based reading program
 - in Kamehameha Elementary Education Program, 237
 - of Pardo, 74
- Literature selection, for thematic unit, 280-282
- Literature-study groups, 115
- Log letters, 239
- Logs. *See* Reading logs
- Lomax, R., 35
- Long, D. L., 163
- Lowry, L., 44, 102, 139, 142, 237
- Lukens, R. J., 133, 145, 148, 156
- Lynch-Brown, C., 180
- Madigan, D., 179
- Magazines, expository texts in, 162
- Main ideas, 202, 203-209, 256-257
- Mainstreaming, 112
- Make Way for Ducklings* (McCloskey), 183
- Males, stereotypes of, 133-134
- Mandler, J. M., 124, 125
- Many Thousand Gone* (Hamilton), 162
- Map-construction procedure, exposition and, 173

- Maps, 203, 204-209
 character, 139
 concept, 203, 204
 definition, 204, 205
 for information gathering, 204-205
 project, 206
 story, 207
 story mapping and, 15
- Mariage, M., 128, 207
 maps and, 208
- Marshall, J. D., 228
- Martinez, M., 32, 229
- Maruki, T., 29, 129, 234
- Maryland, performance assessment in, 268
- Masland, S., 134
- Mason, J. N., 8, 93, 190
- Mathews, M. M., 4
- McCarthy, S. J., 18, 222, 246
- McCaslin, N., 114
- McCloskey, R., 183
- McCutchen, D., 165
- McGinley, W., 73, 178, 179
- McGoldrick, J. A., 195
- McKeown, M. G., 22, 125, 159, 163, 167, 193, 203, 207, 213
- McMahon, S. I., 16, 17, 18, 24, 29, 32, 33, 36, 113, 139, 198, 199, 233, 234, 249
- Meaning, 145, 256-257
 acquisition of, 5
 context of, 192-193
 developing, 162
 literary theory and, 19-21
 social constructivist perspective on, 19-22
 from text, 21-22
- Meek, 156
- Megathemes, 277
- Mehan, H., 63, 91, 94
- Meloth, M. S., 197
- Meltzer, M., 162
- Mercer, N., 90, 96, 99, 110
- Metacognitive knowledge, 12, 194-202
 development, planning and, 75
 teacher's talk and, 197-198
 types of, 195-197
- Metacomprehension. *See* Metacognitive knowledge
- Meyer, B. J. F., 164, 165, 169
- Michigan
 literacy and teaching in, 3-4
 performance assessment in, 268
 reading defined in, 3
- Michigan Educational Assessment Program (MEAP), 3-4
- Michigan State University
 Book Club Program and, 29
- Masters in Literacy Instruction program
 of, 57
- Miles, M., 100, 199, 214, 255
- Mind, Bruner and, 124
- Mind and Society* (Vygotsky), 11-12
- Mini-lessons, 222-223
- Mississippi Bridge* (Taylor), 148
- Modeling, 201
 by Crowell, 117
 discussion behaviors, 103
 of information, 67-68
 I-R-E for, 97-98
 of personal responses, 17
 by teachers, 10
- Models, of reading, 21
- Moll, L. C., 2, 91
- Monitoring, 219
 strategies for, 213
 by students, 84
- Monson, D., 134, 139
- Morrow, L.M., 1, 56
- Mosel, A., 114-115
- Mother-child conversations, 109
- Motivation, of integrated curriculum, 56-57
- Moving through stance, 37-38
- Mowat, F., 183
- Mullis, I. V. S., 165, 202, 209
- Multicultural literature, 152
 in read-aloud program, 179-180
- Murphy, J., 157, 163
- Murphy, S., 8, 86
- Myths, 154
- Narrative(s)
 biography as, 155
 concept of story and, 124
 defined, 124-128
 personal, 73
 research about, 125
 think-sheet for, 125, 126
- Narrative literature, 181-183
 building to expository reading and writing, 179-184
- Narrative structures, genres and, 152-157
- Narrative text(s), 49. *See also* Literary elements
 contrasted with expository text, 165-168
 expository text and, 162-163
 fictional, 122
 informational, 122
 life experiences and, 166
 and literacy instruction, 122-158
 literary elements in, 128-152
 nonfiction, 122

- and social constructivist perspective, 123-124
- stories as, 122
- Narrator
 - fiction and, 154-155
 - point of view and, 151
