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Oral Story Making Experiences To Improve The Oral Language Proficiencies and "Sense of Story" of Fourth Grade Remedial Reading Students presented by

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ORAL STORY MAKING EXPERIENCES TO IMPROVE THE ORAL LANGUAGE PROFICIENCIES AND "SENSE OF STORY" OF FOURTH GRADE REMEDIAL READING STUDENTS

By

Janet Coleman-Mitzner

A DISSERTATION

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ABSTRACT

ORAL STORY MAKING EXPERIENCES TO IMPROVE THE ORAL LANGUAGE PROFICIENCIES AND "SENSE OF STORY" OF FOURTH GRADE REMEDIAL READING STUDENTS

By

Janet Coleman-Mitzner

The purpose of this study was to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These literary experiences include exposure to select literature (a) in read-aloud experiences, and (b) in wordless picture books for creative oral composition experiences.

The design of the study was a quasi-experimental Pretest/ Posttest Control Group Model. Twelve fourth grade students were assigned to the experimental (n = 6) group and control (n = 6) group. Subjects were pretested during the first week of the study and posttested during the tenth week of the study in their respective groups in which they were given <u>The Gates-MacGinitie Reading Test</u>, Primary B, Form 1 (pretest) and Form 2 (posttest) and <u>A Look at Literature: The NCTE Cooperative Test of Critical Reading and Appreciation</u>, Form A, Part I (pretest) and Form B, Part I (posttest). Individual testing sessions were conducted for the <u>Creative Oral Compositions</u> (story making) in which the wordless picture books, A Boy, A Dog, A Frog, <u>and A Friend</u> (Mayer, 1971) was used for the pretest, and <u>A Flying Saucer</u> <u>Full of Spaghetti</u> (Krahn, 1970) was used for the posttest. The <u>Creative</u> <u>Oral Compositions</u> were analyzed by the instrument validated by interrater reliability and designed for this study to determine oral language proficiencies, "sense of story," and facility with visual literacy. Only this researcher analyzed the <u>Creative Oral Compositions</u> because the instrument used for this aspect of the study was validated by high inter-rater reliability.

Procedure

<u>Read-aloud experiences</u>. For a period of ten weeks, the experimental and control groups met as separate groups approximately twice a week for eighteen read-aloud experiences at which times they heard and viewed quality literature rich in language. Each literary selection was followed by questions to stimulate discussion of the selection.

Oral story making experiences. For a period of ten weeks, the experimental group met individually approximately three times a week for the oral story making experiences at which times they creatively and orally composed twenty-three stories to accompany the illustrations contained in the selected wordless picture books. Following the tape recorded oral compositions, the subjects were given the opportunity to listen to the stories they composed as they viewed the illustrations in the wordless picture books.

Major Findings

The data for the oral language proficiencies and "sense of story" aspects of the <u>Creative Oral Compositions</u> were submitted to a multiple analysis of covariance. Only the post-oral language proficiencies of the experimental group was significant at the .05 level.

The data of the composite scores of the <u>Creative Oral Com-</u> <u>positions</u> were submitted to an analysis of covariance. There was a marginally significant difference favoring the experimental group at the < .05 level. The data were submitted to the <u>Kruskal-Wallis Test</u> for experimental studies with small samples. There was a significant difference favoring the experimental group with H* value p < .025.

The data from the <u>Gates-MacGinitie Reading Tests</u> were submitted to an analysis of covariance and the <u>Kruskal-Wallis Test</u>. There was no statistically significant difference between the two groups.

The data from <u>A Look at Literature</u> were not submitted to statistical analysis, because only Part I, the listening section, was administered to the two groups. There appeared to be no observable difference between the scores of the two groups.

As there appears to be no satisfactory measurement for improvement in facility with visual literacy, the total scores of the <u>Creative Oral Compositions</u> of the two groups were evaluated. The cumulative growth of the experimental group (6.67 mean total points out of a possible 35 points) far excelled the cumulative growth of the control group (0.67 mean total points out of a possible 35 points). This may indicate that participation in oral story making experiences positively affects the subjects' facility with visual literacy.

Conclusions

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The oral story making experiences through select literary experiences appear to be a feasible means for improving the oral language proficiencies, "sense of story," and facility with visual literacy of fourth grade remedial reading students.

Select literature in read-aloud experiences and in wordless picture books appears to facilitate students' ability to creatively and orally compose stories.

The oral story making experiences through select literary experiences appear to be an innovative means of instruction and should be included in the elementary school curriculum. Dedication to:

J. J. and Katie

for their encouragement and understanding,

and most recently to Danny

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CHAPTER I

INTRODUCTION

The purpose of this study was to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These literary experiences include exposure to select literature in (a) read-aloud experiences, and (b) wordless picture books for creative oral composition experiences.

Proficiency in oral language and acquisition of "sense of story" are the major aspects of this study. By giving children opportunities to hear and use their language in literary contexts, they have means to improve their oral language and to acquire a "sense of story." Two basic purposes for providing these experiences in oral language are espoused by those who encourage activities which give children practice in hearing literature read aloud and in using their own language to orally compose their thoughts. One purpose is related to the belief that children need to be able to speak effectively and fluently for personal and social growth. The other purpose is related to the knowledge that proficiency in oral language is the requisite for learning to read, and increased competency in language continues to

affect reading achievement throughout the school years.¹ Also the extent of a child's "sense of story" affects comprehension and facility in reading and listening to stories, and affects the ability to retell and create stories.²

Research has demonstrated that oral language facilitates reading, for reading draws upon support from speaking, verbal understanding, and expression of thought. Reading, in turn, facilitates oral language, for it contributes to growth in all the languagerelated areas. Carol Chomsky's study, "Stages in Language Development and Reading Exposure," shows a strong correlation between a number of reading exposure measures and language development. "Preschoolers in higher linguistic stages are read to by more people and hear more books per week, at higher complexity levels, than children at lower linguistic stages."³ Thus, new words and patterns that children hear from readaloud experiences find their way into their oral expression. Oral language and reading, therefore, are mutually facilitative, for the growth of either is essential for the growth of both.

Loban found in his thirteen-year longitudinal study that proficient speakers were superior, at a statistically significant level,

¹Walter Loban, <u>Language Development: Kindergarten Through Grade</u> <u>Twelve</u> (Urbana, Ill.: National Council of Teachers of English, 1976), p. 71.

²Garth H. Brown, "Development of Story in Children's Reading and Writing," <u>Theory Into Practice</u> 16 (December 1977): 358-359.

³Carol Chomsky, "Stages in Language Development and Reading Exposure," <u>Harvard Educational Review</u> 42 (February 1972): 27.

in smooth, fluent speaking style as opposed to a hesitant, faltering, and labored style.¹ Proficiency in oral language contributes to the other language areas as well. Speaking, listening, reading, and writing can develop concomitantly; while each contributes to the other, each draws support from the others. Loban found that in reading and written composition, the subjects proficient in oral language, excelled over subjects in the low group. On listening tests, those who were superior with oral language also ranked the highest.² His data, therefore, showed a positive relationship of success among the language arts.

This reciprocity of the language arts is evident when children's proficiency in oral language facilitates reading comprehension and listening. It is theorized, but not yet demonstrated in research, that when children are exposed to literature through read-aloud experiences, they develop a "sense of story" as they comprehend the relationships among the components of literature. They learn through consistent exposure that the imaginative works are unified and have a language of their own. "As children listen to stories read aloud, they are learning to attend to and comprehend written language, and they are learning about the language and structure of the narrative."³ It would be logical to assume that as children are given the opportunity to orally retell and create original stories, they will use their acquired

¹Loban, Language Development, p. 71.

²Ibid.

³Joy F. Moss, "Learning to Write by Listening to Literature," <u>Language Arts</u> 54 (May 1977): 537.

language of story, which is part of the "sense of story," to impose structure on their stories. This structure may then manifest itself in a language of story which will facilitate the development of their oral language.

Loban suggests that research in oral language should investigate the feasibility of using wordless picture books to evaluate children's oral language proficiencies. He recommends, "tape pupils' oral language in some natural but standard situation such as telling a story from one of the books that presents a story in pictures but uses no words."¹

This study proposes to show that the oral story making experiences in which fourth grade remedial reading students participate facilitate improvement of oral language proficiencies and "sense of story." The use of select books for read-aloud experiences and select wordless picture books and the creative oral compositions created could serve as an innovative means of developing oral language proficiencies and "sense of story" which, in turn, could affect the reading achievement of these students.

Research Questions

These research questions were used to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences.

1. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth

¹Loban, Language Development, p. 124.

grade remedial reading students improve their oral language proficiencies, e.g., more effective

- a. use of an interpretive or creative and evaluative style in their narration?
- b. use of inventive and expressive literary devices?
- c. use of inventive and expressive dialogue for their characters?
- After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their "sense of story," e.g., more effective
 - a. use of interpretive or creative and evaluative narration of plot?
 - b. use of interpretive or creative and evaluative narration of characterizations?
 - c. use of interpretive or creative and evaluative narration of settings?
 - d. use of interpretive or creative and evaluative narration as they recognize and elaborate the emotion conveyed in the theme of the story?
- 3. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their <u>Creative Oral</u> <u>Compositions</u>?
- 4. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their reading vocabulary and reading comprehension?
- 5. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their interpretive response to imaginative literature?
- 6. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth

grade remedial reading students improve their facility
with visual literacy?

Design of the Study

This experimental study was designed to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These literary experiences include exposure to literature rich in language through read-aloud experiences and creative oral compositions using wordless picture books.

Selection of Sample

The design for the ten week experimental study was a quasiexperimental Pretest/Posttest Control Group Model. Twelve students from three fourth grade remedial reading classrooms who attended one of the three fourth grade remedial reading classes were selected. A modified random sampling procedure was used to assign six students to the experimental group and six students to the control group. Those students assigned to the experimental group met with this researcher three times a week for each oral story making session, and two times a week for each read-aloud session. Those students assigned to the control group met with this researcher two times a week as this researcher read aloud to the group.

To determine any improvements in the oral language proficiencies and "sense of story" of the fourth grade remedial reading students, the experimental group was compared to the control group by analyzing the pretest and posttest scores of the two groups.

Development and Validation of the Instrument

The development of the instrument used in this experimental study consisted of three phases. In Phase I, an instrument was developed based on information found in the professional literature and related research concerning oral language proficiencies, "sense of story," and creative oral composition. In Phase II, a limited plot study was conducted to establish the feasibility of the instrument developed during Phase I. Phase III consisted of validation of the instrument by inter-rater reliability.

The instrument evaluated the Creative Oral Compositions, or the expression of feeling through narration, of each subject. The expressions of feeling through narration determined the degree of acquisition of "sense of story," the use of literal, interpretive, and/or creative and evaluative narration of the components of literature, and the use of inventive and expressive emotion in the Creative Oral Compositions. The instrument scored seven variables for each narration: plot, characterizations, settings, and theme comprised the "sense of story" aspects of the Creative Oral Compositions, and style, literary devices, and dialogue comprised the oral language aspects of the Creative Oral Compositions. A rank order scale from zero (low) to five (high) was used to determine the degree of emotion expressed through narration for each of the seven variables, or the components of literature. Literal narration (zero to one), interpretive narration (two to three), and creative and evaluative narration (four to five) were recorded for each of the seven variables of the Creative Oral Compositions.

Testing Procedures

Group and individual testing sessions were conducted during the first and last weeks of the study to obtain pretest and posttest data. The experimental group and control group met separately for two forty-five minute group sessions in which <u>The Gates-MacGinitie</u>, Primary B, Form 1 (pretest) and Form 2 (posttest), and <u>A Look at Literature</u>: <u>The NCTE Cooperative Test of Critical Reading and Appreciation</u>, Form A, Part I (pretest) and Form B, Part I (posttest) were administered. <u>The Gates-MacGinitie Reading Tests</u> were used to determine subjects' reading vocabulary and reading comprehension. <u>A Look at Literature</u> tests were used to determine subjects' interpretive response to imaginative literature.

Individual testing sessions were conducted for the <u>Creative</u> <u>Oral Compositions</u> (story making) in which the wordless picture books, <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971) was used for the pretest and <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970) was used for the posttest. These <u>Creative Oral Compositions</u> of the experimental and control group subjects were analyzed by the instrument designed for this study to determine oral language proficiencies, "sense of story," and facility with visual literacy. Only this researcher analyzed the <u>Creative Oral Compositions</u> because the instrument used for this aspect of the study was validated by high inter-rater reliability.

Procedures

<u>Read-aloud experiences</u>. The experimental group and the control group met as separate groups twice a week for the read-aloud experiences

at which times they heard and viewed literature rich in literary and verbal quality. Each literary selection was introduced and read by this researcher, and followed by questions to stimulate discussions of the selections.

Some of the literary selections that were read aloud to the children included <u>The Clown of God</u> (de Paola, 1978), <u>The Accident</u> (Carrick, 1976), <u>The Girl Who Loved Wild Horses</u> (Goble, 1978), <u>The Hundred Penny Box</u> (Mathis, 1976), and <u>The Foxes of Chironupp Island</u> (Takahashi, 1976). Criteria for selection of the read-aloud books and a complete list of all the titles will be elaborated upon in Chapter III and in Appendix A.

Oral story making experiences. The experimental group subjects met individually three times a week for the oral story making experiences at which times they creatively and orally composed stories to accompany the sequence and array of the illustrations in the wordless picture books. Following the tape recorded oral compositions, this researcher transcribed the oral compositions, and applied the instrument designed to be used with this study to each of the oral compositions. Following the analysis of each <u>Creative Oral Composition</u>, it could be determined what improvements there were in plot, characterizations, settings, and theme, the "sense of story" aspects of the study; and in style, literary devices, and dialogue, the oral language aspects of the study.

Some of the wordless picture books included in this aspect of this study were <u>The Snowman</u> (Briggs, 1978), <u>Pancakes for Breakfast</u> (de Paola, 1978), The Mystery of the Giant Footprints (Krahn, 1977), Vicki

(Meyer, 1969), and <u>Deep in the Forest</u> (Turkle, 1976). Criteria for selection of the wordless picture books and a complete list of all the titles will be elaborated upon in Chapter III and in Appendix A.

The Need for the Study

The last two decades have generated much research and literature regarding children's language acquisition and development. Early investigators were concerned with how preschool children acquire their language, and to what degree they are competent in their oral language. The results of such research produced statements such as, "the child comes to school in command of all the important sentence structures he will need,"¹ or "the mastery of most basic grammatical fundamentals has occurred for many children by the time they are four years old,"² led some educators to believe that children came to school proficient in their oral language relative to their age. Seldom were deficits in oral language defined, if they were noticed at all, and some educators tended to believe that as children matured so would their oral language competency automatically mature. This belief has been reexamined in light of new research in the fields of education, communications, and linguistics. "Contrary to the commonly held view that a child has mastered the structures of his native language by the time he reaches

²Ibid.

¹Marvin L. Klein, <u>Talk in the Language Arts Classroom</u> (Urbana, Ill.: National Council of Teachers of English, 1977), p. 20.

the age of six, we find that active syntactic acquisition is taking place up to the age of nine and perhaps evern beyond."¹

The ability to acquire and use language is a primary and unique process. Some linguists theorize that although language acquisition is complex, it occurs regularly and informally, without instruction. Even in the earliest stages, however, language learning does not occur in a vacuum, but requires a social context where individuals interact with others. It is theorized that the degree to which individuals gain proficiency with their language is dependent upon the amount and quality of interacting they do with others in their homes, schools, and communities when they have opportunities to hear, read, and use their language in varied and meaningful ways.

For years, educators have claimed that throughout the preschool years and the years in school, children need to have exposure to a variety of literature in read-aloud experiences and in independent reading. They need to have experiences made available to them where they use their language to express their perceptions, ideas, and attitudes. To facilitate children's language acquisition and development, whether they are proficient at a level commensurate with their potential or not, preschool experiences and elementary school experiences need to be based in oral language instruction. Unfortunately, most language learning instruction is the skills and drills of language study in which the emphasis is on the product of the language instruction where children learn about their language

¹Carol Chomsky, <u>The Acquisition of Syntax in Children from</u> <u>5 to 10</u> (Cambridge, Mass.: The M.I.T. Press, 1969), p. 121.

instead of on the process of language instruction where they use their language.

For teachers who wish to organize classroom language learning in terms of process, the task is twofold: first, to discover the stages of personal and linguistic growth students have attained when they arrive in class; and second, to devise and implement language learning situations that will advance their natural individual development.¹

This change of product-oriented instruction to one of processoriented instruction encourages the use of teaching strategies aimed at developing language abilities holistically rather than improving them as separate skills. This technique is based on the knowledge that children learn their language by the "whole-task" method, and the logical instruction would be to continue with the holistic method for improving their oral language proficiency. Courtney Cazden in <u>Child Language and Education</u>, discusses this controversy over part-task and whole-task instructional procedures. She says that the oral language learning before children go to school is whole-task; therefore, it is logical to continue instruction in school on a whole-task basis.² Brossell's instruction of a holistic method would be encouragment of continuous reading of increasing depth and variety, the use of exploratory talk, the relation of writing to talk and to the ongoing

¹George C. Brossell, "Developing Power and Expressiveness in Language Learning Process," <u>The Teaching of English</u>. <u>The Seventy-Sixth</u> <u>Yearbook of the National Society for the Study of Education</u>, Part I, ed. James R. Squire (Chicago: The University of Chicago Press, 1977), pp. 45-46.

²Courtney B. Cazden, <u>Child Language and Education</u> (New York: Holt, Rinehart & Winston, 1972), p. 138.

work of the class, the provision of realistic situations for using language--these are fundamental strategies for language learning at all stages of development.¹

Oral language instruction, at all age levels, can facilitate students' capacities for receiving informative and imaginative materials, for producing oral language commensurate with their potential, and for responding to language read and heard in critical and creative ways. Oral language proficiency can be attained only when teachers understand the benefits of such instruction and use their resources to implement such instruction. Students, too, need to be made aware of the benefits they will gain personally and socially if they are encouraged and given the opportunity to express their thoughts in fluent, deliberate, coherent, and expressive ways.

Directly related to oral language proficiency is the knowledge that oral language competency is the requisite for learning to read, and this competency affects the reading performance of students throughout their school years. The relationship of language development to learning to read is well-documented. While having language skills does not ensure that a child will learn to read, the lack of an adequate language can prevent a child from succeeding in reading.²

In this experimental study, this researcher hypothesized that by reading aloud literature rich in language and by providing for oral

¹Brossell, p. 47.