- National Assessment of Educational Progress, 202
 - summarizing and, 209
- Natural phenomena, "pourquoi tales" and, 154
- Neilsen, A. R., 6, 166, 189
- Nell, V., 159
- Nelson-Barber, S., 2
- Newbery Award book, *Number the Stars* as, 44. *See also* *Island of the Blue Dolphins*
- Newell, G. E., 228
- Newman, D., 99
- Newspapers
 - lesson on, 65-67
 - unit, portfolio, and, 267
- Nodelman, P., 132, 148-150, 152, 154
- Nonfiction, 53, 122
 - biography as, 155
 - trade books for Civil War unit, 281
- Norton, D., 131, 152
- Notetaking, 209
- Novels. *See also* Fiction; Historical fiction
 - historical fiction, 83-84
 - teacher-student role in discussion of, 104-105
- Number the Stars* (Lowry), 44, 102, 139, 141, 237
- Objective point of view, 148
- Observations
 - information gathering and, 261
 - in journal entries, 249
- O'Dell, S., 28, 42, 150, 155, 193
- Ogle, D. M., 183, 216
 - K-W-L reading technique of, 65, 76
- Okie, S., 44, 162
- Omanson, R., 193
- Omniscient point of view, 148
- Open-ended discussion, I-R-E and, 98
- Open-ended pages, 234
- Oral discussions, 148
- Oral expression, 262
- Oral language, in integrated curriculum, 56
- Orasanu, J., 190, 203
- Order, of events, 141
- Organization, of third-grade materials, 69. *See also* Schema (schemata)
- Orsolini, M., 108, 109
- Osborn, J., 6
- Owls in the Family* (Mowat), 183
- Painter and the Wild Swan, The* (Clement), 151
- Palincsar, A. S., 101, 105, 113, 119, 120, 189, 202, 276
- Pappas, C. C., 8, 157, 166, 183, 231
- Pardo, Laura, 16, 23, 24, 193
 - biography unit of, 156
 - Book Club and, 117
 - brainstorming of, 191
 - character maps and, 136
 - Civil War unit of, 74-84, 123, 132, 159, 160, 178, 283-285
 - classrooms of, 54
 - community share sessions and, 42
 - comprehension instruction by, 187-188
 - core concepts and, 258
 - cultural and ethnic backgrounds of student, 60
 - dialogue journals and, 230
 - expository texts, facts, and, 161, 163, 168
 - fiction and, 155
 - fieldnotes and, 146-147
 - fifth grade class of, 54, 86
 - fifth-grade unit of, 73-84
 - focus journals and, 241-246
 - going public activities of, 73
 - heterogeneous groups of, 63
 - historical fiction novels and, 82-84
 - important ideas and, 203
 - informational report writing and, 178
 - informational storybooks and, 157
 - information gathering, organizing, and synthesizing activities of, 69-73
 - Inquiry Phase of, 78-81, 183
 - interaction of, 89
 - interdisciplinary instruction and, 57, 55
 - intertextual connections and, 148
 - I-R-E pattern and, 97
 - journals and, 224, 226-227
 - knowledge base of, 86, 157
 - knowledge of texts by, 86
 - K-W-L procedure and, 216
 - leadership role of, 62
 - literary elements and, 128-129
 - literature and, 183
 - literature-based reading program of, 74
 - literature selection for Civil War unit, 280-282
 - mapping and, 205-206
 - modeling by, 67-68
 - Native Americans thematic unit and, 221
 - Ogle reading technique and, 65, 76
 - planning by, 276

- on planning skills, 75
- point of view and, 151
- public and social space use by, 85
- questioning and, 78-79, 107
- reading aloud by, 82, 146, 197
- reading logs and, 233, 247
- scaffolding by, 199
- setting in Civil War unit, 131
- social interaction and, 56
- social studies instruction by, 174
- student-led participation structures and, 111
- teaching about character and, 134
- teaching philosophies of, 57-60
- teaching plot and, 145
- text and, 122
- thematic units and, 220
- theme in civil war unit, 145
- themes and, 278
- third grade class of, 54
- third grade units of, 60-73
- timeline of subthemes of, 279-280
- whole-class lessons in, 223
- working portfolio and, 266
- Paris, S., 195, 196
- Park's Quest* (Paterson), 129, 199, 203
- Participants, roles in literature discussion groups, 103
- Participation, 92-93. *See also* Collaborative student talk; Collaborative talk; Talk I-R-E pattern of, 93-99
- popcorn format of, 107
- Reciprocal Teaching and, 105-107
- structures for fiction, 101-105
- structures for subject matter, 105-107
- student-led structures, 111-120
- talk story and, 99-101
- teacher-controlled structures, 93-107
- teacher control of, 110
- Paterson, K., 129, 150, 199, 247
- Patterns. *See also* I-R-E pattern
 - of expository text, 164-165, 169-170, 173-178
 - talk story as, 99-101
- Paulsen, G., 14, 141, 150, 155, 197, 281
- Pearson, P. D., 6, 8, 18, 26, 35, 56, 59, 76, 85, 125, 162, 163n, 190, 190, 191, 192, 193, 198, 203, 204, 207, 210, 211, 255, 256, 268
- Peer interactions, 198
 - buddy journals and, 231-232
 - dialogue journals and, 229-231
 - talk, student-led, 112-113
- Pen-pal programs, 73
- Perception, 1
- Performance assessment, 268-270
 - contributions of, 269-270
 - information gathering and, 261
- Persian Gulf War, discussion of, 115-116
- Personal diary, 246. *See also* Journals
- Personal experience, sharing, 73
- Personal narratives, 73, 166
- Personal response entries, in journals, 252-253
- Personal writing, journals and, 224
- Peters, C. W., 1, 3-4, 26, 57, 193, 268
- Peter the Great* (Stanley), 156
- Petronella* (Williams), 133
- Peyton, J. K., 229, 230, 249, 254
- Phillips, S. U., 93
- Phonetic relationships, 5
- Pichert, J. W., 191
- Picture, and text, 156
- Picture books, 156-157
- Pierce, K. M., 27, 29
- Place. *See* Setting
- Place, N. A., 264, 274
- Planning
 - for academic year, 276-280
 - for day of literacy instruction, 282-285
 - as metacognitive knowledge development, 75
 - by students, 83-84
- Plot, 43, 46, 74, 125, 128
 - defining, 141-143
 - in fiction, 155
 - as literary element, 141-145
 - problem-resolution structure of, 143
 - teaching about, 143-145
- Point of view, 128, 129, 279
 - defined, 148-150
 - as literary element, 148-152
- Polar Express* (Van Allsburg), 142
- Pontecorvo, C., 108, 109
- Popcorn, as participation format, 107
- Pople, M., 193
- Portfolios. *See also* Artifacts
 - assessment and, 264-265, 275
 - information gathering and, 261
 - literacy proficiencies shown in, 266
 - sharing, reflection, and, 265-266
 - as showcase, 266-268
 - working, 266-268
- Positioning, reading stances and, 36
- "Pourquoi" tales, 127, 152, 154
- Predicting, 15, 107, 210
- Prereading discussion questions, 191
- Pressley, M., 195
- Print. *See also* Text(s)
 - ideas and, 5

- meaning from, 22
- Prior knowledge questions, 210
- Private activity, cognitive activity and, 14-15
- Probing, 42
- Problem-resolution structure, 143
- Problem solving, language and, 11
- Procedural knowledge, 195, 196
 - acquisition of, 196
 - strategies, skills and, 196
- Process writing approach, 18-19, 173-174, 222-223
- Progress, assessment and evaluation of, 255-275
- Project map, 206. *See also* Maps
- Psycholinguists, writing instruction and, 7
- Psychological processes, Vygotsky on, 11-12
- Psychological tools, literacy and, 85
- Publication
 - in internalization, 15, 17
 - of reports, 73
 - student-led discussions and, 112
- Punctuation, 6
- QARs. *See* Question Answer Relationships
- Quadrant, 131. *See also* Vygotsky Space
 - in Vygotsky Space, 89, 111