²Phillip C. Gonzales, "What's Wrong With the Basal Reader Approach to Language Development?" <u>The Reading Teacher</u> 33 (March 1980): 669.

story making experiences, one might improve one's oral language proficiencies. It was also hypothesized that, by exposure to literary selections, the read-aloud literature, and the wordless picture books, a "sense of story" would develop as students realized the components of literature contained in the stories, and were made aware of the language of story and how this language effectively and fluently expresses feeling through narration. As increased competency in language continues to affect reading achievement throughout the school years, the extent of "sense of story" affects comprehension and facility in reading and listening to stories, and also affects the ability to retell and create stories.

Significance of the Study

This experimental study to determine the feasibility of using oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences was conducted as an alternative approach to the corrective work that has been implemented in most remedial reading programs. The use of select literature by teachers for the read-aloud experiences and select wordless picture books for the oral story making experiences could serve as an innovative means of developing oral language proficiencies and "sense of story" which, in turn, could affect the reading achievement of these students. This instruction would not interfere with the basic reading instruction, but could, in some cases, promote growth in reading achievement.

The instrument designed for this study to determine the oral language proficiencies and "sense of story" as the subjects creatively and orally composed stories to accompany the illustrations in the select wordless picture books could be used by teachers to evaluate the improvements, if any, in oral language proficiencies and "sense of story." Because this instrument was validated by inter-rater reliability, educators could also use the instrument to help determine the oral language proficiencies and "sense of story" of their students with some degree of reliability.

The criteria used and the selection of literary selections for the read-aloud experiences and the oral story making experiences could facilitate educators who choose to implement such a program to precede and parallel their reading instruction in the classrooms or in remedial reading classes.

Educators could follow or modify the procedures outlined in this experimental study as they implement such a program in their classrooms or in their remedial reading classes. The individual story making sessions of this experimental study could be revised to allow two students to creatively and orally compose stories to one another as the oral compositions are tape recorded for listening at a different time by other students or the teacher. For small group instruction, students could "read" from different copies of the same wordless picture book and stop at a specific point in the story, and discuss what they believe the ending will be. Students in pairs or in small groups could creatively and orally compose stories to accompany

the illustrations in the wordless picture books, and thus learn from each other as they elaborate on their collaborated stories. Filmstrips or slides of the sequence and array of the illustrations of the wordless picture books could be shown to an entire class. Discussion of visual elements contained in the illustrations could facilitate the students' visual literacy. A composite story orally composed by all the students in a class would give students practice in hearing and using their language as they identified, described, and elaborated the components of literature found in the illustrations. Oral language and "sense of story" would be heard and used.

A climate in which children hear, "read," and use their language is a climate in which they are stimulated by literature selected for its literary quality for read-aloud experiences, is a climate in which they are motivated to creatively and orally compose stories, is a climate in which they are given practice to facilitate their visual literacy as they "read" the illustrations in the wordless picture books, and is a climate in which their efforts can be evaluated to determine their oral language proficiencies and "sense of story." These are the essential elements of a climate for oral language instruction.

Limitations

There are seven limitations to this study. They are identified below.

1. If a strict random sampling for the experimental and control groups was used to select students for the experimental and control
groups, a contaminating factor would occur because the students available for study would have contact with one another in homeroom classes and remedial reading classes. It was necessary, therefore, to select the experimental group from one homeroom class, and the control group from two different homeroom classes since the students attended remedial reading instruction according to homeroom and reading ability level.

2. The experimental group and the control group were not taught by the researcher. The researcher met with the students in the experimental and control groups only for purposes of this research; she was not their regular classroom teacher.

3. Since all classrooms in the building had classroom collections of books, and some teachers engaged in oral reading to their classes, it was not known whether any discussion of literature took place outside the experimental procedure, or how often and for what duration oral reading occurred.

4. The researcher observed the fourth grade classrooms of the experimental and control groups three times a day for four days prior to the beginning of the experimental study to determine what, if any, oral language activities prefaced or would parallel the experimental procedure. Through observation of the activities and teaching techniques and perusal of the English textbook and workbook, it was concluded that the teachers of these fourth grade students followed comparable curricula and methods of instruction. If oral language activities prefaced or would parallel the experimental study, evidence of such activities was not existent.

5. The read-aloud experiences for both the experimental and control groups occurred late on Wednesday and Friday afternoons due to class scheduling and teacher preferences. Perhaps the experimental and control groups would have been more attentive and receptive to the material if the read-aloud experiences had occurred earlier in the day.

6. The literary components of style, literary devices, and dialogue are the oral language aspects under investigation in this experimental study. The literary components of plot, characterizations, settings, and theme are the "sense of story" aspects under investigation in this experimental study.

7. The instrument used in this study, though validated by interrater reliability, imposed limitations in that subjectivity in judgment by the researcher may have occurred during the analyses of the pretest and posttests. Usually in this kind of research, the raters who validated the instrument would also be used to prove reliability of the researcher's analyses.

Definition of Terms

Oral language proficiencies, competencies, abilities, and <u>linguistic competence</u>. For the purpose of this study, the terms oral language proficiencies, oral language competencies, oral language abilities, and linguistic competence will be used interchangeably since they represent the same skills.

<u>Sense of story</u>. A sense of story is the underlying structure imposed on a literary work by the components of literature--plot, characterizations, setting, style, and theme, and is the framework

that provides the organizational scheme of the story. A sense of story is the developing ability to purposely impose a structure on the events, and to compose a language entity with a theme.¹

Oral story making experiences. Oral story making is the creative oral composition of original stories or the retelling of stories from hearing stories read-aloud or by reading the fictionin-pictures of wordless picture books. Children can use their language to express their thoughts and imaginings as they interpret and respond to the array and sequence of the illustrations.²

<u>Wordless picture books</u>. Wordless picture books are books which consist only of pictures and have no written text. The array and sequence of the illustrations tell the story, and the reader needs to interpret or speak the language of these visuals.

Expression of feeling through narration. The expression of feeling through narration is the degree to which a "sense of story" is employed, the degree to which literal, interpretive and/or creative and evaluative narration of the components of literature are used, and the degree to which inventive and expressive emotion are exercised in oral story making experiences.

<u>Visual literacy</u>. Visual literacy is a group of vision competencies a human being can develop by seeing, and at the same

¹Garth H. Brown, "Development of Story in Children's Reading and Writing," <u>Theory Into Practice</u> 16 (December 1977), p. 358.

²Patricia Jean Cianciolo, "Using Children's Literature in the Reading Program" (unpublished paper, Michigan State University, 1974), p. 6.

time, having and integrating other sensory experiences. Seeing is responding to the surface patterns, but visualizing brings meaning to the image and a reaction in a critical manner.

Overview

Chapter I contains an introduction to the problem, the research questions to be investigated in the dissertation, and the design of the study. The need for and significance of the study is also stated. The limitations, the definitions of terms, and the scope of the study are presented.

Chapter II is the review of pertinent research and related literature.

Chapter III is the design of the study. It is a delineation of the experimental method and the specific procedures used in this study. Also discussed in the chapter are the population and its selection as well as the instruments used in the study and the method of validating the instrument. Criteria for and literary selections for the literary experiences are also included.

Chapter IV contains an analysis of the data and related topics.

Chapter V concludes the study. In it, the summary, conclusions, and recommendations for future study are made.

CHAPTER II

REVIEW OF THE RESEARCH AND RELATED LITERATURE

The review of the literature has been divided into three major areas which are directly relevant to the present research study: (1) research pertaining to oral language development, (2) the influence of literature on oral language development, and (3) children's sense of story as it relates to oral story making experiences and visual literacy.

Oral Language Development

Loban's thirteen-year longitudinal study investigated the language development of over two hundred children from kindergarten through grade twelve. The study sought answers to the following questions: (1) What are the differences between pupils who rank high in proficiency with language and those who rank low? What is typical proficiency for subjects at each grade level? (2) Does growth in children's language follow a predictable sequence? (3) Can definite stages of language development be identified? (4) Can the velocity and relative yearly growth in language ability be ascertained and predicted precisely?¹

¹Walter Loban, <u>Language Development: Kindergarten Through</u> <u>Grade Twelve</u> (Urbana, Ill.: National Council of Teachers of English, 1976), p. 2.

The same children were studied as they progressed through school during these thirteen years. The accumulation of data continued until the 211 subjects remaining in the study had either graduated from high school or were eighteen years of age. Three subgroups were selected from the total sample. These consisted of a group high in language ability, a group low in language ability, and a group selected randomly, irrespective of level of ability. Each group consisted of thirty-five pupils, with approximately equal numbers of boys and girls.

Throughout the longitudinal study an effort was made to obtain a comprehensive record for each subject, not only on linguistic growth and behavior but also on other variables which might have influenced speaking, reading, writing, and listening. The research used the following sources of data: annual oral interviews, typed transcripts of the oral interviews, written compositions, reading tests, I.Q. tests, listening tests and ratings, tests on the use of connectives, teachers' ratings, and book lists.

This study found that no single measure in any of the studies completed to date is sufficiently valid and reliable to provide a thoroughly dependable indication of where an individual child is at a given point in time on the path towards linguistic maturity. Loban states in his conclusion that it is of special note that those superior in oral language in kindergarten and grade one before they learned to read and write were the very ones who excelled in reading and writing by the time they were in grade six.¹

¹Ibid., p. 71.

Loban emphasized fluency and effectiveness of speech, "the ability to find words with which to express oneself--and to find them readily--is normally one mark of success with language."¹ Loban determined the differences between pupils who ranked high in proficiency with language and those who ranked low. The students who demonstrated high language proficiency had control for the ideas they expressed by following an overview or plan. They spoke fluently and effectively using a variety of vocabulary, and they adjusted the pace of their words to their listeners.

Students who ranked low in language proficiency rambled without purpose, exhibited a meager vocabulary, and were unaware of the needs of the listener. Loban said the difference in language development was so great that the higher group had reached a level of oral proficiency in first grade that the lower group did not attain until sixth grade.²

Loban reasoned that the above findings were due to the social conditions under which the high-performance subjects lived which provided them with practice situations requiring and encouraging power of expression. Their home lives and their compatibility with the school environment exacted of them complexity of thought, functional uses of abstraction, distillations of experience into words, and imaginative foreseeing of consequences.³

> ¹Ibid., p. 72. ²Ibid. ³Ibid., p. 89.

An earlier report to Loban's thirteen-year longitudinal investigation was his study completed in 1963.¹ In this earlier investigation Loban studied the language used by 338 subjects from eleven kindergarten classes through their first six years of school. Loban was concerned with the subjects' use and control of langauge, their effectiveness in communication, and the relationship among their oral, written, listening, and reading uses of language. Each interview followed a standardized form, and each subject was interviewed individually and spoken responses were recorded annually on an Audograph.

Loban found that these subjects, over a period of seven years, increased the amount of language they used in the same controlled situation, and by reducing the proportion and size of their mazes, gained an increase of smoothness in their expression.² In the dimension of effectiveness and control of language, the subjects varied little in their use of the basic structural patterns of English, yet those high in language ability showed much greater dexterity in varying the elements within these patterns.³

Loban stated that the interrelations among the language arts was still a matter of speculation. In the successive years of Loban's study, he found that pupils at the third grade level who were superior and above average on the writing scale also ranked high in their speaking and reading. Those who were below average on any of the

¹Walter Loban, <u>The Language of Elementary School Children</u> (Urbana, Ill.: National Council of Teachers of English, 1963).

²Ibid., p. 42. ³Ibid., p. 68.

three measures were also below average on the other two. Another interrelation apparent at the third grade level was those subjects who read well were the same subjects who ranked high in oral language for the kindergarten and first three years of the study. Not a single one of the twenty best readers in grade three was below the mean on oral language. For the average and poor readers, however, this relationship with oral language was not apparent. Loban concluded that those subjects who are below average in reading, read the same material, and only the exceptional readers were allowed to participate in independent reading. Although not quite as marked, there is also a positive relation between oral language and listening. Though good listeners excel in oral language, it does not follow from this study that poor listeners will be poor in oral language skills.¹

A 1965 study by O'Donnell, Griffin, and Norris, <u>The Syntax of</u> <u>Kindergarten and Elementary School Children</u>, analyzed language samples that were produced by 180 white, middle class children in six grade groups after they had viewed two moving-picture cartoon versions of Aesop's fables. The children were encouraged to interpret and support their interpretations of the two stories seen silently enacted. Most of all the responses simply recounted the stories as they had been understood.

From these analyses, O'Donnell et al., found that in oral discourse the total length of responses increased with every advance in grade level. This study confirms earlier comparable reports in

¹Ibid., p. 77.

showing that up through the elementary grades there is a general, positive correlation between age-grade advancement and increasing word-length of total responses to a particular stimulus situation.¹

O'Donnell et al., found that the first grade year was one of rapid and extensive development in exploiting language structures. From the end of grade one to the end of grade five, growth in control of syntax in speech proceeded at a much slower pace. Approaching adolescence, the children apparently made most important advances in the handling of oral expressions.²

A study designed to investigate the developmental trend of syntactic maturity and vocabulary diversity in the oral language of first, second, and third grade rural school children was undertaken by Ciani.³ Syntactic maturity was measured by mean T-unit length and the verb ratio. "Minimal Terminal Units," or T-units, are main clauses with attached subordinate clauses. These segments constitute the shortest units which can be punctuated as sentences. The verb ratio is calculated by counting the principal verbs and dividing the total verbs by the number of sentences. Vocabulary diversity was measured by the number of different words (types), the total number

³Alfred J. Ciani, "Syntactic Maturity and Vocabulary Diversity in the Oral Language of First, Second, and Third Grade Students," Research in the Teaching of English 10 (Fall, 1976): 150-156.

¹Roy C. O'Donnell, William J. Griffin, and Raymond C. Norris, <u>Syntax of Kindergarten and Elementary School Children: A Transforma-</u> <u>tional Analysis</u> (Urbana, Ill.: National Council of Teachers of English, 1967), p. 97.

²Ibid., p. 99.

of words (tokens), and type-token ratio and corrected type-token ratio. The following aspects were considered for the study: Is there a developmental trend in the oral language of rural first, second, and third grade school children as measured by the average length of T-unit, by the verb ratio, and by the corrected type-token ratio?

Ciani's subjects consisted of sixty students, twenty at each grade level; they were randomly selected from the total primary grades population of over five hundred children from a rural mid-western community school district. The investigator showed a stimulus film to one child at a time, conducted the interview, and collected the oral language sample. Responses were recorded on tape and transcripts were typed. An analysis of variance was run to test the hypothesis stated above. Ciani found that there was an increase over grades one through three on all the language measures, thus indicating a developmental trend. However, T-unit scores between grades one and two were essentially the same, while between grades two and three there was a substantial increase.¹ Ciani concluded that the T-unit was a reliable gauge of developmental growth in syntactic maturity. The newly proposed verb ratio appeared to be an appropriate procedure for also measuring syntactic maturity in oral language.

The importance of oral language growth as a requisite to successful reading was investigated thirty-five years ago by Shire²

¹Ibid., pp. 153-154.

²Sister Mary Louise Shire, "The Relation of Certain Linguistic Factors to Reading Achievement of First Grade Children" (Ph.D. dissertation, Fordham University, 1945). Abstract.

who studied this relationship with first-grade children. Shire compared a group of high achievers in reading with an equated group of low achievers. She found that in terms of average sentence length, number of complete grammatical sentences, number of different words, number of elaborated sentences, and in number of nouns and conjunctions used, the two groups were significantly differentiated.

Loban found in his seven-year longitudinal study completed in 1963,¹ that students who were high in general language ability were the ones high in reading ability, and those were were low in general language ability were the ones low in reading ability. This high positive correlation between students' oral language abilities and their reading abilities has been overlooked by many educators despite the overwhelming amount of research and professional literature which demonstrates the existence of such a relationship.

Loban gives three reasons why oral language has not received the attention it warrants. (1) When children come to school they do not need to be taught to speak as they need to be taught to read and write. (2) Class size discourages teachers from emphasizing oral work. (3) Most important of all, Loban says, oral language is disregarded in evaluation.²

It is true that children acquire their language with no systematic instruction, no teachers, and no programed materials.

¹Loban, The Language of the Elementary School Children.

²Walter Loban, "Oral Language and Learning," in <u>Oral Language</u> <u>and Reading</u>, ed. James Walden (Urbana, Ill.: National Council of Teachers of English, 1969), p. 101.

Human infants need only be exposed to language and they quickly, within four to five years, become adept at using it to communicate. Therefore, when children come to school, they do not need to be taught to speak as they need to be taught to read and write. Students enter school, however, with varying degrees of linguistic competence relative to their age, development, and experiential background. Those children at higher linguistic stages may be ready to begin reading instruction, because as research has demonstrated, they have had exposure to a variety of literature, the quality of their conversations with adults and with their peers is stimulating, and their pre-school experiences enable them to identify with much they encounter in the reading process.

Other children, those at lower linguistic stages, have not been exposed to literature often enough or for any duration to make an impact on their oral language. These children's conversations are usually with children their own age, and rarely have meaningful verbal contact with adults. Because of their environment and pre-school experiences which are not varied and stimulating, these children bring to the reading circle limited knowledge of the world around them. Their world is their home and neighborhood, and the information they glean from these areas constitutes their only experiences. Thus, these less verbal children, though they have acquired language for communication, do not have sufficient oral language proficiency to meet the challenge of reading instruction. Kenneth S. Goodman said, "Instruction in reading assumes that the child has a basic control over his/her language and is able to use this knowledge in reconstructing meaning

from print."¹ These then are the children who need many oral language experiences before they learn to read.

Artley summarized the findings of research and professional writings to show the validity of the assumption that competency in oral language is an essential prerequisite of interpretation of printed symbols. When children do not have proficiency in oral language relative to their age and development, they have difficulty bridging the gap between interpreting and reacting to spoken and written symbols.