- Question-answer formats, 102
- Question Answer Relationships (QARs), 211-213
- Questioning, 15, 42, 107, 202
 - clarifying and, 107
 - depersonalizing information quest and, 168
 - generating, 211-213
 - inquiry, 180-183
 - in inquiry phase, 78-81
 - and journal entries, 251
 - in literature study groups, 15
 - prediction, 210
 - prior knowledge and, 210
- Questions, student-generated, 183-184
- Racism, 148
- Raines, P. A., 270
- Ramona Quimby, Age 8* (Cleary), 234
- Raphael, T. E., 10, 12, 14, 16, 24, 29, 26, 32, 33, 39, 42, 52, 59, 69, 98, 99, 102, 112, 113, 125, 128, 139, 164, 170, 171, 173, 181, 190, 193, 195, 198, 199, 202, 203, 204, 207, 209, 211, 234, 249, 258, 271
- Reaction, in plot, 125
- Read-aloud programs, 145
 - expository text and, 169-170
 - literature selection for, 280
 - multi-cultural literature in, 179-180
 - phases of, 180
- Readence, J. E., 190
- Reader(s)
 - literary theory and, 21
 - meaning and, 5
 - response theories, 21
 - stances of, 36-39
- Reader-driven models, of reading, 21
- Readers' Theatre, 113, 114
- Reading
 - in Book Club Program, 32-35
 - community share and, 42-44
 - defined, 3-4
 - expository texts and, 159
 - as higher learning process, 90
 - as higher mental function, 227-228
 - impact of schemata on, 191
 - in integrated curriculum, 56
 - learning difficulties and, 6
 - literary conventions and, 74
 - Michigan definition of, 3
 - narrative literature to exposition, 179-184
 - Ogle technique for, 65, 76
 - reader-driven models of, 21
 - social constructivist perspective on, 11-12
 - strategies for, 33
 - by teachers, 32
 - teaching of, 2
 - testing of, 3
 - textbooks on, 8
- Reading aloud, 146
 - by Pardo, 82
- Reading comprehension. *See* Comprehension
- Reading instruction, integrated approach to, 276-286
- Reading logs, 16, 33-35, 46, 111, 148. *See also* Journals; Think-sheets
 - journals and, 224, 233-239
 - plot and, 145
 - sample, 34
 - share sheet and, 84
 - structured, 237-239
 - writing in, 39
- Reading strategies, comprehension and, 189-190
- Reading workshops, 7
- Reading-writing connections, 8-9
- Reciprocal Teaching, 105-107
- Recording ideas. *See* Journals; Reading logs; Writing
- Reed, L., 229
- Reeder, C., 75, 83, 132
- Reflection, on assessment information, 270-274
- Regulation, 195

- Reit, S., 75, 83
- Relevancy, of integrated approaches, 56
- Religion, meaning and, 192-193
- Religious truth, myths and, 154
- Rennie, B., 6, 166, 189
- Reports. *See also* Information; Report writing; Research; Research reports; Writing
- gathering information for, 63-67
 - generating copy for, 71-73
 - going public with, 73
 - synthesizing information for, 67-71
 - writing of. *See* Report writing
- Report writing, 36, 171-172. *See also* Information; Research; Research reports; Writing
- digressions and associations in, 172
 - student choice in informational, 178-179
- Research. *See also* Civil War unit
- on comprehension, 189-201
 - on literary understanding, 36
- Research reports, discourse synthesis and goals of, 170-173. *See also* Report writing
- Research studies, 8
- Research unit, on Civil War, 75
- Resnick, D. P., 2, 6, 255
- Resnick, L. B., 6, 255, 269
- Resolution, in narrative, 125
- Resources
- categories of knowledge and, 279
 - for thematic unit planning, 280-282
- Responding, 15, 42
- strategies for, 35
- Reynolds, R. E., 189, 192
- Ride, S., 44, 162
- Rifles for Watie* (Keith), 129
- "Right there" questions, 212
- Roeber, E. D., 3
- Rochler, L. R., 190, 197
- Roller, C. M., 16, 50
- Rosaen, C. L., 85, 221
- Rosenblatt, L. M., 19, 21, 43, 101
- Roser, N. L., 32
- Rosie's Walk*, 156
- Ross, G., 198
- Round characters, 132, 133
- Round robin discussion, 107
- Routman, R., 221
- Rowe, M. B., wait time studies of, 108
- Rowland, R., 151
- Rozendal, M. S., 208
- Rubin, A. D., 5, 7
- Rumelhart, D., 19
- Russell, D., 129, 152, 155, 156
- Sadako and the Thousand Paper Cranes* (Coerr), 26, 29, 129, 133, 155, 198, 234, 237
- discussion of, 31
- Samuels, S. J., 19
- San Souci, R. D., 26, 46, 153
- Scaffolding, 198-201
- forms of, 201
- Schema (schemata), organization of background knowledge and, 190-194
- Scheu, J. A., 8, 27, 29, 237
- Scholes, R., 22
- School
- I-R-E in, 93-99
 - literacy and teaching in, 3
 - vocabulary building in, 96
- Schubert, B., 230
- Schwartz, R. M., 203, 204
- Science
- collaborative student talk about, 117-120
 - fair test in experiment, 118-119
 - links with literature, 183-184
- Science fiction, 26, 74, 155
- Science unit, Reciprocal Teaching of, 105-107
- Scieszka, J., 153
- Scott, J. A., 58, 258
- Scribner, S., 2, 6, 12
- Searle, D., 198
- Seeds. *See* Participation
- Seldon, R., 20
- Sequence, order of events and, 141
- Sequential structure, 199
- Setting, 43, 74, 128, 189
- defining and illustrating, 129
 - in fiction, 155
 - in folktales, 152
 - as literary elements, 125, 129-131
 - teaching about, 129-131
- Seuss, Dr., 117
- Seyoum, M., 229, 230, 249, 254
- Shades of Gray* (Reeder), 75, 83, 132-133, 143, 145, 147, 151
- Shanahan, T., 8, 35
- Shannon, P., 86
- Sharing. *See* Community share
- Shaughnessy, M., 7
- Shaw, George Bernard, 4
- Shepard, L. A., 137
- Shirey, L. L., 189
- Short, K. G., 27, 29, 57, 74, 86, 168, 183
- Showcase portfolios, 266-268
- Shulman, L. S., 4
- Shultz, J., 92
- Shumaker, Jan, 262-263

- classroom reflection and, 273
- Shuy, R. W., 229
- Sign of the Beaver* (Speare), 279
- Silent reading program, 32
- Silven, M., 195
- Simmons, W., 269
- Sinclair, J. M., 91, 94
- Sing Down the Moon* (O'Dell), 279
- Singer, Eliot, 153
- Sis, P., 151
- Skills
 - for comprehension, 202
 - instruction in, 6
 - vs. strategies, 195
 - writing, 6-7
- Skimming, 197
- Sleeping Ugly* (Yolen), 132, 133
- Smagorinsky, P., 101
- Smiley, S. S., 166
- Smith, F., 27
- Smith, J. K., 1, 56
- Smith, R. K., 193
- Smith, R. L. C., 3
- Smith, S. L., 188
- Smith-Burke, M. T., 8
- Social aspects, of learning, 25
- Social constructivist perspective
 - assumptions of, 10-17
 - community share and, 42-44
 - on comprehension, 188-189
 - and expository text, 160-162
 - and facilitating learning through journals, 228
 - instruction, learning, and, 9-19
 - on integrating literacy and subject matter instruction, 54-86
 - journal uses and, 227-228
 - language and, 89-90
 - on language and literacy assessment, 256-257
 - on meaning, 19-22
 - narrative text and, 123-124
 - teaching from 55-56
- Social context, comprehension and, 188, 189
- Social interaction
 - assessment and, 262-264
 - higher psychological processes and, 12
- Socially meaningful activities, 55
- Social organization, of school discourse, 91
- Social processes, 6
- Social skills, student, 45
- Social studies
 - fiction and, 74
 - in fifth-grade unit, 73-84
 - instruction, 6
 - in third-grade unit, 60-73
- Social studies curriculum, literacy instruction integration with, 23
- Social studies textbooks, 162
- coherence of, 167
 - patterns of, 164-165
 - in third-grade unit, 63-65
- Socio-cultural environment, of knowledge, 123-124
- Sociohistorical theory, 11
- "Sounding," 189