When this fact is overlooked, many children are in the position of having to attach meaning to a printed symbol when the symbol lies outside their spoken vocabulary; to understand a printed ten-word sentence when normally they speak only a disjointed three-word sentence; to interpret a complex sentence when they have difficulty in using simple ones; to follow the organization of a new story that they are trying to read when they are unable to tell in logical order the events in the familiar "Little Red Riding-Hood"; to read complete sentences with expression when they are unable to give emphatic expression to their own ideas; to interpret punctuation marks when they attach no significance to gestures, pantomimes, and free play. Truly, we are asking many children to place the cart far, far ahead of the horse.²

"A child can read no better than he can organize his ideas and express them."³ This generalization is rooted in the basic principle of reading where reading is considered a process of thinking, interpreting, and reacting. Nicholas Anastasiow supports this premise

²A. Sterl Artley, "Oral-Language Growth and Reading Ability," <u>Elementary School Journal</u> 53 (February 1953): 321.

³Ibid.

¹Kenneth S. Goodman, <u>The Psycholinguistic Nature of the Reading</u> <u>Process</u> (Detroit: Wayne State University, 1973), quoted in Phillip C. Gonzalez, "What's Wrong with the Basal Reader Approach to Language Development?" <u>The Reading Teacher</u> 33 (March 1980): 668-673.

in <u>Oral Language: Expression of Thought</u> where he explains that a child in beginning reading will be able to decode only those specific words already mastered in the child's own language and will recognize only those ideas already learned.¹ Anastasiow says that this is not a new idea. This is J. L. Hymes, Jr.'s notion of the role of experience in reading, and R. G. Stauffer's emphasis on the bonds among work, action, thought, language, and experience.² The printed symbols, therefore, serve as triggers to release the thought process. Children are better equipped when they see the printed symbols in reading to have already had opportunities to think about, interpret, and react to similar ideas in their minds and express these ideas in their speech. When children verbalize their thoughts, they clarify their thoughts, and these thoughts have therefore then been practiced. These are the oral language experiences that prepare children for reading.

Loban's second premise as to why oral language instruction is not offered is his contention that large class sizes discourage teachers from implementing oral language activities. "Individual speeches and book reports consume appalling quantities of time; group and classroom discussions prove highly complex so that improving them is a baffling experience."³ The notion that speeches and oral book reports are the only means for oral language practice, suggests a lack of understanding

¹Nicholas Anastasiow, <u>Oral Language: Expression of Thought</u> (Newark, Del.: International Reading Association, 1979), p. 13.
²Ibid.
³Loban, "Oral Language and Learning," p. 101.

among teachers as to what constitutes oral language instruction. For the primary grades, songs, fingerplays, games, chants, and dramatic play, movement, pantomimes, story dramatizations of creative dramatics, discussions following the reading aloud of a literary selection can be used in whole-group, small-group, or paired activities.

For the upper elementary grades, more songs of increasing length and complexity, choral readings, story dramatizations, improvisations, storytelling, puppetry, round-table discussions, interviews, and oral reading can also be conducted in large or small groups or in pairs. With these oral language activities, the students are interacting with one another, they are devising their own means for accomplishing their goals, they are the creators and the performers.

These procedures of oral language activities involve a process-oriented, whole-task method of developing oral language. Children are given stimulating, natural, and meaningful oral language opportunities to hear and use their language in informative and imaginative ways.

As early as 1964, four organizations filed a joint statement on the importance of speech to the whole of education. The Joint Committee in its publication, <u>Children and Oral Language</u>, stressed the interdependence of language and thought. They explained that those with power over spoken language are better able to make distinctions, modify ideas, and control unity. Such powers, the committee continued, cannot be gained through drills and exercises, but in situations where

learners are deeply involved and genuinely concerned.¹ Because children's language development is influenced by and influences the cognitive, personal, and social development, they need to have various opportunities to express their perceptions and ideas, to create a language appropriate for the experience, to use a variety of vocabulary necessary to express their feelings and attitudes, and to adjust the pace of their oral language to their listeners. All of this needs to be developed with reference to the correlation between cognitive growth and language learning. This then is teaching for integrated human development, a conception that imbues the process of language education with deeper purpose than does a language-as-skill or language-asknowledge model.²

Loban's third reason to explain why oral language has been slighted in education is that oral language is disregarded in evaluation. It appears in neither achievement tests nor college entrance examinations.³

In 1975, the National Assessment of Educational Progress (NAEP) published the <u>National Assessment and the Teaching of English</u>. Included in the report were the results of the assessments in writing, reading and literature, and the implications for the teaching and measurement

³Loban, "Oral Language and Learning," p. 101.

¹Loban, "Oral Language and Learning," p. 102.

²George C. Brossell, "Developing Power and Expressiveness in Language Learning Process," <u>The Teaching of English</u>, <u>The Seventy-Sixth</u> <u>Yearbook of the National Society for the Study of Education</u>, Part I. ed. James R. Squire (Chicago: The University of Chicago Press, 1977), p. 42.

of these three language arts. The report was void of any information concerning the assessment of oral language.

Assessments in oral language could benefit those who are assessing reading, since it has been shown in research that effective reading instruction builds upon children's linguistic competence. If scores on the reading assessment were low in specific, consistent, or many areas, one could look to the oral language assessment to determine which aspects of oral language might be impeding reading growth. The reading assessment, therefore, judges the symptoms of reading difficulty, but not the problems which may cause these difficulties.

Loban says in <u>Language Development: Kindergarten Through</u> <u>Grade Twelve</u>, his thirteen-year longitudinal study, and earlier in "Oral Language and Learning" that the curriculum inevitably shrinks to the boundaries of whatever evaluation the schools use.¹ Loban suggests school districts could use the following means of evaluating children's oral language development.

Tape pupils' oral language in some natural but standard situation, such as telling a story from one of the books that presents a story in pictures but uses no words. From that tape we would distill the length of communication unit and the depth of vocabulary.

We consider expressive intonation to be exceptionally important for it shows whether or not the pupil is learning to be aware of listeners. . . .²

Still another means for assessing oral language proficiency would be to look for the following factors: flexibility of sentence patterns and the frequency of different patterns, size of vocabulary

¹Loban, <u>Language Development</u>, p. 121.

²Ibid., p. 124.

appropriate to children's needs, ability to express tentativeness and abstractions, control of mazes, ability to use language that is appropriate for the situation, confidence in a variety of situations, and the development of personal styles of communication.¹

Of concern to this research study was the need for a system of evaluation of oral language proficiencies. Adoption of Loban's suggestion to tape pupils' oral language was instituted by this researcher where pupils' stories were taped as they orally composed stories to follow the sequence and array of illustrations in wordless picture books. Assessments of their oral language proficiencies combined various means of judging their oral language, some of which were recommended by Loban.

What Irwin and Marks said in <u>Fitting the School to the Child</u> almost sixty years ago, Artley repeated thirty years later. "In its feverish haste to teach the child to read, the school forgets entirely to teach the child to talk."² Loban, Smith, Goodman, and Meredith are reemphasizing the need for oral language instruction today. The key to learning, and especially reading performance, is in the children's oral language proficiency. The linguistic ability which children possess upon entering school, and the oral language instruction offered

²Elizabeth Irwin and Louis Marks, <u>Fitting the School to the</u> <u>Child</u> (New York: Macmillan Company, 1924), quoted in Artley, p. 321.

¹Sheila Fitzgerald, "Assessing a Child's Oral Language Proficiencies" (East Lansing, Mich.: Michigan State University, College of Education, Department of Elementary and Special Education, 1975). (Mimeographed.)

to precede and parallel reading instruction, help children achieve linguistic growth, reading performance, and school learning.

An examination of the literature concerning the language development of children reveals agreement among those in the fields of education, linguistics, and psychology, of the necessity to promote oral language proficiency, for it is not clear whether children gain high intelligence as a result of language power or gain linguistic competence as a result of high intelligence. Historically, factors contributing to cognitive growth and linguistic development have suggested that influences from the inherent and environmental theories are mutually facilitative for the growth of either is essential for the growth of both. Recently, however, environmental influences are receiving more attention and acceptance in the study of oral language development.

Nature ordinarily endows the child with a complete set of equipment ensuring the potential for growth, but that potential is achieved only in the course of the child's interaction with his circumstances. The rate and quality of his growth can be accelerated, retarded or even stopped by the condition of his circumstantial nature.¹

Bruner also gives considerable support to the view that particular environments exercise a stimulating or debilitating effect on the developing child. "One finds no internal push to growth without a corresponding external pull."² The degree to which children develop

¹Pose Lamb, <u>Guiding Children's Language Learning</u> (Dubuque, Iowa: William C. Brown Company, 1971), pp. 19-20.

²Jerome S. Bruner, <u>Studies in Cognitive Growth</u> (New York: John Wiley, 1966), quoted in Dorothy Butler, in <u>Cushla and Her Books</u> (London: Hodeer & Stoughton, Ltd., 1979), p. 90.

intellectually and linguistically, therefore, appears to be strongly dependent on "external pull"; the consistent and continuing exposure to rich and complex materials interacting with children's physical, social, and intellectual environments. Loban says that children need to use their language to categorize, compare, contrast, and conjecture as well as to clarify and communicate feelings and emotions. "It does seem to us that if all children had similar experiences and similar motives for expression, their language, responding to such challenges, would demonstrate much the same degree of proficiency."¹

The wealth of experiences found in the words and pictures in literature for children stimulate the "internal push," and together they contribute significantly to the cognitive and affective and linguistic development of children.

Oral Language Development and Children's Literature

Several studies (Cohen, 1966; Strickland, 1971; and Chomsky, 1972) and numerous doctoral dissertations have demonstrated that exposing children to literature that is rich in language positively affects their oral language development.

The effect of a special program in literature on the vocabulary and reading achievement of second grade children was investigated by Cohen.² Her sample of twenty second-grade classes in special service

¹Loban, Language Development, p. 89.

²Dorothy Cohen, "Effect of a Special Program in Literature on the Vocabulary and Reading Achievement of Second Grade Children in Special Service Schools" (Ph.D. dissertation, New York University, 1966).

schools were matched from classes grouped homogeneously by the schools according to reading level. In addition to the regular basal reading series, the experimental variable, story-reading, was introduced and maintained only by the experimental teachers. Each experimental class was given fifty books at three levels of difficulty based on length of story and complexity of plot and language. Each teacher read from these books every day, and allowed the children free access to them. Experimental and control classes were given a free association vocabulary test and the Metropolitan Reading Achievement Test, Upper Primary, in October and again in June. Of particular importance to the present research study are the following results from Cohen's study: the experimental groups had an increase over the control group in vocabulary, word knowledge, and reading comprehension. Quality of vocabulary showed numerical superiority for the experimental group; however, no significant difference was found in word discrimination between experimental and control groups. The researcher concluded that the importance of reading to children from a selected body of appropriate literature as a precursor to success in learning to read has been shown to be vital in the case of socially disadvantaged children. The relationship believed to exist between oral language and reading was confirmed by Cohen.

In a study conducted by Dorothy Strickland,¹ the effects of a special literature program on the oral language expansion of

¹Dorothy Strickland, "The Effects of a Special Literature Program on the Oral Language Expansion of Linguistically Different, Negro, Kindergarten Children" (Ph.D. dissertation, New York University, 1971).

linguistically different, Negro, kindergarten children was evaluated. Fifteen subjects were randomly selected from each of eight kindergarten classes located in the lower socioeconomic areas of two metropolitan communities participating in the study. Due to attrition, the final number of students remaining at the end of the study were forty-five in the experimental group. These students were exposed to a literaturebased oral language program consisting of daily reading aloud from selected children's books and followed by an oral language activity. Forty-nine remained in the control group. These students were exposed to daily reading aloud followed by a placebo activity which did not seek oral language participation by the children. Each classroom was provided with fifty books which met the criteria for literary merit, all teachers attended workshops related to children's literature, and all teachers were provided with handbooks containing suggestions for the type of activities they were expected to conduct. Only the experimental teachers received additional training in specific techniques for reading aloud and the use of related oral language activities to effect language expansion. Experimental and control groups were given the Education Study Center Bidialectal Task for Determining Language Proficiency in Economically Disadvantaged Negro Children in October and again in May. Analysis of covariance was performed on the posttest results of the standard repetitions on the Bidialectal Task, using the pretest scores as the covariate. Strickland concluded the experimental treatment offers strong evidence that educationally disadvantaged, Negro, kindergarten students who speak a nonstandard dialect can

expand their language repertoire to include standard English without negating their native dialect.

Carol Chomsky's study¹ of language acquisition in children between the ages of six and ten investigates their linguistic competence with respect to complex aspects of English syntax. Thirty-six children were tested for knowledge of nine complex syntactic structures. Five of the structures proved to be acquired in sequence, revealing five developmental stages in acquisition of five test structures which were "easy to see," "promise," "ask," "and," and "although." Children's ability to apply the five structures in a regular fashion shows that their acquisition of syntax proceeds from simple to complex structures.²

The second portion of Chomsky's study surveyed the children's reading background and current reading activity. Chomsky considered the relation of the amount and complexity of what children read to rate of linguistic development. She compared the five linguistic stages outlined above as the measure of rate of linguistic development and a variety of information on reading and listening.

Of particular interest to the present research study is Chomsky's conclusion that children enter the classroom equipped to learn language from their own internal organization and innate abilities. The discovery that children's language acquisition

¹Carol Chomsky, "Stages in Language Development and Reading Exposure," <u>Harvard Educational Review</u> 42 (February 1972): 1-33.

² Ibid., p. 22.

continues throughout their elementary school years, suggests that the best method of encouraging learning is to make it possible for children to receive a variety of language experiences in interesting, stimulating situations.

Our reading results indicate that exposure to the more complex language available from reading does seem to go hand in hand with increased knowledge of the language. This would imply that perhaps wider reading should find a place in the curriculum . . . effort should be towards providing more and richer language exposure, rather than limiting the child with restrictive and carefully programmed materials.¹

Chomsky says that a young child's exposure to literature, to the language contained within the literary selections benefits from a "wide range of linguistic inputs that is unavailable to the non-literary child."² Prereaders in higher linguistic stages are read to by more people and hear more books per week, at higher complexity levels than children at lower linguistic stages.³

Chomsky found that complex language available in reading is in accord with the nature of language acquisition as linguists are coming to understand it. That is, children should be permitted to derive what is accessible to them through listening to the complex, imaginative language in the literature that is read aloud to them, even if they do not fully comprehend the rich, stimulating language they hear. Only by offering a wide range of experiences, can children

> ¹Ibid., p. 33. ²Ibid., p. 23. ³Ibid., p. 27.

learn to sift and sort what they know, and put it to use in their own ways.

Boodt¹ found that the general reading comprehension abilities improved as a result of direct instruction in select critical listening skills through activities in which select literary materials were read orally to her subjects and following the oral reading posed questions designed to stimulate group discussions.

A strong statement advocating reading literature aloud to children to promote oral language development is shown in the case study, <u>Cushla and Her Books</u>. Dorothy Buler's² in-depth account of a highly original book-based program for a child with developmental handicaps caused by a chromosome deficiency demonstrates how early, consistent, lengthy, and stimulating oral reading to Cushla contributed to her intellectual and linguistic growth.

Cushla, born with a genetic abnormality, had numerous physical handicaps and visual impairment. She was a distressed and fractious baby as evidenced by her inability to sleep for any length of time, by her constant battles with illness, and her inability to be adequately fed. Cushla's abnormal behavior caused her anxious parents to tend to her needs constantly. To soothe the agitated, sick child, Cushla's parents began to read to her.

¹Gloria M. Boodt, "Direct Instruction in Critical Listening: Its Effect on the Reading Progress of Children Identified as Remedial Readers" (Ph.D. dissertation, Michigan State University, 1978), p. 56.

²Dorothy Butler, <u>Cushla and Her Books</u> (London: Hodder and Stoughton, Ltd., 1979).

Books were introduced for the first time at four months, when it was realised that Cushla could see clearly only if an object was held close to her face. Filling the long hours during the day and night necessitated some parental ingenuity, and desperation certainly played a part. The baby would look at a book; she constituted a totally captive audience, and reading the text gave her mother something constructive to do. Cushla's mother turned to books naturally, at the time for help.¹

Cushla's early introduction to books had a profound effect on her development. Though Cushla lagged several weeks and months behind other infants of comparable age on personal-social skills and fine and gross motor skills, her language was developing.

Quite suddenly, at about a year old, she began to sound the initial letter of separate nouns as she pointed to pictures. Again, it was <u>B is for Bear</u> that provided the stimulus. Cushla, with eyes close to the book and finger pointing, would breathe "fff" when the fish appeared, "p" for the pig, etc.²

Cushla's enjoyment and involvement with literature was evident as she listened with rapt attention as her favorite stories were read aloud. Complete memorization of the literary works, both prose and poetry, was accomplished. At two-and-a-half years Cushla's vocabulary was fairly extensive. By three years of age, Cushla's speech was "enabling her to represent the world, express her thoughts, report occurrences and reflect on possibilities--in short, to communicate."³ By the time she was three years and eight months old, Cushla's own words indicate the contribution of her books to the quality of her life.

> ¹Ibid., p. 19. ²Ibid., p. 34. ³Ibid., p. 83.

They were spoken as she settled herself on the sofa, her rag doll in her arms and the usual pile of books at her side: "Now I can read to Looby Lou, 'cause she's tired and sad, and she needs a cuddle and a bottle and a book."¹

. . . "Surely a prescription for any child, with or without handicaps." $^{\rm 2}$

As has been demonstrated in the above research studies, reading aloud facilitates language development as linguistic competence facilitates reading performance. Both are affected by regularity of exposure to literature and the length of time the treatment is applied.³ Investigations of the effects of reading aloud to children on a regular basis have shown significant increases in quantity of vocabulary growth, knowledge of word meanings, visual decoding, motor encoding, and reading comprehension achievement.⁴

An additional benefit of the read-aloud experiences for children is the effect reading aloud has on their reading interests. Children are more eager to read for themselves the books which have been read aloud to them, or books of the same type.

If a child has examined many books, has had many stories, read to him, has talked about their events and characters, has participated in dramatization of stories and poems, has had much experience with language as it is encountered in books--and this experience has been pleasant

¹Ibid., p. 102.

²Ibid.

³Sandra McCormick, "Should You Read Aloud To Your Children?" Language Arts 54 (February 1977): 140.

⁴Ibid., p. 139.

and fulfilling for him--he will want to learn to read for himself. With rare exceptions, such a child will learn to read.¹

By providing children with a variety of literary selections from the different genres, by including prose and poetry, informational, and imaginative works, the children are exposed to literature at a higher complexity level than they usually encounter in their programed or independent reading.