- Sounds, meaning and, 5
- Sound-symbol relationships, 5
- Spache, G., 1
- Speare, E. G., 279
- Speculation, in journal entries, 249
- Spelling, 6
- Spiegel, D. L., 207
- Spivey, N. N., 58, 170, 209
- Stanley, D., 156
- Static characters, 132-133
- Staton, J., 229
- Steffensen, M. S., 189, 192
- Stein, N. L., 124, 166
- Stepping back, as reading stance, 38-39
- Stereotypes, 132, 133
 - gender, 133-134, 154
- Stevens, D. D., 128, 164
- Stine, R. L., 137
- Stone Fox* (Gardiner), 210
- Stories. *See also* Fiction; Narrative(s)
 - concept of, 124
 - exposition and, 167-168
 - importance of listening to, 124
- Storybooks, informational, 157
- Story grammars, 125
- Story maps, 15, 128, 203, 207
- Storytelling, folktales and, 153
- Strategies
 - clarifying, 107
 - for comprehension instruction, 187-188, 201-219
 - for learning, 59
 - Pardo on, 58
 - predicting as, 107
 - questioning, 107
 - for reading comprehension, 189-190
 - skills and, 195
 - summarizing as, 107
- Strategy instruction, embedding in classroom literacy events, 219-223
- Structural patterns, of expository text, 164
- Structures, of text, 128, 129. *See also* Patterns

- Student-led discourse, 110-120
 about literature, 113
 reasons for, 112-113
- Students. *See also* Participation
 attitudes toward Book Club Program, 51-53
 as facilitators, 102-103
 interaction between, 14
 participation leadership by, 111-120
 predicting success of, 124
 role in I-R-E pattern, 94-95
 supporting discussions of, 108-111
 topic introduction by, 103-104
 understanding of literacy instruction, 17-19
 in Woodman's class, 28-29
- Student talk, opportunities for, 91-120. *See also* Classroom talk; Talk
- Study groups
 literature, 113
 in Pardo's third-grade class, 63
- Subject matter
 content areas of, 74
 in fifth-grade unit, 73-84
 literacy and, 9
 literacy integrated with instruction, 54-86
 Reciprocal Teaching and, 105-107
 in third-grade unit, 60-73
- Subject matter text, participation structures for, 105-107
- Subthemes, 277-278
 timeline of, 279-280
- Summarizing, 107, 196, 202, 209
- Survival, unit on, 155
- Symbols, 2
 role of, 12
 sound-symbol relationships and, 5
- Symons, S., 195
- Talk. *See also* Classroom talk; Collaborative student talk; Collaborative talk; Student talk; Teachers' talk; Text(s)
 classroom, 11
 I-R-E pattern and, 93-99
 peer, 112-113
 role in learning, 89-91
 student-led, 110-120
- Talk story, 99-101
- Tapia, J., 2
- Taylor, B. M., 164, 166, 169
- Taylor, M. A., 189
- Taylor, M. D., 148
- Teacher(s) and teaching
 literacy and, 3
 modeling by, 10, 17-19
 participation structure control by, 93-107
 questioning by, 14
 of reading and writing, 5
 from social constructivist perspective, 55-56
 supporting student discussions by, 108-111
 traditional role of, 21-22
 wait time of, 108
- Teachers' manuals, 189
- Teachers' talk, and metacognitive knowledge, 197-198
- Teaching units, thematically related, 193
- Teale, W. H., 9, 229
- Teasley, A. B., 125
- Temple, C., 133, 154
- TePaske, N., 193
- Text(s). *See also* Textbooks
 expository, 159-184
 narrative, 122-158
 pictures and, 156
 primacy of, 19-21
 similarities and differences across, 46-47
 for teaching about exposition, 166-167
 to-be-read, 192
 traditional role of, 21-22
 use of multiple, 8
- Textbooks, 162. *See also* Text(s)
 lack of coherence in, 167
 reading-methods, 8
 social studies, 63-65
 student reading of, 65, 167
- Text discussion, community share and, 42
- Thematic instruction, 277-278
 teaching units, 193
- Thematic units, 220-222