<u>Children's Sense of Story and Oral</u> <u>Story Making Experiences</u>

Applebee² found a strong developmental progression in the original story making experiences of children two to five years of age and older children's retelling of stories. Though young children may not be able to tell what they expect to find in a story, these expectations are reflected more or less directly in their attempts to tell stories.³ This can be inferred from the child's gradually increasing use of various features and characteristics of story--formal endings and beginnings and the use of past tense--and the developing ability to purposefully impose a structure on events. By five, most children are using some dialogue, and the beginnings of complex plot forms are being established. Of particular interest to the present

²Arthur N. Applebee, <u>The Child's Concept of Story--Ages Two</u> <u>to Seventeen</u> (Chicago: The University of Chicago Press, 1978).

³Ibid., p. 36.

¹Walter T. Petty, Dorothy C. Petty, Anabel P. Newman, and Eloise M. Skeen, "Language Competencies Essential for Coping in Our Society," <u>The Teaching of English</u>, <u>The Seventy-Sixth Yearbook of the</u> <u>National Society for the Study of Education</u>, Part I, ed. James R. Squire (Chicago: The University of Chicago Press, 1977), p. 93.

research study is the finding that the thematic center is relatively undeveloped and of little concern to children until after nine years of age.¹

The plot structure, according to Applebee, develops from stories with few links between sentences for the young children to stories which are a chain of events linked to one another by a central character. Applebee says, by approaching the plots of the children's stories as conceptual structures or modes of organization, it has been possible to recognize a series of stages parallel to those which Vygotsky (1962) has described for concept development in general. From least to most complex, the six major stages of narrative form found here are heaps, sequences, primitive narratives, unfocused chains, focused chains, and true narratives.² Applebee hypothesized that if the plots of stories are treated as a series of elements of incidents, such as, characters, actions, setting, and themes, then Vygotsky's work provides a model for analysis of the narrative form.

The true narrative represents a complex combining of two basic structuring principles, "chaining and centering," to create a story which has a point or moral, a goal or direction, a character who remains central to the story. This gives unity and focus, insuring that there will be an overall "shape" as well as links between incidents.³

²Applebee, Child's Concept of Story, p. 72.

³Ibid., p. 70.

¹Garth H. Brown, "Development of Story in Children's Reading and Writing," <u>Theory Into Practice</u> 16 (December 1977): 358.

In two separate studies, Botvin and Sutton-Smith¹ randomly selected eighty children from a sample size of 150 children from the New York City public school system for the first study, and 140 children from a sample of 300 children also drawn from the New York City public school system for the second and larger study. There were approximately ten children for each age group of the five-year-olds to twelve-yearolds for the first study, and fourteen children for each age group of three-year-olds to twelve-year-olds in the second study. In both studies there were equal numbers of boys and girls at each age level. In each study children were seen individually and asked to make up a story. Only fantasy narratives were included in the investigation. For both studies the spontaneously told stories were decomposed into action elements and analyzed in terms of plot units and then scored according to seven levels of structural complexity. The researchers attempted to determine if (a) there is a developmental sequence of increasing structural complexity in children's fantasy narratives, and (b) if that sequence conforms to their levels of structural complexity.²

The findings of this study are of particular interest to the present research study: Botvin and Sutton-Smith found that the structural complexity of children's fantasy narratives progressively increased with age. In general, children appeared to progress from

¹Gilbert J. Botvin and Brian Sutton-Smith, "The Development of Structural Complexity in Children's Fantasy Narratives," Developmental Psychology 13 (July 1977): 377-388.

²Ibid., p. 379.

(a) the concatenation of a series of single plot units, to (b) the construction of narrative around a simple nuclear dyad, to (c) the conjunction and coordination of a series of nuclear dyads, to (d) the embedding of subordinate dyads within a superordinate dyad.¹ Initially, the fantasy narratives of young children appeared to be devoid of any structure, and not until the ages of four or five did simple narrative structures emerge. The next narrative acquisition was the ability to conjoin and coordinate multiple action sequences together into a series of episodes. The use of complex narratives, those with embedded structures, did not appear until around eleven years of age. Children around twelve years of age used narratives with multiple embedded structures, the most difficult narrative for they require preplanning, that is, children employing the embedded narrative structures must construct a mental image of the entire narrative before they tell it.

Mary Jett-Simpson's study² investigated the feasibility of developing a classification system to describe verbalized inferences and to apply the classification system to observations of the differences in production of inferences by high, middle, and low readers in kindergarten, second, and fourth grades. Subjects were drawn from a middle-class population. There were twenty-one kindergarteners, second graders, and fourth graders classified according to high, middle, and

¹Ibid., p. 385.

²Mary Jett-Simpson, "Children's Inferential Responses to a Wordless Picture Book: Development and Use of a Classification System for Verbalized Inference" (Ph.D. dissertation, University of Washington, 1976).

low reading readiness scores in kindergarten and high, middle, and low reading scores at second and fourth grade levels. Groups of two children participated in a warm-up activity with the researcher which consisted of tape recorder play and oral response to a four-picture story sequence developed for the study. When the warm-up procedure was completed, one child returned to the classroom while the other remained to tape record his/her original story for the wordless picture book <u>Frog Goes to Dinner</u> (Mayer, 1974). After the first child finished, the second child returned for his/her storytelling.

Significant differences, (p < .001), in the quantity of the inferences made between grade levels for all main categories except theme were indicated in the Friedman two-way analysis of variance. The number of verbalized inferences increased as grade level increased for conversation, plot, setting, and character.¹ Jett-Simpson found that a comparison of percentage of inference within each grade level showed that the proportion of occurrence of inferences for the categories of plot, setting, character, and theme were about the same for kindergarten, second, and fourth grade subjects.² Inferences made about character predominated, followed by those made about plot, and then setting. Jett-Simpson also concluded that the finding that direct statements of theme did not appear in the natural storytelling responses of the children supports the contention that children seldom made theme statements independent of teacher guidance.³

¹Ibid., p. 9. ²Ibid., pp. 12, 14. ³Ibid., p. 10.

Of particular interest to the present research study is Jett-Simpson's conclusion that since the only constraint on the child's choice of inference was the picture story itself, the order of frequency of responses for plot, setting, and character categories suggests that certain literary elements are more important to the storyteller.¹ This conclusion and the above findings are in accord with Applebee's theory that the child's sense of story is developmental. Children include plot, characters, and setting in their stories more often than conversation and theme, and the inclusion of these literary elements increased as grade level increased. The lack of verbalization of theme also agrees with Applebee's theory regarding children's sense of story which states that the thematic center is relatively undeveloped and of little conscious concern to children until after nine years of age.²

The listening to literature read aloud at an early age and the continued, consistent practice of reading to children at all ages enables them to unconsciously develop a sense of story from the multitude of stories they hear. Children learn that the underlying structure imposed on the literary works by the components of literature-plot, characterizations, theme, setting, and style, is the framework that provides the organizational scheme of the story. This knowledge enables them "to see literature as a whole rather than as a collection

¹Ibid., p. 14.

²Brown, "Development of Story," p. 358.

of unrelated entities."¹ This theory that a child's sense of story is developmental can be inferred from the child's gradually increasing use of the components of literature and "the developing ability to purposely impose a structure on the events, and to compose a language entity with a theme."²

The inherent nature of children's sense of story can be seen in Britton's spectator role in language.

In considering language as a model of representing experience, our main stress has been upon its use in turning confusion into order, in enabling us to construct for ourselves an increasingly faithful, objective, and coherent picture of the world.³

This spectator role in language is used to modify theories of the world and evaluate events, to think about experiences much as a spectator would view these happenings without becoming involved. Britton says that children practice the spectator role in language at an early age.

In looking at the way young children sort experience as they learn words, the classification we had in mind was primarily a classification in accordance with "the way things are." We did observe, however, that our representation of the world is affected also by the projection of our individual feelings, our needs and desires; a classification in accordance with "the way I feel about things."⁴

²Brown, "Development of Story," p. 358.

³James Britton, <u>Language and Learning</u> (Middlesex, England: Penguin Book, Inc., 1970), p. 105.

⁴Ibid., pp. 105-106.

¹Glenna Davis Sloan, <u>The Child as Critic. Teaching Literature</u> <u>in the Elementary School</u> (New York: New York Teachers College Press, 1975), p. 28.

This sense of story, this urge and need to impose structure on events or to make generalizations about the world is a typical and central example of the spectator role in language. Applebee asks if the spectator role of language exists at all for the very young child. In <u>The Child's Concept of Story</u>, Applebee discusses the traditional theories of language development which imply that the spectator role uses would be a later acquisition.

Language begins within a supporting social context without which it does not function, and that the earliest functions of language are interactive, even imitative, rather than detached and personal in the ways characteristic of the spectator role.¹

In contrast, various studies have demonstrated that the literature device of rhythm in prose and poetry is closely linked to body rhythms. The fascination of verse with young children in studies by Chukovsky in Russia and White in New Zealand demonstrate that children use various methods to learn their spoken language and the arrangement of words in certain patterns plays a significant role. "The child thinks of words in pairs: he assumes that every word has a 'twin'--an opposite in meaning or quality."² "Almost all children delight in games based on rhythmic rhymes, and they respond to them not merely with pleasure but even with rapture."³

¹Arthur N. Applebee, <u>The Child's Concept of Story</u> (Chicago: The University of Chicago Press, 1978), p. 30.

²Kornei Chukovsky, <u>From Two to Five</u>. (Los Angeles: University of California Press, 1971), p. 61.

³Ibid., p. 62.
Wier's discussion in <u>Language in the Crib</u> is based on the pre-sleep monologues of the Wier's son. These monologues, says Applebee, pose a basic challenge to traditional theories of language development. "If language learning depends on a supporting environment responding to vocalizations, the monologues should never have taken place at all."¹ These monologues provide the earliest examples of language in the spectator role. There are no participatory demands and no audience.

The sense of story for infants and young children is crucial in the ongoing effort to make sense of the world. "We resort to story to make an entity of experience; to give our experience form and balance; to make generalizations about the world."²

Of particular interest to the present research study is the controversy concerning the inherent or environmental influences on children's sense of story. Children's use of the literary components of literature as they create stories, therefore, may be seen to indicate the existence of an internalized representation of story, or sense of story, determined, as some studies indicate, by inherent forces. Applebee, however, found the sense of story to be developmental. Brown extended the developmental theory by referring to age, experience with stories, and facility with language as factors which influence the reception and production of story. Brown contends

¹Arthur N. Applebee, <u>The Child's Concept of Story</u> (Chicago: The University of Chicago Press, 1978), p. 31.

²Brown, "Development of Story," p. 358.

that the extent of a child's sense of story or internalized representation of story, affects comprehension and facility in reading and listening to stories, and affects the ability to retell and create stories.¹ Of interest to this researcher, is the reciprocal nature of the inherent and environmental forces which appear to be mutually facilitative for children's development of a sense of story.

Botvin and Sutton-Smith found in their study that the narrative development appears to proceed in a manner similar to that of linguistic structures. They contend that there is a developmental progression starting with productions which are fragmented with no underlying organization or integration; then productions in which these elements are organized around some simple structure; followed by productions which are the result of the conjunction and coordination of these simple structures; and productions which hierarchize elements into superordinate and subordinate sequences.² "For example, in language development, children progress from (a) single word utterances, to (b) simple sentences, to (c) compound sentences, to (d) embedded sentences."³ In both of their experiments, the number of elements used by children in their fantasy narratives gradually increased with age. They found, however, that narrative length is not simply the result of age, but is primarily the result of the acquisition of increasing more complex narrative structures. "In other words, length is facilitated

²Botvin and Sutton-Smith, p. 386. ³Ibid.

¹Ibid., pp. 358-359.

by structure and, conversely, structure tends to constrain length."¹ This finding is supported by the conclusion of Applebee (1973) that increased structure complexity simplifies the task of bringing more and more elements into the narrative. As the number of narrative elements integrated into a narrative increases, it is necessary to have more complex ways of organizing these elements.² The literary components, therefore, included as children retell or compose an original story and the language they use appears to be a viable measure of their literary and linguistic competence.

Oral story making of either original thoughts or the retelling of a story is basic to the language experience approach developed several years ago as a pre-reading activity. This approach, the creative oral composition of children either individually or cooperatively as a group and recorded by the teacher, utilizes the experimental backgrounds of students and their abilities to express themselves orally. Interest in, and application of, the language experience approach to the teaching of reading and other communication processes have expanded since the late 1950s. As attention to the approach has increased, so has the amount of research investigating the achievement of students instructed with this approach. Researchers have begun to examine particular dimensions of the approach, such as

²Brown, "Development of Story," p. 359.

¹Arthur N. Applebee, "The Spectator Role: Studies in Literature and Response" (Ph.D. dissertation, University of London, 1973), quoted in Botvin and Sutton-Smith, p. 386.

oral language growth, the nature of the content of children's productions and affective factors.¹

Giles² reported in his 1966 study that first grade pupils using the language experience approach made greater gains in oral language than did pupils using a basal approach. Giles measured six aspects of oral language which were extent of verbalization, vocabulary, expressions of tentativeness, use of structural patterns, colorful and vivid expressions, and use of mazes. Giles recommended that greater emphasis be placed upon the language experience approach in teacher education courses. He further recommended that first grade teachers provide many opportunities for classroom discussion, communication, and sharing.

Cox's 1971 study³ tested two hypotheses which were (1) Is there reciprocity of the language skills employed by first grade Language Experience Approach students in language activities? (2) Is there reciprocity of the language skills employed by first grade Language Experience Approach students in three types of language activities: spontaneous expression, the presentation of dictation and

¹Mary Ann Hall, <u>The Language Experience Approach for Teaching</u> <u>Reading: A Research Perspective</u> (Newark, Del.: International Reading Association, 1978), p. 1.

²Douglas E. Giles, "The Effect of Two Approaches to Reading Instruction Upon the Oral Language Development of First Grade Pupils" (Ph.D. dissertation, North Texas State University, 1966).

³Vivian E. Cox, "Reciprocal Oracy/Literacy Recognition Skills in the Language Production of Language Experience Students" (Ph.D. dissertation, University of Arizona, 1971).

personal authorship? Her sample was twenty-five first grade students from five different geographic areas of Tucson, Arizona, representing low to upper middle income families. Cox found that the language skills used by first grade Language Experience Approach students were interrelated, but not reciprocal.

 $Christensen^1$ investigated the effects of two kindergarten programs, social class and sex upon children's oral syntactic language facility. The subjects in this study consisted of a stratified random sample of eighty children drawn from the approximately 300 kindergartners in the school district of Seaford, Delaware. Forty of the assigned children from eight different classrooms and four different teachers participated in an Adapted Kindergarten program and forty participated in a Non-Adapted Kindergarten program. Since the use of language is an important component of the language-experience approach, it was hypothesized that participation in an Adapted Kindergarten program would influence children's use of oral syntax. Christensen concluded from the findings that neither teaching approach, social class status, nor sex individually exerts a significant effect on the oral language facility of kindergarten children as measured by changes in T-unit length during the first half of a school year. She did find, however, that increases in number of multi T-units used by the Adapted Kindergarten program children were significantly greater than those of Non-Adapted Kindergarten program children. It appeared

¹Katharine E. Christensen, "Language Facility of Kindergarten Children," <u>Elementary English</u> 49 (November/December 1972), pp. 1107-1111, 1119.

that the language experience approach did affect this particular aspect of children's language facility. Though there was no significant difference in the syntactic growth as measured by change in T-unit length between middle- and lower-class children, middle-class children showed significantly greater gains in number of multi T-units than did lower-class children. Christensen also concluded that at the kindergarten level, changes in number of multi T-units is a better discriminator between the language behavior of middle- and lower-class children than changes in either T-unit length or number of single T-units. Since multi T-units measure a more complex level of oral language than single T-units, this study showed that at the kindergarten age level, it is number of multi T-units or quality of language which is most sensitive to the effects of the language experience approach.

Wells's research¹ with remedial fourth grade readers in 1975 showed significant growth in oral language facility when oral language samples were measured by gains in total number of words, number of T-units, and number of words per T-unit. Wells found that the visual literacy techniques in the language experience approach to reading was an effective means of developing fourth grade reading students' reading abilities, oral language, and writing abilities.

¹Timothy M. Wells, "An Investigation Designed to Test the Feasibility of Using Visual Literacy Techniques and the Language Experience Approach to Reading to Develop the Reading Abilities of Remedial Fourth Grade Readers" (Ph.D. dissertation, Michigan State University, 1975).

R. Stauffer and Pikulski's analysis¹ of the oral language reflected in the stories dictated by first graders revealed significant improvement in all evaluated dimensions of oral language which included variables of average number of words, sentences, long sentences, pronouns, different pronouns, prepositions, different prepositions, and different words. Growth in average number of words, sentences, and prepositions was particularly impressive according to the authors. Stauffer and Pikulski concluded that a language experience approach to teach reading is pedagogically sound because it capitalizes on the child's existing language skills. It also contributes to further growth of oral language as well as reading and writing skills.²

The research substantiates that the language experience approach is an effective means of teaching reading and related communication skills. These studies demonstrate that the overall reading achievement of students who receive language experience instruction is satisfactory, and, in some cases, it is superior to the achievement of children instructed by other approaches.³

Language experience programs stress the integration of all language arts, and oral communication is the base for written language products in language experience instruction. Although it is limited, the research on oral language use and development in language experience programs shows generally favorable results.

³Hall, Language Experience Approach, p. 24.

¹Russell G. Stauffer and John J. Pikulski, "A Comparison and Measure of Oral Language Growth," <u>Elementary English</u> 51 (November/ December, 1974): 1151-1155.

²Ibid., p. 1155.

Hall concludes in her review of language experience approach research that interest in the language experience approach has grown since her first edition in 1972 and this can be documented by the number of journal articles, the amount of space in methods textbooks, the inclusion of the topic in conference programs, and the amount of doctoral research devoted to this approach. The quantity of language experience research reported in professional journals is limited; and much of the research concerning this approach has had to rely heavily on doctoral dissertations which, although they usually are supervised carefully, they cannot provide longitudinal investigations, nor are they often funded programs.¹

The oral story making of either original thoughts or the retelling of a story uses the experiential backgrounds of students and their abilities to express themselves orally. If the children's background is one of limited experiences and restricted language use, the language experience approach can offer real and vicarious experiences where children hear, use, and read their language in a variety of ways.