 Pardo on, 163
 planning for, 280-282
- Themes, 125, 128, 140
 as literary element, 145-148
 teaching about, 146-148
 timeline of subthemes, 279-280
- Theories, impact on instructional approaches, 21-22. *See also* theories by name
- "Think and search" questions, 212
- Thinking. *See also* Higher mental processes
 language and, 11
 literacy and, 2
 narrative and logico-scientific, 123
 reading as dimension of, 26
 skills, 6
- Think-sheets, 39-42, 208-209
 comparison/contrast, 176, 177
 "expert," 174
 explanation, 175
 K-W-L process and, 65, 217

- narrative, 125, 126
- for newspaper group's interview, 66
- organizing, 68
- third grade, 64
- vocabulary, 193
- writing, 174
- Third-grade unit
 - final report on, 73
 - going public with unit results, 73
 - information gathering in, 63-67
 - information synthesis in, 67-73
 - introduction to, 60-63
 - of Pardo, 60-73
 - report writing by, 71-73
- Thought, language and, 124. *See also* Higher mental processes; Thinking
- Three Little Pigs*, 153
- Tierney, R. J., 8, 26, 27, 35, 190, 193, 196, 203
- Tikki Tikki Tembo* (Mosel), 114-115
- Time, unit about, 118
- Timelines, of subthemes, 279-280
- To-be-read text, 192
- Tomlinson, C.M., 180
- Topics
 - control of, 121
 - identifying instructional, 281-282
- Topic sentence, 196
- To Space and Back* (Ride, with Okie), 44, 162
- Trade books
 - information, 162
 - literature and, 56-57
- Traits, concept maps and, 204
- Transactional theory, of reader response, 21
- Transformation, in internalization, 15, 16-17
- Transportation metaphor, in teaching meaning, 5
- True Story of the 3 Little Pigs, The* (Scieszka), 153
- Truths, 123
 - myths and, 154
- Tsuchiya, Y., 29, 129, 156, 234
- Tuck Everlasting* (Babbitt), 26, 39, 139, 145, 146, 278
- Turner, J., 195
- Turn Homeward Hannalee* (Beatty), 83
- Turn-taking, 104-105, 121
 - control of, 121
- Uncertainty, capitalizing on, 109, 110
- Unit approach
 - logical sequence in, 58
 - organized around social studies theme or topic, 59-60
 - of Pardo, 58
 - reading, writing, and content integration in, 59
- Units
 - thematic, 280-282
 - thematic and instructional content of, 49-50
- Valencia, S. W., 1, 26, 57, 193, 264, 268, 274
 - thematic instruction and, 277
- Van Allsburg, C., 142, 224
- Van Dijk, T. A., 125
- Venezky, R. L., 2
- Videotapes
 - for sharing material, 73
 - for thematic unit planning, 280
- Villaume, S. K., 101, 102, 103, 104, 108, 115
- Visual representations, maps as, 203, 204-209
- Vocabulary
 - background knowledge, comprehension, and, 193-194
 - development of, 33
 - in narrative and expository texts, 167
 - school building of, 96
- Vygotsky, L. S., 11, 54, 55, 91, 227. *See also* Zone of proximal development (ZPD)
 - on higher psychological processes, 11-12
 - knowing learner and, 110
- Vygotsky Space, 12-14, 15, 17, 131, 197
 - conversation and, 109-110
 - interactions and, 55-56
 - Pardo's units and, 85
 - Quadrant in, 89
 - student-led talk and, 112
 - think-sheets and, 40
- Wait time, Rowe's studies of, 108
- Walmsley, S. A., 22
- Walp, T. P., 22
- Walsh, J. P., 224
- Wars, 146. *See also* Civil War unit
 - American Revolution as, 146, 147
 - discussion of, 115-117
- War with Grandpa* (Smith), 103
- Wasik, B., 195
- Weaver, C. A., 151, 162
- Weaving of a Dream, The* (Heyer), 46, 50, 153, 249
- Wells, G., 11, 26, 29, 57, 85, 89, 91, 94, 96, 101, 102, 104, 108, 110, 113, 114, 117, 120, 124
- Wertsch, J. V., 11, 54, 55
- West, J., 151
- White, E. B., 129

- Whitmore, K. F., 2, 113, 115, 116
- Who Comes with Cannons?* (Beatty), 83, 145-146, 147
- Whole-class settings, I-R-E in, 97
- Whole-group activities
- inquiry phase and, 82
 - instructional events, mini-lessons as, 222
 - in Pardo's third-grade class, 69-70
- Whole language classroom, student-led discussion in, 115-116
- Whole language movement, 7
- Whole literacy classroom, integrating talk, reading, and writing in, 24-53
- Whole literacy program, comprehension instruction in, 187-223
- Why Mosquitoes Buzz in People's Ears* (Aardema), 43, 49, 98, 109, 127, 143, 154
- Wilkinson, I. A. G., 58, 258
- Wilkinson, L. C., 1, 56
- Williams, J., 133
- Williams, S., 101
- Wilson, P. T., 33
- Winograd, P. W., 170, 205, 228
- Wixson, K. K., 1, 26, 57, 193, 195, 268
- Wolf, S. A., 113, 114
- Wollman-Bonilla, J. E., 239, 246
- Wong, J. A., 214, 216
- Wonnacott, C. A., 211
- Wood, B., 94, 198
- Woodman, Deb, 16, 23, 24, 27
- assessment of understanding by, 44
 - book club component and, 44-45
 - Book Club Program and, 24-53, 116
 - classroom instruction of, 27-29, 54
 - community-share session of, 42, 98-99
 - comprehension instruction and, 187-188
 - core concepts and, 258
 - and discussion of *Sadako*, 31-32
 - discussions and, 102, 109
 - evaluation and, 252
 - expository texts and, 161, 168
 - facilitation by, 43-44
 - fiction and, 155
 - folktales and, 151, 153
 - grouping and, 50-51
 - interaction of, 89
 - journal use by, 224, 226-227, 237
 - knowledge base of, 157
 - literacy environment of, 223
 - literary elements and, 128-129
 - literature and, 25, 44-45, 183
 - modeling by, 39, 42
 - multicultural literature and, 180
 - planning, 276
 - prediction activities of, 191
 - reading aloud by, 197
 - reading logs and, 39, 233, 234, 235, 247
 - reading stances and, 37-38
 - reading strategies and, 33
 - reading through reading and, 32-33
 - responding strategies of, 35
 - role in community share, 43
 - short-term writing activities of, 35-36
 - student-led participation structures and, 111
 - students of, 28-29
 - student social skills and, 45
 - teaching about character and, 134
 - teaching interests of, 28
 - teaching plot and, 143, 145
 - text and, 122
 - thematic and instructional content of, 49-50
 - thematic units and, 220
 - themes and, 278
- Worden, T., 101
- Working portfolios, 266-268
- Worksheets, 39. *See also* Think-sheets
- Workshops, reading and writing, 7
- World War II, discussion of, 116-117
- Worthy, M. J., 213
- Wrinkle in Time*, A (L'Engle), 26, 32, 278
- Writer's notebooks, 18, 246. *See also* Journals; Reading logs
- journals as, 233
- Writer's Workshops, 29, 47-49
- Writing, 25. *See also* Information; Journals; Reports
- and Book Club Program, 35-42
 - Cognitive Strategy Instruction in Writing (CSIW) project, 174
 - collaborative student talk in, 120
 - expository texts and, 159
 - extended, 228
 - as field-trip preparation, 65
 - going public with, 73
 - as higher learning process, 90
 - as higher mental function, 227-228
 - information gathering, synthesizing, and going public with, 63-73
 - instruction in, 6-7
 - in integrated curriculum, 56
 - interaction pattern for, 62-63
 - journals and, 61-63, 224
 - narrative in, 128, 179-184
 - process approach to, 18, 173-174
 - reading connections with, 8-9
 - in reading log, 36
 - report, 36, 70-73

- short-term, 35-36
- social constructivist perspective on, 11-12
- sustained, 39
- think-sheets and, 39
- workshops, 7
- Yinger, R., 227, 233
- Yolen, J., 133, 151
- Zone of proximal development (ZPD), 110,
198, 199
 - assessment and, 264