When directing and stimulating story making experiences in the language experience approach, the children's minds and emotions have to be aroused before they can be expected to create. One cannot say to them "write or make up stories about anything you want." They cannot create from or in a vacuum. The teacher must confront the children with new experiences and happenings that will warrant talking, writing, and reading about.²

²Patricia Jean Cianciolo, "Using Children's Literature in the Reading Program" (unpublished paper, Michigan State University, 1974), pp. 3-4.

¹Ibid., pp. 37-38.

New experiences that not only stimulate the minds and emotions of children, but also contribute to the sense of story and the language of story, can be found repeatedly in literature for children. Literature to enrich children's language, to expand their imaginations, to extend their reasoning abilities, can offer the external pull so necessary for the internal push.

It is important to expose children to an abundance of fine literature (prose and poetry) for this contributes immeasurably to a richer, more adequate expression and expands one's oral and written language power. Conversely, the effort to write (or orally compose) one's ideas effectively and colorfully heightens sensitivity to good literature.¹

Wordless picture books, an innovation of recent years where the book artist uses the graphic form to tell a story, seem to be excellent facilitators to promote the sense of story and the use of literary language. As children orally create a story, they are encouraged to express their perceptions, ideas, experiences, feelings, and attitudes as they, initially, describe and interpret, and ultimately, creatively respond to the array and sequence of the illustrations. Children's ability to create a narrative work from the pictures presented might well be used to determine not only their literary and linguistic competence, but also their ability to perceive the graphic art.

These books may be used to teach such visual literacy skills as literal translation of objects of situations presented in a visual or a sequence of illustrations

¹Ibid., pp. 5-6.

arranged to transmit a fictional narrative and interpretation of figurative expressions presented visually.¹

Included in the ability to perceive the graphic art in the textless books is the expression of feeling or emotion implied by the author/artist's elaboration of a point of view. As children recognize and evaluate the literary components of plot, characterizations, theme, setting, and style, and orally compose a story, they do so in a way that expresses their feelings, emotions, and attitudes relative to their linguistic ability, literary experience, and visual literacy.

In the 1974 investigation by Wells,² the feasibility of using selected wordless picture books and non-narrated films to facilitate reading achievement was studied. Twenty fourth grade students who were at least one year below grade level reading ability participated in the study. Wells's hypotheses were that visual literacy techniques used in the language experience approach to reading would result in significant growth in (1) reading ability, (2) oral language facility, (3) written language facility, and (4) change in students' attitudes towards reading. The results of his study showed that growth in reading vocabulary, comprehension, total reading, oral language facility, and written language facility was above the .05 level of significance. The change in students' reading attitudes was not significant at the .05 level. Wells concluded that the use of visual

¹Patricia Jean Cianciolo, "Use Wordless Picture Books to Teach Reading, Visual Literacy, and to Study Literature," in <u>Children's</u> <u>Literature Criticism and Response</u>, ed. Mary Lou White (Columbus, Ohio: Charles E. Merrill Publishing, Co., 1976), p. 164.

literacy techniques in the language experience approach to reading was an effective means of developing remedial fourth grade reading students' reading abilities, oral language, and written language abilities.

Jett-Simpson¹ studied children's inferential responses to a wordless picture book in her 1976 study. Sixty-three subjects, high, middle, and low readers in kindergarten, second, and fourth grades, from a middle class school in Milwaukee, Wisconsin, told a story to accompany the wordless picture book, Frog Goes to Dinner (Mayer, 1974). A sample of nine stories was analyzed for natural inference groupings from which a classification system was developed. Of particular interest to the present research study were children's inferences around main categories of plot, character, setting, theme, and conversation. Subcategories identified for plot were cause/effect, elaborated event, and added event. For setting, subcategories were identification, refinement, and time. The Friedman two-way analysis of variance indicated significant differences (p < .001) for differences between high, middle, and low readers across grade levels for the main categories of the classification system. The proportion of inferences for each category for each grade level were similar. Second and fourth graders included from most to least inferences of character, plot, setting, conversation, and theme. The order for kindergartners was the same except that there were more inaccuracies than conversations. Jett-Simpson's major conclusions were (1) as age increases from

¹Jett-Simpson.

kindergarten to fourth grade, so do number of inferences; (2) for this study, in all cases except one, inference making was not a function of reading level; (3) for low readers there was a trend for inaccuracy to increase with age; and (4) responses of kindergarten, second, and fourth graders to the wordless picture book suggest that inferential comprehension of the literary elements--plot, character, and setting-is holistic rather than hierarchical.

Omotoso¹ investigated the differences that might characterize the responses of North Floridian American and Western Nigerian sevenyear-olds to wordless picture story books. His sample of thirty White North Floridian, Black North Floridian, and Western Nigerian children told stories to two wordless picture story books. Analysis of the stories was based on two independent variables, sex and ethnicity. Two dependent variables, visual literacy and linguistic competence, were also analyzed. Of particular interest to the present research study was the visual literacy variable which had two dimensions: recognizing things in detail in the picture story book and interpreting actions that were supposed to be in progress in the sequentially arranged pictures.

Omotoso found that there was no significant difference in the stories told by girls and those told by boys under any of the visual literacy and linguistic competence dimensions, but there were

¹Samuel Oyedokun Omotoso, "Response of North Floridian American and Western Nigerian Seven-Year-Olds to Wordless Picture Story Books: A Cross-Cultural Analysis" (Ph.D. dissertation, The University of Florida, 1976).

significant differences among ethnic groups. Under the visual literacy variable, all three groups recognized the same number of objects, but White North Floridian subjects told of significantly more action in progress in the picture story than either of the other groups. Under the linguistic competence variable, Nigerian subjects told longer, but less grammatically complex, stories than either of the American groups. Emotional expressions, as measured by the use of feeling words, were rare in any stories and virtually absent in Western Nigerian subjects' stories.

Omotoso concluded that wordless picture story books might provide a vehicle for children raised in an oral-story-telling tradition to develop book awareness and stimulate language development. Children raised in a literary culture might be encouraged to tell stories to wordless picture story books as a bridge to oral story telling of original stories, an excellent avenue for language development.

De Kane¹ investigated the stimulus effect of graphic representation in producing generative language in kindergarten children in her 1978 study. Two questions posed in the study were: (1) What is the stimulus effect of graphic representative activity in generating oral composition? and (2) Is the stimulus effect of graphic representative activity the same for all subjects regardless of sex, race, or

¹Frances Pizzini-Zepeda De Kane, "The Stimulus Effect of Graphic Representation on the Oral Composition of Kindergarten Children as Related to Sex, Race and Socioeconomic Status" (Ph.D. dissertation, The University of Florida, 1978).

socioeconomic status? De Kane postulates that verbal expression and graphic expression are concomitant processes of symbolic representation--both represent internal thinking communicated externally. Fifty-five kindergarten children randomly assigned to three different groups were used as subjects. Structured-passive and semistructuredactive pictorial stimuli were presented to subjects in two control groups. Subjects in the third, experimental, group were requested to generate their own pictorial stimuli. All subjects had previously participated in a field trip that provided the basis for stimuli presentation and data collection.

De Kane found that the analysis of data indicated that subjects in the experimental group generated greater visualization in response to stimuli than subjects in the control groups. These findings were consistent for subjects in the experimental group regardless of variables of sex, race, or socioeconomic status. De Kane concluded that this study suggests that externalizing thought processes through pictorial symbolization established a transitional visual referent for verbal expression.

During the years since 1969, there has been increasing interest among educators in the use of visual literacy as it relates to education. Dwyer studies the effects of stimuli emitted by various types of visual illustrations. His report summarized several studies which were concerned with guidelines which educators could use in their selection and use of visual illustrations in instruction. Eight generalizations were developed from the summary of studies. The most significant one for the present research study is

the use of visual illustrations will significantly improve student achievement of specific educational objectives provided the visuals are designed to complement a specific method of instruction and to facilitate a specific educational objective.¹

Another in the field of visual literacy claims that as we are immersed in a visual culture the schools need to help students relate the visual and verbal stimuli about them with perception and understanding. Schools need to recognize the interdependence of the visual and the verbal in shaping our behaviors. Fillion says that only by translating vision in the symbolic realm of verbal language are we really able to cope with and analyze it, to determine its potential effects upon behavior. Fillion recommends,

it may be possible, as a first step, to have students respond to a visual stimulus by creating their own visuals, but to determine the meaning they apply to these events is to apply words to them, to translate from the objective fact of the image to the feelings and incipient behaviors implied.²

Of particular interest to the present research study is the interdependence of the visual and the verbal elements of communication. As students perceive the visual, they are receiving practice in interpreting, analyzing, and communicating, or verbalizing, what they perceive whether it be self-generated pictorials or the illustrations contained in wordless picture books. Visual and verbal parallels are directly related to this research study as visual literacy materials

¹Francis M. Dwyer, "Visual Learning--A Critical Analysis," <u>Proceedings of the First National Conference on Visual Literacy</u>, eds. Clarence M. Williams and John L. Debes (New York: Pitman Publishing Corporation, 1970), p. 96.

²Bryant Fillion, "Visual Literacy," <u>The Clearing House</u> 47 (January 1973): 310.

are used to promote the oral language proficiencies of elementary school age students.

There are varying levels of ability in reading visuals. Brown, Lewis, and Harcleroad¹ suggest three levels, recognizing and naming particular objects in the picture, determining and describing picture details, and inferring past, present, and future action in relation to the picture. Williams² adds three more points: grasping importance of more points, adding imaginative elements, and engaging in further activities related to the picture.

Debes³ says there are visual rhymes, visual puns, visual metaphors, and possibly a visual counterpart for nearly every aspect of the verbal model. Cianciolo⁴ extends the visual literacy notion by giving examples of figurative expressions and literary devices which are presented visually in children's wordless picture books. In <u>One</u>, <u>Two, Where's My Shoe</u> and <u>Snail Where Are You</u> by Tomi Ungerer and <u>Topsy <u>Turvies</u>: Pictures that Stretch the Imagination by Mitsumasa Anno, the authors/artists have created the "visual pun." In both of Ungerer's books, the reader searches for a shoe or a snail, and they are found</u>

⁴Cianciolo, "Use Wordless Picture Books," pp. 163-171.

¹James Brown, Richard Lewis, and Fred Harcleroad, <u>Media Methods</u>, (New York: McGraw-Hill, 1969).

²Catherine M. Williams, <u>Learning from Pictures</u> (Washington, D.C.: Department of Audiovisual Instruction, National Education Association, 1963).

³John L. Debes, "The Loom of Visual Literacy--An Overview," <u>Proceedings of the First National Conference on Visual Literacy</u>, eds. Clarence M. Williams and John L. Debes (New York: Pitman Publishing Corporation, 1970), pp. 1-16.

in the most unlikely places. In Anno's <u>Topsy Turvies</u>, the pictures are optical illusions which form structures in which people can go upstairs to get to a lower place, hang pictures on the ceiling, and walk walls.

A visual metaphor is evident in George Mendoza's <u>And I Must</u> <u>Hurry for the Sea Is Coming In</u>. The young reader can enjoy on the literal level the visual metaphor that is presented via the photographs as a ghetto boy's small boat becomes a ship that rides the waves. On a more mature level, one can grasp the powerful message expressed in the theme which is "there exists an urgency in providing lives of dignity and strength for all children--'or the sea is coming in' and we had all better hurry."¹

Some of the literary devices that are identified in the wordless picture books and used by authors of verbal fictional narratives include devices used to develop the plot (backflashing and foreshadowing); the point of view from which the story is told (first person, second person, third person, and omniscient point of view); the mood of the story (fanciful, realistic, satirical, ironical, serious, or humorous); and the style in which the story is told.

In order to read the pantomime story that is told in <u>Bobo's</u> <u>Dream</u> by Martha Alexander, the reader must first recognize that the actions portrayed in the balloon pictures represent dreams. This manner of telling the story by depicting the dog's dreams in balloons would probably be comparable to the device of telling a story from the

¹Ibid., p. 166.

omniscient point of view.¹ Only the reader in the macabre book, <u>The</u> <u>Inspector</u> by Mendoza, is fully aware of the inspector's plight as the hound gradually grows as it consumes monstrous creatures. Neither the hound nor the inspector is fully knowledgeable about his own or the other's state, but the reader is.²

<u>Vicki</u> by Renate Meyer exemplifies the first person point of view. In unusually full color paintings, the reader is told by the little girl how it feels to experience a spell of friendlessness. The little girl's resolution to her problem is a surprise to readers and requires the readers to correctly interpret the expressionistic art.

The style of art used by the book artist, the use of color, and space are the basic factors to appraise the literary style of the wordless picture book. Kjell Ringi uses color to lead the reader of <u>The Magic Stick</u> to the world of imagination as the real world is portrayed in black and white; the boy's make-believe world is portrayed through colored pictures. The line drawings by Peter Parnall to tell the story of <u>The Inspector</u> are as macabre as the story. Parnall's style of art, his use of details, of lines and shadowing, and space, produced a mood of horror, developed unique characters, and depicted a setting that was believable.

The carefree pastel sketches that Ruth Carroll did in <u>The</u> <u>Chimp and the Clown</u> are compatible with the fun-filled adventures of these circus animals. The pen and ink sketches done by Mercer Mayer

¹Ibid., p. 166.

²Ibid.

establish the naive but action-packed experiences of the boy, his dog, and their friend, the frog, in <u>Frog</u>, <u>Where Are You</u>?

The wordless picture book offers an effective means by which one may be able to recognize the theme of a literary selection. Young readers would be able to identify with the boy in Edward Ardizzone's <u>The Wrong Side of the Bed</u> as he goes fumbling through his day offending everyone and pleasing no one.

Ringi's <u>The Winner</u> and Fernando Krahn's <u>A Flying Saucer Full</u> of <u>Spaghetti</u> show "one-upmanship" and social inequities, respectively. The plot in the latter story is easily followed even by young children but the theme would not be identified or understood until children are nine years old or more, when they are perceptive about or sympathetic with social inequities.

As children perceive the graphic art, they are gaining experience in interpreting and presenting their responses in the form of creative oral composition as they creatively and orally compose a story to go with the sequence and array of the illustrations and the figurative expressions and literary devices included in many of the wordless picture books.

Smith, Goodman, and Meredith in their study, <u>Language and</u> <u>Thinking in School</u>, discuss the symbolic transformation and representation of experience as perceiving, ideating, and presenting which corresponds to the process exercised by children as they creatively orally compose.

Each individual perceives new objects, events or ideas in his own way. He tries to incorporate what he perceives into his conceptual schemes through the process of ideation. Then he presents them on his own terms to himself and others by symbolic representation in media appropriate to his lifestyle and to the type of ideas.¹

Perceiving, ideating, and presenting, three phases of mental activity, are implemented as children perceive the graphic art of the wordless picture books, and employ their sense of story and the language of story to creatively and orally compose. The "external pull," the exposure to literature rich in language, facilitates the "internal push" to literary and linguistic growth.

The perceiving, ideating, and presenting defined by Smith, Goodman, and Meredith employed to orally compose a story not only facilitates literary and linguistic growth but is dependent on literary and linguistic competence. As has been shown in research and the literature pertinent to this study, the volume and complexity of language increases with age and the language experiences offered to elementary school children. The availability of more complex syntactic structures in the child's repertoire from maturation and/or experiences with language allow for a greater variety of ways to express relationships among characters and the events as they orally compose a story. Contained within this literary and linguistic knowledge is an element which facilitates and is dependent on perceiving, ideating, and presenting; the element which defines, enhances, and expands thought is creativity.

¹E. Brooks Smith, Kenneth S. Goodman, and Robert Meredith, <u>Language and Thinking in School</u>, 2nd ed. (New York: Holt, Rinehart & Winston, 1970), p. 96.

Though there is some argument about whether or not creativity can be taught, there seems to be no question that this aspect of human capability can be encouraged and nurtured. Torrance and Gupta¹ posed two major problems in the conservation and development of creative talent that were of concern in their project, "Programmed Experiences in Creative Thinking." They stated the need for overcoming some of the difficulties teachers experience in encouraging and guiding creative thinking experiences in the classroom and relating them to curricular content, and the need for developing a way of counteracting the numerous influences which bring about a slump in creative thinking motivations and activities at about the fourth grade.²

Torrance and Gupta's definition of creative thinking states that it is the creation of something new, something which has never been seen or something which has never before existed and involves adventurous thinking and represents a successful step into the unknown and unexplored.³ They assume that everybody possesses these creative thinking abilities to some degree and has needs or motivations which exert pressures in the direction of the use of these abilities. It is also assumed that these abilities are capable of being increased

¹E. Paul Torrance and Ram Gupta, "Development and Evaluation of Recorded Programmed Experiences in Creative Thinking in the Fourth Grade," U.S. Office of Education, Department of Health, Education, and Welfare, Title VII of National Defense Act of 1958, February 1964.

²Ibid., p. 1.

³Ibid., p. 13.

or developed through educational experiences and that it is one of the school's legitimate functions to provide such experiences.¹

Some of the difficulties which teachers experience in encouraging and guiding creative thinking experiences is their opposition to incorporating these experiences into their school day for a variety of reasons, most of which are not based in educational theory or practice. Many argue that emphasis must be on obedience, conformity, discipline, and fundamentals like the three R's.²

In an earlier study³ by Myers and Torrance, 114 teachers were sent questionnaires by the University of Minnesota Bureau of Educational Research and asked to record their experiences when they attempted to apply five principles for rewarding creative thinking. These principles were (1) treat questions with respect, (2) treat imaginative ideas with respect, (3) show your pupils that their ideas have value, (4) occasionally have pupils do something for "practice" without the threat of evaluation, and (5) tie in evaluation with causes and consequences.⁴ A majority of the incidents reported by the teachers were faithful to the five principles; however, many of the incidents had little to do with the principles, but were significant because they provided

¹Ibid.

²E. Paul Torrance, "Creative Thinking Makes a Difference," in <u>Creativity: Its Educational Implications</u>, eds. John Curtis Gowan, George D. Demos, and E. Paul Torrance (New York: John Wiley & Sons, Inc., 1967), p. 174.

³R. E. Myers and E. Paul Torrance, "Can Teachers Encourage Creative Thinking?" in <u>Creativity: Its Educational Implications</u>, eds. John Curtin Gowan, George D. Demos, and E. Paul Torrance (New York: John Wiley & Sons, Inc., 1967).

information concerning the forces within teachers which oppose innovation.¹

The second major concern of Torrance and Gupta was the need for developing a way of counteracting the numerous influences which bring about a slump in creative thinking motivations and activities at about the fourth grade. Those who have commented on the drops in creative thinking ability and creative behavior in general have almost always assumed that these were developmental phenomena. Torrance states that he is unwilling to accept the assumption that these severe drops in measured creative thinking ability are purely developmental phenomena and that this must be accepted as unchangeable. Torrance found evidence in his longitudinal study that children unnecessarily sacrifice their creativity at about the fourth grade and that many of them did not recover as they continued through school. Miriam Wilt, says Torrance, has written at length about the decline in creativity which occurs during what she calls the "stage of realism" and "gang age." She explains this decline on the basis of conformity to peer group pressure. Only the unusual child, she maintains, can withstand the pressures to conform to behavioral norms at this stage. She observed that in a few children creativity returns after the crisis, but that in most, it is lost forever.²

¹Ibid., p. 161.

²Miriam E. Wilt, <u>Creativity in the Elementary School</u> (New York: Appleton-Century-Crofts, 1959), quoted in Torrance and Gupta, "Development and Evaluation," p. 3.

A large number of studies dealing with various aspects of creative thinking have appeared in educational and psychological publications during the last three decades. From these studies a great deal of controversy has arisen regarding the nature of the creative process and the strategies that hold maximum promise for accelerating creative production. The first problem generating the controversy is that there is no single, widely-accepted theory of creativity which can serve to unify and direct efforts for adequate assessment procedures. Yamamoto stated that the dimensions of creativity must be clearly formulated so that judgments of brightness, good personality, or active participation are not construed as creativity.¹

Given the existing array of ideas about creativity, and the absence of "theoretical unity," it is not surprising that there exists a number of texts, all purporting to measure "creativity," but differing in a number of ways.² It is, therefore, necessary to advise educators that creativity tests are simply samples of behavior under specific conditions, and that they ought not to expect similar behavior under different conditions. Crockenberg suggests that instead of selecting those who appear most creative to begin with, educators might encourage creativity in all children.

¹James N. Jacobs and Joseph L. Felix, "Testing the Educational and Psychological Development of Preadolescent Children--Ages 6-12," <u>Review of Educational Research</u> 38 (February 1968): 21.

²Donald J. Treffinger, Joseph S. Renzulli, and John F. Feldhusen, "Problems in the Assessment of Creative Thinking," <u>Journal</u> <u>of Creative Behavior</u> 5 (Second Quarter, 1971): 106.

Finally, if school people asked, "How can we encourage creativity?" instead of, "How do we select highly creative students?" researchers could shift their attention to the conditions or situations, the practices or experiences, the approaches and attitudes that are conducive to the production of novel, appropriate, quality ideas.¹

Research conducted during the last several decades has shown the human left cerebral hemisphere to be specialized for primarily verbal, analytical, abstract, temporal, and digital operations. The right cerebral hemisphere has shown to be specialized primarily for nonverbal, spatial, concrete, creative, and aesthetic functions. The differences in preference of the two hemispheres for information processing have been more recently termed "hemisphericity" and "lateral dominance." The hemisphericity people prefer affects their style of learning and thinking.

According to Reynolds and Torrance,² current teaching strategies appeal to and develop primarily the left cerebral hemisphere through heavy emphasis on language processes and on the logical sequential processing of information. Different methods, materials, and procedures, however, are required for the development of the right hemisphere, and educators need to recognize this because a person's two hemispheres are able to function in a complementary manner, improvement in the right hemispheric function often results in improved left hemispheric functioning.

¹Susan B. Crockenberg, "Creativity Tests: A Boon or a Boondoggle for Education?" <u>Review of Educational Research</u> 42 (Winter, 1972): 43.

²Cecil R. Reynolds and E. Paul Torrance, "Perceived Changes in Style of Learning and Thinking (Hemisphericity) Through Direct and Indirect Training," <u>The Journal of Creative Behavior</u> 12 (Fourth Quarter, 1978): 247.

Only two published studies which have attempted to directly relate differences in creativity to differences in brain hemispheric functions have examined the relationship of hemisphericity to creative output. They are the use of hypnotic induction and the use of marijuana intoxication.

With respect to hypnotic inductions, it was reported that people who habitually use the right hemisphere were more hypnotizable than those who habitually used the left, and one would expect to find a facilitation in creative production for people when they are under hypnotic induction. One study employed subjects who were highly susceptible to hypnosis and found that those who were hypnotized performed better than control subjects on Torrances' Figural tests of creativity but not on the Verbal tests. The facilitation on only the Figural tests is completely consistent with an interpretation based upon an increase of right hemisphere participation. Although this experimental study indicates a direct link between hypnosis and creativity, the link between hypnosis in this study and right hemispheric participation, while consistent with the earlier data, is less strong since there were no independent measures of hemispheric functioning or differentiation which could have occurred through the monitoring of an EEG.¹

As with hypnosis, marijuana intoxication has been associated with the cognitive functions of the left and right hemispheres. One

¹Albert N. Katz, "Creativity and Right Cerebral Hemisphere: Towards a Physiologically Based Theory of Creativity," <u>The Journal</u> <u>of Creative Behavior</u> 12 (Fourth Quarter, 1978): 256.

hundred fifty marijuana users completed a questionnaire and reported impairment with verbalization and temporal sequential tasks, but an enhancement of nonverbal holistic tasks such as depth perception and the synthesis of perceptual patterns. The pattern is consistent with the hypothesis that marijuana intoxications involve a facilitation of right cerebral hemisphere functions but a decrease in the functions of the left cerebral hemisphere. In another study, subjects were given a battery of cognitive tests when nonintoxicated and a parallel form of the battery when under marijuana intoxication. Intoxicated subjects (when compared to their nonintoxicated baseline) performed worse on verbal analytic tasks but better on nonverbal holistic tasks.¹ While marijuana has been shown to enhance right hemispheric cognitive functions, there is yet no evidence to show that this facilitation is reflected in a higher level of creative production.²

Summary

Research findings have demonstrated that proficiency in oral language is the requisite for learning to read, and increased competency in language continues to affect learning throughout the school years. Research has also shown that an acquisition of "sense of story" facilitates children's comprehension of stories and their ability to creatively and orally compose stories.

¹Katz, "Creativity," p. 256. ²Ibid., p. 257.

The review of the literature demonstrated that research is needed to show that oral story making experiences can indeed improve oral language proficiencies and "sense of story" as children creatively and orally compose stories to accompany the sequence and array of illustrations found in wordless picture books. Improvement in reading vocabulary and reading comprehension, interpretive response to imaginative literature, and in facility with visual literacy were other areas of study in need of research.

Overview

Chapter II contained a summary of research studies and related literature in the fields of oral language development, oral language development and children's literature, and children's "sense of story" and oral story making experiences.

Chapter III presents the design and methodology of the experimental study which includes the selection of students, the design and development of the instrument that was used in the study, the procedures for the pretest and posttest sessions for the experimental and control groups, and the criteria for and literary selections for the read-aloud experiences and for the oral story making experiences.

CHAPTER III

DESIGN AND METHODOLOGY

This experimental study was designed to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through exposure to select literature in read-aloud experiences and by creative oral composition using wordless picture books. The Creative Oral Compositions variables of style, literary devices and dialogue which comprise the oral language aspects of the Creative Oral Compositions were evaluated by measuring: (1) interpretive and/or creative and evaluative style in narration and (2) inventive and expressive literary devices and dialogue in narration. The Creative Oral Compositions variables of plot, characterizations, settings, and theme which comprise the "sense of story" aspects of the Creative Oral Compositions were evaluated by measuring: (1) the literal, interpretive and/or creative and evaluative narration of plot, characterizations, and settings, and (2) interpretive and/or creative and evaluative narration of emotion as it was conveyed in the theme of the story. Composite scores for the Creative Oral Compositions were evaluated by measuring the literal, interpretive and/or creative and evaluative narrations of the seven components of literature, namely, characterizations, settings, theme, style, literary devices, and dialogue.

Research Questions

These research questions were used to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences.

- 1. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their oral language proficiencies, e.g., more effective
 - a. use of an interpretive or creative and evaluative style in their narration?
 - b. use of inventive and expressive literary devices?
 - c. use of inventive and expressive dialogue for their characters?
- After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their "sense of story," e.g., more effective
 - a. use of interpretive or creative and evaluative narration of plot?
 - b. use of interpretive or creative and evaluative narration of characterizations?
 - c. use of interpretive or creative and evaluative narration of settings?
 - d. use of interpretive or creative and evaluative narration as they recognize and elaborate the emotion conveyed in the theme of the story?
- 3. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their <u>Creative Oral</u> Compositions?

- 4. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their reading vocabulary and reading comprehension?
- 5. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their interpretive response to imaginative literature?
- 6. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their facility with visual literacy?

Assumptions

The first assumption is that oral language proficiencies can be improved if a rich language environment is created and children are motivated to hear, read and use their language in a variety of ways. This assumption is based on such research studies as that done by Loban. Loban's research demonstrated that the social conditions under which those children who are high in their oral language proficiency live, provide them with practice in situations requiring and encouraging power of expression.¹ This researcher assumes that home and school environments must be conducive to the promotion of oral language proficiencies.

The second assumption is that children who are proficient in oral language are the same children who excel in reading achievement in the elementary grades. Loban reported that those children who were

¹Walter Loban, <u>Language Development: Kindergarten Through</u> <u>Grade Twelve</u> (Urbana, Ill.: National Council of Teachers of English, 1976), p. 89.

superior in oral language in kindergarten and grade one were the ones who excelled in reading by the time they were in sixth grade.¹

The third assumption is that children's exposure to literature that is rich in verbal quality contributes to verbal competencies. Chomsky found that a young child's exposure to literature, to the language contained within the literary selections benefits from a wide range of linguistic inputs that is unavailable to the nonliterary child.²

The fourth assumption is that as children identify, interpret, and creatively respond to visuals, they become more proficient in their visual skills. Seeing is responding to the surface patterns, but visualizing brings meaning to the image.

The fifth assumption is that both enriched language and sharpened perception to one's surroundings are necessary for effective speaking, listening, reading, and writing for these language arts areas are based on oral language and are promoted by children's experiences. Cianciolo has commented that it is important to expose children to an abundance of fine literature (prose and poetry) for this contributes to a richer, more adequate expression and expands one's oral and written language power.³

³Patricia Jean Cianciolo, "Using Children's Literature in the Reading Program" (unpublished paper, Michigan State University, 1974), pp. 3-4.

¹Ibid., p. 71.

²Carol Chomsky, "Stages in Language Development with Reading Exposure," <u>Harvard Educational Review 42</u> (February 1972): 23.

The Design

The design for the ten week experimental study was a quasi-experimental Pretest/Posttest Control Group Model. Graphically the design is:

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Twelve students were selected from three classrooms and three remedial reading classes. Six students were assigned to the treatment group and six students were assigned to the control group by a modified random sampling procedure. Those students assigned to the treatment group met with the investigator three times a week for approximately twenty minutes for each oral story making session, and two times a week for approximately twenty minutes for each read-aloud session for ten weeks. Those students assigned to the control group met with the investigator two times a week for approximately twenty minutes for each read-aloud session for ten weeks. Both the experimental and control groups met with the researcher as a group for approximately ninety minutes for the pretest and posttest standardized test sessions and individually for approximately fifteen minutes for the pretest and posttest oral story making sessions.

The Population

The twelve Caucasian students who participated in this study were selected from three groups of fourth grade remedial reading students. This experimental study was conducted in a school district located in a small, rural community in south central Michigan having a population of approximately 2,500 residents. There were three separate educational facilities: one lower elementary school for kindergarten through grade three, one upper elementary school for grades four through grade seven, and one high school for grades eight through grade twelve to serve 1,670 students. The racial make-up of the school system was comprised of 1,616 Caucasian students, 44 Hispanic students, 8 Black students, and 2 Native American students.

In the school in which the study was conducted, there were 530 pupils in grades four through grade seven. Of these, 518 pupils were Caucasian, 10 pupils were Hispanic, 1 pupil was Black, and 1 pupil was Native American. The five fourth grade classrooms totaled 144 students.

The school received appropriations from the Title I Reading Program for the purpose of providing supplementary reading services. In the Title I Reading Program, the school district to receive the funds, must have a certain percentage of low income families to qualify for the funds.

The Sample

The twelve fourth grade students who qualified for Title I Reading Program's remedial reading instruction were reading one to two years below grade level, according to the <u>Stanford Achievement</u> <u>Reading Test</u> administered in the spring of the preceding school year. The experimental subjects' scores ranged from a high of 3.0 to a low of 1.9, and the control group subjects' scores ranged from a high of 3.0 to a low of 2.2. The actual range of scores on the Stanford

<u>Achievement Reading Test</u> achieved by students in the experimental and control groups was a grade level score of 3.0 to 1.9.

<u>Scores for the experimental group</u>. A total of six <u>Stanford</u> <u>Achievement Reading Test</u> scores was reported for the experimental group. The scores for the six subjects ranged from a high of 3.0 to a low of 1.9. Three subjects, two girls and one boy, obtained scores in the 3.0 to 2.7 range; two subjects, two boys, obtained scores in the 2.6 to 2.3 range; and one subject, a girl, obtained a score in the 2.2 to 1.9 range. The mean for the group of three boys and three girls was 2.6.

<u>Scores for the control group</u>. A total of six <u>Stanford</u> <u>Achievement Reading Test</u> scores was reported for the control group. The scores for the six subjects ranged from a high of 3.0 to a low of 2.2. One subject, a boy, obtained a score in the 3.0 to 2.7 range; four subjects, three girls and one boy, obtained scores in the 2.6 to 2.3 range; and one subject, a boy, obtained a score in the 2.2 to 1.9 range. The mean for the group of three boys and three girls was 2.5.

The <u>Stanford Achievement Reading Test</u> scores were used to determine if the experimental group's scores were comparable to the control group's scores before this experimental study began. No other reading scores were available. Students selected for this study, therefore, had participated in remedial reading instruction for approximately seven months of the present school year prior to this study.

Subject	Sex	Experimental Group Scores	Subject	Sex	Control Group Scores
El	М	2.9	C1	м	3.0
E2	F	2.8	C2	М	2.2
E3	М	2.4	C3	F	2.5
E4	F	1.9	C4	F	2.6
E5	М	2.6	C5	М	2.6
E6	F	3.0	C6	F	2.3
Mean scores		2.6			2.5

Table 1. Stanford Achievement Reading Test^a

^aAdministered, Spring 1979.

The experimental group students who were chosen from one of the remedial reading classes were from the same homeroom class and participated in the basal reading program conducted by their homeroom teacher. In order to conduct this study, it was necessary to ensure that the experimental group and the control group did not have contact with one another during the school day. Twelve students qualified for the control group in that they attended remedial reading classes other than the one attended by the experimental group; they were from homeroom classes other than the experimental group's homeroom class, and they participated in the same basal reading program, but were not instructed by the experimental group's teacher. A list of random numbers was applied to these twelve students, and allowing for equal numbers of boys and girls, six students were chosen. Both the experimental group
and the control group received the same instruction in their remedial reading classes and were of comparable reading ability.

In order to conduct this study, it was necessary to survey the classroom teaching practices and curriculum of the experimental group's teacher and the control group's two teachers for homeroom and reading, to determine if the teaching practices and curriculum offered were comparable. This researcher surveyed each classroom at three different times of the day for four days to determine if teaching practices, e.g., large group and small group instruction, independent and paired work, teacher-initiated instruction and student-initiated instruction. product-centered and process-centered approaches, and amount of oral language offered and promoted were comparable for each classroom. The curriculum offered, e.g., English, reading, spelling, social studies, science, and mathematics were textbook and workbook materials that each student in the fourth grade was expected to use and complete. The teaching practices and curriculum offered to the students in the experimental group's classroom and control group's two classrooms were comparable, and the teachers adhered to the curriculum guidelines established for the fourth grade.

The Instrument

Development of the instrument used in this experimental study consisted of three phases. The categories included in the instrument constructed during Phase I were based on information found in the professional literature and related research about oral language proficiencies, "sense of story," and creative oral composition. Phase II

consisted of a limited pilot study which was conducted to establish the feasibility of the instrument developed during Phase I. Phase III of developing the instrument consisted of two stages to determine the degree of inter-rater reliability of the instrument to be used in the experimental part of the study. The instruments developed during Phase I and Phase II are found in Appendices B and C. The instrument which was developed as a result of Phase III is found on pages 95-96 of this chapter.

Phase I of Developing the Instrument

The categories or division headings (expression of feeling through narration: affective scale and cognitive scale of literal, interpretive, and evaluative responses, and the components of literature) were devised by this investigator to cover the various creative oral composition features. The subdivisions of the components of literature created a total verbal expression of feeling through narration score for each child participating in the oral story making experience.

The instrument booklet consisted of three sections, one page for each section: definition, check-list for affective and cognitive scales, and evaluation. Included in the definition sections were the degrees of expression of feeling through narration: little or no narration, minimal narration, successful narration, and inventive and consistent narration of the story. The check-list for the affective scale included the range of emotion expressed: no emotion, little emotion, good expression of emotion, and inventive and expressive emotion. The check-list page for the cognitive scale included the types of responses made when including the components of literature in the <u>Creative Oral Compositions</u>: literal, interpretive, and creative and evaluative. The evaluation section listed the components of literature: plot, characterizations, theme, setting, style, uses of dialogue and literary devices. Later the affective and cognitive scales which were gleaned from the recordings of the creative oral composition responses were transferred to the evaluation section at which time the degrees of expression of feeling through narration were recorded: little or no narration, minimal narration, successful narration, and inventive and consistent narration of the story. Examples of these various responses for each component of literature were recorded to substantiate the evaluation of a 1, 2, 3, or 4 for each component.

Phase II of Developing the Instrument

Prior to using the instrument with the fourth grade remedial reading students in the major portion of the study, a limited pilot study was conducted to (1) test the instrument, (2) estimate the time factors, (3) determine the quality of the tape recordings in order to evaluate the <u>Creative Oral Compositions</u>, and (4) to clarify the investigator's instructions. The five fourth grade children, one girl and four boys, who participated in the limited pilot study were chosen from four fourth grade classrooms in a middle-class neighborhood in central Michigan. All the children in the limited pilot study were Caucasian. This researcher secured five mothers of fourth grade

students who were willing to work with their youngsters for this limited pilot study. The names of ten possible volunteers were obtained from the elementary music teacher who taught in the school attended by these fourth grade students. The music teacher offered names of mothers who were elementary school teachers, volunteered their services in the elementary school, or worked with youngsters of this age level in other capacities, such as, after school activities, instruction in piano, and participation in the fine arts. Appointment times were made and this investigator visited the homes of the five fourth grade students who volunteered to participate in the limited pilot study. Each mother was instructed in how to use <u>A Boy, A Dog</u>, <u>and A Frog</u> (Mayer, 1967) for <u>Creative Oral Compositions</u>. At this time, this investigator gave each mother instructions for the procedures to evaluate the Creative Oral Compositions.

The five <u>Creative Oral Compositions</u> for the limited pilot study were tape recorded and scored by each child's mother and this investigator. After the instruments were scored, significant changes were made in the instrument to clarify the categories and subdivisions, to increase the ease of scoring, and to cover a wider range of responses made by fourth graders.

Instrument Changes as a Result of the Limited Pilot Study

<u>The definition section</u>. The "Expression of Feeling Through Narration," the title of the definition section, was retained as the title for the <u>Creative Oral Compositions</u>. The definitions for degrees of expression of feeling: little or no narration, minimal narration,

successful narration, and inventive and consistent narration were deleted, because they were too cumbersome to use. Some of the information contained in the definitions, however, was retained to be used later in the literal, interpretive, and creative and evaluative narrations.

The check-list section for affective and cognitive scales. The affective scale: no emotion expressed, little emotion expressed, good expression of emotion, and inventive and expressive emotion were deleted because the definitions were not concise. The information contained in the definitions for the affective scale, however, was retained to be used later in the literary component of theme. The cognitive scale of Literal Responses, Interpretive Responses, and Creative and Evaluative Responses were retained to include the degrees of expression of feeling through narration. The list of elements contained in each of the cognitive response scales were retained as elements in the respective components of literature, but the word cognitive was deleted to avoid confusion. The word "Responses" was changed to "Narration."

<u>The evaluation section</u>. The elements in the components of literature were retained and included with the list of elements contained in the response scales of literal narration, interpretive narration, and creative and evaluative narration. The list of the components of literature were reordered with plot, characterizations, settings, and theme comprising the "sense of story" aspects of the study, and style, literary devices, and dialogue comprising the oral language proficiencies of the study. The degrees of expression of

feeling through narration were changed from low scores of 1 and high scores of 4 to low scores of 0 to high scores of 5. Scores of 0 and 1 were contained in the Literal Narration, scores of 2 and 3 were contained in the Interpretive Narration, and scores of 4 and 5 were contained in the Creative and Evaluative Narration.

<u>Phase III of Developing the Instrument:</u> <u>Establishing Inter-Rater Reliability</u>

Establishing inter-rater reliability was completed in two stages. In Stage I, Instrument II was scored by this investigator and four other raters using three taped creative oral compositions from the limited pilot study and one taped creative oral composition of a fourth grade student from the school in which the study was conducted but not a remedial reading student and not from the same classroom as the experimental and control subjects. In Stage II, Instrument II was scored by this investigator and the same four raters using one taped creative oral composition of the pretest and one of the experimental subjects of the present research study.

One of the four raters was a Ph.D. candidate in teacher education and had completed course work in children's literature. One rater held a master's degree in child development, and two raters were master's degree candidates and had completed course work in children's literature. All four raters had preschool or elementary classroom teaching experience and were knowledgeable in children's literature. The raters who helped establish the reliability of the revised instrument were not the raters who had participated in the limited pilot study.

INSTRUMENT II

Story # Title	Subject #	Tape #	·	From	To)
Author/Illustrator	Date		Week #	·	Session	#
Publisher			Copyr	ight Date_		

EXPRESSION OF FEELING THROUGH NARRATION: The degree of acquisition of "sense of story," the use of literal, interpretive and/or creative and evaluative narration of the components of literature, and the use of inventive and expressive emotion in oral story making experiences. (Degrees of expression of feeling: 0-5.)

1. LITERAL NARRATION 0 1	2. INTERPRETIVE NARRATION 2 3	3. CREATIVE AND EVALUATIVE NARRATION 4 5
Plot: a. events identified b. sequential order	<u>Plot:</u> a. events described b. events in illustrations linked together c. recognition of cause and effect	<u>Plot</u> : a. events elaborated b. inferences drawn from illustrations c. elaboration of cause and effect
<u>Characterizations</u> : a. characters identified	<u>Characterizations</u> : a. characters described physically b. characters given names and roles	Characterizations: a. characters described imaginatively: physical description personal traits/behaviors b. characters given imaginative names and roles
Settings: a. settings identified	Settings: a. settings described physically	Settings: a. settings described imaginatively b. mood of settings inferred from the illustrations
<u>Theme</u> : a. events, characters, and settings identified with no emotion expressed 	<pre>Theme: a. events, characters, and/or settings described by rec- ognizing emotions conveyed in the illustrations by identifying: love, hate, fear, anger, jealousy, sympathy, loneliness, empathy, other; as feelings of the characters</pre>	<pre>Theme: a. events, characters, and/or settings elaborated with consistent expression of emotion conveyed in the illustrations of implying or expressing: love, hate, fear_, anger_, jealousy, sadness happiness, loneliness, sympathy empathy, other; as feelings of the characters and thus creates a mood in the narration b. attitudes and/or beliefs evoked by the illustrations by implying or expressing: enjoyment, hope, trust/distrust, justice/injustice, acceptance, freedom, courage, honesty</pre>
<u>Style</u> : a. <u>no</u> literary style recognized	Style: a. recognized a story contained in the illustrations	<pre>Style: a. narration elaborated by recognizing the style in which the story is told: fictional narrative, satire, allegory, parody</pre>
<u>Literary Devices</u> : a. <u>no</u> figurative language or lit- erary techniques used	Literary Devices: a. infrequent to frequent use of figurative language: simile, metaphor, personification, hyperbole	Literary Devices: a. conscious use and control of figurative language simile, metaphor, personification_, hyperbole_, b. conscious use and control of literary techniques: alliteration, assonance, symbolism, onomatopoeia_, understatement, exaggeration, foreshadowing, flashbacking, repetition
<u>Dialogue</u> : a. <u>no</u> use of dialogue by characters	<u>Dialogue</u> : a. infrequent to frequent use of dialogue by characters 	<u>Dialogue</u> : a. imaginative and consistent use ² of dialogue by characters to convey feelings, emotions, and attitudes

	INSTRUMEN	TII- <u>Continued</u>	-				
Story # Title		_Subject #	Tape	#	From	То	
Author/Illustrator		Date		Week	#	_Session #_	
Publisher				Copyr	ight Date		
EXPRESSION OF FEELING THROUGH literal, interpretive and/c and the use of inventive ar expression of feeling: 0-2	NARRATION: The degree or creative and evalua nd expressive emotion 5.)	e of acquisit tive narration in oral story	ion of " n of the making	sense compo experi	of story, nents of ences. (" the use o literature, Degrees of	f
1. LITERAL NARRATION 2. 1 0 1	INTERPRETIVE NARRATION 2 3	3. (CREATIVE	AND E	VALUATIVE	NARRATION 5	
EXAMPLES of "sense of story	y," narration, and emo	tion expressed	d in the	oral	story mak	ing experie	nces.
Plot:							Degree 0-5
a					_		
b							
c	<u>.</u>		· · · · · · · · · · · · · · · · · · ·				
Characterizations:							
a							
b			· · ·				<u></u>
<u>Settings</u> :							
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Theme							
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Style:							
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Dialogue:							
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Two formulas were used to compute the inter-rater reliability of the instrument to be used in the experimental part of this study. A percentage of agreement was used to determine the number of agreements for the total number of variables evaluated in the <u>Creative</u> Oral Compositions. This formula is

$$X = \frac{nA}{nV}$$

where X is percentage of agreement, n is number, A is agreements, and V is variables. The alternative computational formula for r of the Pearson product-moment correlation coefficient was used to determine the correlation coefficient of the inter-rater reliability of the instrument. The Alternative Computational Formula for r is

$$r = \frac{\Sigma x y}{\sqrt{(\Sigma x^2) (\Sigma y^2)}}$$

 Σ = sum; x = student score from a particular rater; y = student score from another particular rater; Σx^2 = sum of squares from a particular rater; and Σy^2 = sum of squares from another particular rater.

In Stage I, five raters (this researcher and four others) used Instrument II to establish inter-rater reliability. Each of the four other raters evaluated the taped creative oral composition of one of the four fourth grade students, and this researcher evaluated the taped creative oral compositions of all four of the same fourth grade students. In Table 2 the three taped <u>Creative Oral Compositions</u> from the limited pilot study were identified by letters A, B, and C, and the one taped creative oral composition of an additional fourth grade student was identified by letter D. The five raters were labeled R1 (this researcher), R2, R3, R4, and R5. The figures in the body of the table were the seven variables, that is, the components of literature. The elements of plot: events identified or described, events in illustrations linked together, and recognition of cause and effect provided two or three additional elements for evaluation. The characterizations for some raters included three specific characters: character one, the boy; character two, the dog; and character three, the frog. One rater combined the three characters, the boy, the dog, and the frog, into one general characterization.

<u>Stage I of Creative Oral Composition scores</u>. The scores for Student A for the seven variables and the additional elements of plot and characterizations scored by Rater 1 were <u>Plot</u>: events identified, a score of 1; events linked together, a score of 2; and cause and effect recognized, a score of--for not evident; <u>Characterizations</u>: character one (the boy), a score of 2; character two (the dog), a score of 1; and character three (the frog), a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary</u> <u>Devices</u>: a score of 0; and <u>Dialogue</u>: a score of 2. The scores for Student A scored by Rater 2 were <u>Plot</u>: events identified, a score of 1; events linked together, a score of 2; cause and effect recognized, a score of--for not evident; <u>Characterizations</u>: character one (the boy), a score of 2; character two (the dog), a score of 1; and

character three (the frog), a score of 1; <u>Setting</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 0; and <u>Dialogue</u>: a score of 2. The percentage of agreement by Rater 1 and Rater 2 for Student A was 100 percent with a correlation of +1.00.

The scores for Student B for the seven variables and the additional elements of plot scored by Rater 1 were Plot: events identified, a score of 1; events linked together, a score of 2; and cause and effect recognized, a score of 2; Characterizations: character one (the boy), character two (the dog), and character three (the frog), a composite score of 1; Settings: a score of 1; Theme: a score of 2; Style: a score of 2; Literary Devices: a score of 2; and Dialogue: a score of 2. The scores for Student B scored by Rater 3 were Plot: events identified, a score of l; events linked together, a score of 2; and cause and effect recognized, a score of 2; Characterizations: character one (the boy), character two (the dog), and character three (the frog), a composite score of 1; Settings: a score of 2; Theme: a score of 2; Style: a score of 2; Literary Devices: a score of 2; and Dialogue: a score of 2. The percentage of agreement by Rater 1 and Rater 3 for Student B was 88 percent with a correlation of +.9838.

The scores for Student C for the seven variables and the additional elements of plot and characterizations scored by Rater 1 were <u>Plot</u>: events identified, a score of 3; events linked together, a score of 3; and cause and effect recognized, a score of 2. <u>Charac</u>-terizations: character one (the boy), a score of 2; character two

(the dog), a score of 1; and character three (the frog), a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 3; <u>Style</u>: a score of 3; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 2. Scores for Student C scored by Rater 4 were <u>Plot</u>: events identified, a score of 3; events linked together, a score of 3; and cause and effect recognized, a score of 2; <u>Characterizations</u>: character one (the boy), a score of 2; character two (the dog), a score of 0; character three (the frog), a score of 2; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 3; <u>Style</u>: a score of 3; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 2. The percentage of agreement by Rater 1 and Rater 4 for Student C was 91 percent with a correlation of +.9910.

The scores for Student D for the seven variables and the additional elements of plot and characterizations scored by Rater 1 were <u>Plot</u>: events identified, a score of 2; events linked together, a score of 3; and cause and effect recognized, a score of--for not evident; <u>Characterizations</u>: character one (the boy), a score of 1, character two (the dog), a score of 1; and character three, a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 3; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 0. Scores for Student D by Rater 5 were <u>Plot</u>: events identified, a score of 2; events linked together, a score of 3; and cause and effect regognized, a score of -for not evident; <u>Characterizations</u>: character one (the boy), a score of 1; character two (the dog), a score of 1; and character three (the frog), a score of 1; <u>Settings</u>: a score of 2; Theme: a score of 3; Style: a score of 2; Literary Devices: a score of 2; and <u>Dialogue</u>: a score of 0. The percentage agreement by Rater 1 and Rater 5 for Student D was 90 percent with a correlation of +.9868.

For this instrument, the inter-rater reliability of .9838, .9868, and .9910 to 1.00 for the <u>Creative Oral Compositions</u> scores was quite high since they nearly approach 1 or are 1. This indicated that the five raters shared agreement in the manner in which the creative oral compositions were to be scored.

In Stage II, the same five raters used Instrument II to establish inter-rater reliability. In this stage, the five raters evaluated the taped creative oral composition of the pretest of one of the experimental subjects, E4, of the present research study.

In Table 3 the taped creative oral composition of the experimental subject, E4, was evaluated by the same five raters and labeled as in Stage I where this researcher was R1. The figures in the body of the table were the seven variables and the totals of the seven variables for the creative oral composition of the experimental subject. For this stage of inter-rater reliability, there were no additional elements of Plot and Characterizations. Instead composite scores for Plot and Characterizations were obtained.

<u>Stage II of Creative Oral Composition scores</u>. The scores for the creative oral composition of experimental subject, E4, scored by Rater 1 for the seven variables and total score were <u>Plot</u>: a score of 2; <u>Characterizations</u>: a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 2; and Dialogue: a score of 0 for a total score of 10.

			Plot		Charac	teriz	cation	sa Sa							
Student		Events Identified	Events Linked Together	bne esue) Effect	retoered)	One Character	Character Character	Three I	ttings	Theme	Style	Literary Devices	Dialogue	% of Agreement	Correlation
A	R1 R2		55	::	~ ~ ~					5	22	00	50	100	1.00
8	R1 R3		° °	~~~	3 8		11		1	- 2	6 6	2 2	2 2	88	.9838
сı	R1 R4	m m	m m	22	~ ~	-0				m m	с с	2	22	16	0166.
۵	R1 R5	0 0	м м	::					- 2	m m	5 2	~ ~	00	06	.9868

Table 2. Stage I of Establishing Inter-Rater Reliability Creative Oral Composition Scores of Students A, B, C, and D

^aCharacter one (the boy); character two (the dog); character three (the frog).

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Student		Plot	Characterizations	Settings	Theme	Style	Literary Devices	Dialogue	Total Scores	% of Agreement	Correlation
	٢	2	-	-	2	2	2	0	10	1	:
	R2	2	-	-	2	2	2	0	10	001	1.00
E4	R3	-	-	L	2	8	2	0	6	86	.973
	R4	2	-	-	2	2	2	0	10	100	1.00
	R5	-	-	-	2	2	2	0	6	86	.973

The scores for the creative oral composition of experimental subject, E4, scored by Rater 2 were <u>Plot</u>: a score of 2; <u>Characterizations</u>: a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 0 for a total score of 10. The percentage of agreement for Rater 1 and Rater 2 for experimental subject, E4, was 100 percent with a correlation of +1.00.

The scores for the creative oral composition of experimental subject, E4, scored by Rater 3 were <u>Plot</u>: a score of 1; <u>Characteri-zations</u>: a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 0 for a total score of 9. The percentage of agreement for Rater 1 and Rater 3 for experimental subject, E4, was 86 percent with a correlation of +.973.

The scores for the creative oral composition of experimental subject, E4, scored by Rater 4 were <u>Plot</u>: a score of 2; <u>Characteri-</u><u>zations</u>: a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 0 for a total score of 10. The percentage of agreement for Rater 1 and Rater 4 for experimental subject, E4, was 100 percent with a correlation of +1.00.

The scores for the creative oral composition of experimental subject, E4, scored by Rater 5 were <u>Plot</u>: a score of 1; <u>Characteri-</u><u>zations</u>: a score of 1; <u>Settings</u>: a score of 1; <u>Theme</u>: a score of 2; <u>Style</u>: a score of 2; <u>Literary Devices</u>: a score of 2; and <u>Dialogue</u>: a score of 0 for a total score of 9. The percentage of agreement for

Rater 1 and Rater 5 for experimental subject, E4, was 86 percent with a correlation of +.973.

For this instrument, the inter-rater reliability of .973 to 1.00 for the <u>Creative Oral Compositions</u> scores was quite high since they nearly approach 1 or are 1. This indicated that the five raters shared agreement in the manner in which the <u>Creative Oral Composition</u> was to be scored.

Pretest and Posttest

Testing Procedures

Group and individual testing sessions were conducted during the first and last weeks of the study to obtain pretest and posttest data. The pretest consisted of <u>Creative Oral Compositions</u> (story making) of the wordless picture book, <u>A Boy, A Dog, A Frog, and A</u> <u>Friend</u> (Mayer, 1971), and was analyzed by the instrument designed for this study to determine oral language proficiencies, "sense of story," and facility with visual literacy. The posttests consisted of <u>Creative Oral Compositions</u> (story making) of the wordless picture book, <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970), and was analyzed by the instrument designed for this study to determine oral language proficiencies, "sense of story," and facility with visual literacy. Only the researcher analyzed the <u>Creative Oral Compositions</u> because the instrument used for this aspect of the study was validated by high inter-rater reliability. The <u>Gates-MacGinitie Reading Tests</u>, Primary B, Form 1 (pretest), and Primary B, Form 2 (posttest) were used to determine reading vocabulary and reading comprehension. <u>A Look at Literature: The NCTE Cooperative Test of Critical Reading</u> <u>and Appreciation</u>, Form A, Part I (pretest) and Form B, Part I (posttest) were used to determine interpretive response to imaginative literature.

During the pretest and posttest sessions, subjects in both the experimental and control groups met with their respective groups to complete the Gates-MacGinitie Reading Tests and A Look at Literature tests. The subjects were asked to listen to the directions for the tests given by this researcher. Once the directions were understood by all the subjects, the subjects were asked to complete the test items for the Gates-MacGinitie Reading Tests, reading vocabulary section and reading comprehension section. In A Look at Literature test, only Part I, the listening to imaginative literature was administered, as it was determined that Part II, the independent reading section, was too difficult for the experimental and control group subjects. In Part I, the subjects were asked to listen to the imaginative literature read by this researcher as they read along silently in their test booklets. The multiple choice test questions following the imaginative literature excerpts were read to the subjects as they read along silently. The subjects were asked to answer the questions at the end of each literary selection.

For the <u>Creative Oral Compositions</u> (story making), subjects met individually with this researcher for the pretest and posttest sessions as they orally composed stories of the selected wordless picture books. Each subject was seated at right-angles to this researcher with the wordless picture book for the pretest and posttest in front of the subject. The tape cassette recorder was on the table between the subject and this researcher. Each subject was told:

Today you are to make up a story to go along with the pictures you see in this wordless picture book. First, you are to "read" this book to yourself silently, and ask any questions or make any comments you wish about what you see in the pictures. After you read the story to yourself, then you will make up a story to go along with the pictures. I will record your story on this tape cassette recorder as you tell it out loud. Try to remember what you recall from hearing stories read aloud to you, and include this information in your story. Are you ready to begin?

Each subject was given the opportunity to compose a story to go along with the sequence and array of illustrations found in the wordless picture books.

<u>Selection of Pretest and Posttest</u> <u>Wordless Picture Books</u>

The wordless picture books selected for the pretest and posttest sessions of the <u>Creative Oral Compositions</u> were <u>A Boy, A Dog, A Frog</u>, and A Friend (Mayer, 1971) and A Flying Saucer Full of Spaghetti (Krahn,

1970). These books met the selection guidelines for this study in that

- the literature was compatible with the interests of students in the upper elementary grades;
- the literature was appropriate for oral story making experiences in that it contained the components of literature in the illustrations, and promoted the oral language aspects of the study which were style, literary devices, and dialogue; and
- 3. the literature was appropriate for oral story making experiences in that it contained the components of literature in the illustrations, and promoted the "sense of story" aspects of the study which were plot, characterizations, settings, and theme.

Experimental and Control Groups

Procedure

This study to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences began on March 20, 1980 and concluded on May 30, 1980.

Subjects in the experimental group met individually with this researcher three times a week on Monday, Wednesday, and Friday from 10:15 to 11:00 a.m. and from 11:30 to 12:00 noon for the oral story making experiences for a total of twenty-five creative oral compositions during the course of the study. Twice a week on Wednesday and Friday afternoons, the experimental group met from 2:35 to 3:00 p.m. and the control group met from 2:10 to 2:35 p.m. for the read-aloud experiences of children's literature. In order for the study not to be influenced by the Hawthorne Effect, this researcher met with the control group subjects twice a week for the read-aloud experiences, and was also physically present in the control group subjects' classrooms for one-half hour sessions three times a week as a teacher's aide.

The oral story making experiences and the read-aloud experiences were held in the upper floor textbook and audio-visual storeroom and copying center. Interruptions were frequent. The size of the room was ample for the individual story making experiences, but crowded when the experimental and control groups met as separate groups for the

read-aloud experiences. Due to lack of secure storage space, it was not possible to leave the wordless picture books or the books for the read-aloud experiences in the room for the subjects to read on their own after they had been used by the respective groups. It was not possible for this researcher to bring books previously read in the oral story making sessions or in the read-aloud sessions. Only the literary selections to be used on specific days could be brought to the sessions. On the last day of the oral story making sessions and the read-aloud sessions, this researcher brought many of the literary selections used in the sessions. At the oral story making sessions the experimental group subjects browsed through the wordless picture books used in the previous creative oral compositions. At the readaloud sessions, the experimental group and the control group reviewed the read-aloud literature with this researcher.

<u>Read-aloud experiences</u>. The experimental group and the control group met as separate groups twice a week for the read-aloud experiences at which time they heard and viewed literature rich in verbal quality. Each literary selection was introduced by this researcher by reading the title, the author's name, the illustrator's name, the dedication, and the copyright date. Subjects were asked if they had read or if the book had been read to them before. They were asked if the author's and/or illustrator's name sounded familiar. The subjects were asked what the dedication meant and what the copyright meant and if the book was written before or after they were born. Questions to precede and follow the read-aloud experiences directed children's thoughts toward pertinent information in the books, or the questions led children to

recall main ideas, make inferences, and to make comparisons of characters, or to interpret the author's purpose and the theme of the stories. When two books on the same subject or in the same genre were read aloud to them, the subjects were asked to note similarities and differences in time, place, and characters, as well as, style of the story.

Some of the questions asked to introduce the various selections required the subjects to think as they listened to the various stories. For <u>The Accident</u> (Carrick, 1976), subjects were asked to recall if they, or someone they knew, had an incident similar to this one. For <u>The Foxes of Chironupp Island</u> (Takahashi, 1976), subjects were asked to think about why the author wrote this book. For <u>The Girl Who Loved</u> <u>Wild Horses</u> (Goble, 1978), the subjects were asked what they believed happened in the end of the story. For <u>The Jazz Man</u> (Weik, 1966), the subjects were asked to compare Zeke's family to Mike's family in <u>The</u> <u>Hundred Penny Box</u> (Mathis, 1976).

Following the introduction to the read-aloud selections, this researcher proceeded with the oral reading to the literary selection which lasted for five to twenty minutes depending on the length of the selection. Upon completion of the read-aloud session, this researcher asked questions designed to stimulate a group discussion which allowed the subjects to verbalize their reactions to the selections and which prompted the subjects to interpret what they had heard.

For "The Emperor's New Clothes" (Haugaard, 1976), subjects were asked why nobody told the emperor about his nakedness except the child.

In Paul Revere's Ride (Longfellow, 1963) and And Then What Happened, Paul Revere? (Fritz, 1973), subjects were asked to compare the rides of Paul Revere in Longfellow's account and Fritz's account. In Panda (Bonners, 1978), subjects were asked to recall the color and size of a newborn panda bear, how the mother panda played with her youngster, and the mating habits of pandas. In The Clown of God (de Paola, 1978), One Fine Day (Hogrogian, 1971), and It Could Always Be Worse (Zemach, 1976), subjects were asked to recall how the selections began, and were asked what was similar about these beginnings, and what kinds of stories begin as these do. In The Treasure (Shulevitz, 1979), subjects were asked to tell the message in this story. With these subjects, one or two questions were needed to stimulate a group discussion. Often the subjects asked questions regarding the selections, such as, could they make quicksand, an idea they obtained from The Quicksand Book (de Paola, 1977). Then they asked to see the directions for making their own quicksand. For The Foxes of Chironupp Island (Takahashi, 1976), subjects asked why the foxes were killed and why did they have to die and did the old couple return in time to save them. For Animals Should Definitely Not Wear Clothing (Barrett, 1977), subjects asked if they could draw their own animals in clothing. Once the subjects began talking about the literary selections, this researcher allowed them to offer their reactions and feelings concerning the stories in a spontaneous manner rather than adhere to all the prepared questions.

Oral story making experiences. At the beginning of each individual story making session for the experimental subjects, this

researcher introduced the wordless picture book to be used. The subjects were instructed to read the wordless text silently to notice the story contained in the illustrations. During this silent reading, the subjects were instructed to ask questions and to make comments concerning the events in the pictures if they did not fully understand aspects of the story. Following the silent reading, this researcher said to each subject before each creative oral composition:

Today you are to make up a story to go along with the pictures you see in this wordless picture book, [<u>title of book</u>] . I will record your story on this tape cassette recorder as you tell the story to me. Try to remember what you can about the stories I have read to you, and include what you can in your story. Are you ready to begin?

At no time were these subjects told how to make up a story; that is, this researcher did not orally compose a story for the subjects as a method of instruction in oral composition. Instead, the subjects were instructed to try to include the components of literature that they recalled from their read-aloud experiences.

These tape recorded oral compositions lasted from five to twenty minutes in length depending on the length of the wordless picture book and the pace at which the subject told the story. At the end of the oral story making, the subject was complimented for the original story, and the taped story was played again as each subject listened to the story either partially or in its entirety depending on the amount of time available. At this time, the subject was able to view the pictures and hear the story, and this researcher was able to show the components of literature that may have been misinterpreted or not identified in the oral composition. Interpretive and creative responses, unusual and unique, to the sequence and array of the illustrations were praised.

Upon completion of this study, this researcher transcribed all of the tape recorded oral compositions completed by the experimental group, and the pretests and posttests of the control group subjects, and applied the instrument designed to be used with this study to each of the oral compositions. The instrument evaluated the Creative Oral Compositions, that is the expression of feeling through narration, of each subject. The expression of feeling through narration determined the degree of acquisition of "sense of story," the use of literal, interpretive, and/or creative and evaluative narration of the components of literature, and the use of inventive and expressive emotion in the Creative Oral Compositions. The instrument scored seven variables for each narration: Plot, characterizations, settings, and theme comprised the "sense of story" aspects of the Creative Oral Compositions, and style, literary devices, and dialogue comprised the oral language aspects of the Creative Oral Compositions. A rank order scale from zero (low) to five (high) was used to determine the degree of feeling through narration of each of the seven variables. As this researcher listened to the transcribed oral compositions, instances of literal narration (zero to one), interpretive narration (two to three), and creative and evaluative narration (four to five) were recorded on both pages of the instrument. Page one of the instrument was designed to be used as a means of determining what was to be included in each

level of narration for each component of literature and for the "sense of story" aspects and oral language aspects. Page two of the instrument was designed to be used to include examples of the seven variables at their different levels of narration and to substantiate the score given for each variable. The scores for the seven variables and a total score were also included in page two.

Criteria for the Literary Selections

Literary Selections for the Read-Aloud Experiences

Specific literary selections were chosen for the read-aloud experiences from the genre of modern realistic fiction portraying human relationships and social concerns; modern fantasy; traditional tales; biography; and poetry. Literature for this area of the study was selected by this researcher based on the following criteria:

- The literature was compatible with the interests of students in middle and upper elementary grades in the age range of nine to twelve years. This researcher consulted an eminent text in the field of children's literature by Huck, <u>Children's Literature in the</u> <u>Elementary School</u>, as a guide in determining reading interests of children in the middle and upper elementary grades.¹
- The literature was judged to be of excellent quality by authorities in the field of children's literature as determined by reviews in professional journals; annotated bibliographies, books on children's literature specifically, <u>Picture Books for Children²</u> and

¹Charlotte S. Huck, <u>Children's Literature in the Elementary</u> <u>School</u>, 3rd ed. updated (New York: Holt, Rinehart & Winston, 1979).

²Patricia J. Cianciolo, <u>Picture Books for Children</u> (Chicago: American Library Association, 1973).

Adventuring With Books;¹ articles in professional journals which discussed literature rich in language; and perusal of holdings of various libraries.

 The literature would be appropriate, as determined by this researcher, for exposing children to literature rich in language through read-aloud experiences in order that they may realize the "sense of story" and the language of story contained within these selections.

The literary selections for the read-aloud experiences in the order in which they were read to the experimental and control groups are as follows:

- de Paola, Tomie. <u>The Quicksand Book</u>.* New York: Holiday House, Inc., 1977.
- Bonners, Susan. <u>Panda</u>.* New York: Delacorte Press; Dell Publishing Co., Inc., 1978.
- Zemach, Margot. <u>It Could Always Be Worse</u>.* New York: Farrar, Straus, and Giroux, Inc., 1976.
- Haugaard, Erik, translator. <u>Hans Andersen;</u> <u>His Classic Fairy Tales</u>. Illustrated by Michael Foreman. New York: Doubleday & Co., Inc., 1976. "The Emperor's New Clothes" "The Little Match Girl" "The Princess and the Pea"
- Longfellow, Henry Wadsworth. <u>Paul Revere's Ride</u>. Illustrated by Paul Galdone. <u>New York: Thomas Y</u>. Crowell Co., 1963.
- Fritz, Jean. <u>And Then What Happened, Paul Revere?</u> Illustrated by Margot Tomes. New York: Scholastic Book Services, 1973.
- de Paola, Tomie. <u>The Clown of God</u>.* New York: Harcourt Brace Jovanovich, Inc., 1978.

*Illustrated by author.

¹Patricia J. Cianciolo, <u>Adventuring With Books</u> (Urbana, Ill.: National Council of Teachers of English, 1977).

- Mathis, Sharon Bell. <u>The Hundred Penny Box</u>. Illustrated by Leo and Diane Dillon. New York: The Viking Press, Inc., 1976.
- Takahashi, Hiroyuki. <u>The Foxes of Chironupp Island</u>.* New York: Windmill Books, Inc., and E. P. Dutton & Co., Inc., 1976.
- Hogrogian, Nonny. <u>One Fine Day</u>.* New York: Macmillan Publishing Co., Inc., 1971.
- Barrett, Judi. <u>Animals Should Definitely Not Wear</u> <u>Clothing</u>. Illustrated by Ron Barrett. New York: Atheneum Publishers, 1977.
- Weik, Mary Hays. <u>The Jazz Man</u>. Illustrated by Ann Grifalconi. New York: Atheneum Publishers, 1966.
- Shulevitz, Uri. <u>The Treasure</u>.* New York: Farrar, Straus, & Giroux, Inc., 1979.
- Carrick, Carol. <u>The Accident</u>. Illustrated by Donald Carrick. New York: The Seabury Press, 1976.
- Viorst, Judith. <u>Rosie and Michael</u>. Illustrated by Lorna Tomei. New York: Atheneum Publishers, 1974.
- Goble, Paul. <u>The Girl Who Loved Wild Horses</u>.* Scarsdale, N.Y.: Bradbury Press, Inc., 1978.

Literary Selections for the Oral Story Making Experiences

Specific literary selections were chosen for the oral story making experiences from the genre of wordless picture books portraying human relationships and social concerns; realistic fiction portraying animals, mystery, and humorous stories; traditional tales; modern fantasy; and informational stories. Literature for this area of study was selected by this researcher based on the following criteria:

*Illustrated by author.

- The literature was compatible with the interests of students in middle and upper elementary grades in the age range of nine to twelve years. This researcher consulted Huck, <u>Children's Literature in the Elementary</u> <u>School</u>,¹ as a guide to determine the reading interests of middle and upper elementary grade students.
- 2. The literature was judged to be of excellent quality by authorities in the field of children's literature as determined by reviews in professional journals; annotated bibliographies, books on children's literature, specifically, <u>Illustrations in Children's</u> <u>Books</u>;² articles in professional journals which discussed the story and style of wordless picture books; and perusal of holdings of various libraries.
- 3. The literature would be appropriate, as determined by this researcher, for oral story making experiences in that they contained the literary components of plot, characterizations, settings, and theme for the "sense of story" aspects of the study, and they contained the literary components of style, literary devices, and dialogue for the oral language aspects of the study.
- 4. The literature would be appropriate, as determined by this researcher, for oral story making experiences in that they promoted the inclusion of the components of literature, and promoted the use of "sense of story" and oral language proficiencies in the <u>Creative Oral</u> Compositions.
- 5. The literature would be appropriate, as determined by this researcher, for oral story making experiences in that they contained a variety of genre of children's literature and a variety of styles of illustrations for facility with visual literacy.

The literary selections for the oral story making experiences

in the order in which the experimental group orally composed the stories are below. Unless otherwise indicated, the wordless picture books selected were illustrated by the author.

¹Huck, Children's Literature.

²Patricia Cianciolo, <u>Illustrations in Children's Books</u>, 2nd ed. (Dubuque, Iowa: William C. Brown Publishers, 1976).

- Winter, Paula. <u>The Bear and the Fly</u>. New York: Crown Publishers, Inc., 1976.
- Krahn, Fernando. <u>Catch the Cat</u>. New York: E. P. Dutton & Co., 1978.
- Carroll, Ruth. <u>What Whiskers Did</u>. New York: Henry Z. Walck, Inc., 1965.
- Krahn, Fernando. <u>The Mystery of the Giant Footprints</u>. New York: E. P. Dutton & Co., Inc., 1977.
- Amoss, Berthe. <u>By the Sea</u>. New York: Parents' Magazine Press, 1969.
- Krahn, Fernando. <u>The Great Ape</u>. New York: The Viking Press, 1978.
- Carroll, Ruth. <u>The Dolphin and the Mermaid</u>. New York: Henry Z. Walck, Inc., 1974.
- Carroll, Ruth. <u>The Christmas Kitten</u>. New York: Henry Z. Walck, 1970.
- de Paola, Tomie. <u>Pancakes for Breakfast</u>. New York: Harcourt Brace Jovanovich, Inc., 1978.
- Meyer, Renate. <u>Vicki</u>. New York: Atheneum Publishers, 1969.
- Krahn, Fernando. <u>Little Love Story</u>. New York: J. P. Lippincott Co., 1976.
- Fuchs, Eric. Journey to the Moon. New York: Delacorte Press; Dell Publishing Co., Inc., 1969.
- Ardizzone, Edward. <u>The Wrong Side of the Bed</u>. New York: Doubleday & Co., Inc., 1970.
- Hogrogian, Nonny. <u>Apples</u>. New York: Macmillan Publishing Co., Inc., 1971.
- Krahn, Fernando. <u>April Fools</u>. New York: E. P. Dutton & Co., Inc., 1974.
- Shimin, Symeon. <u>A Special Birthday</u>. New York: McGraw-Hill Book Co., 1976.
- Turkle, Brinton. <u>Deep in the Forest</u>. New York: E. P. Dutton & Co., Inc., 1976.

- Briggs, Raymond. <u>The Snowman</u>. New York: Random House, Inc., 1978.
- Mendoza, George. <u>The Inspector</u>. Illustrated by Peter Parnall. New York: Doubleday & Co., Inc., 1970.
- Krahn, Fernando. <u>How Santa Clause Had a Long and</u> <u>Difficult Journey Delivering His Presents</u>. New York: Delacorte Press; Dell Publishing Co., Inc., 1970.
- Alexander, Martha. <u>Bobo's Dream</u>. New York: The Dial Press, 1970.
- Spier, Peter. <u>Noah's Ark</u>. New York: Doubleday & Co., Inc., 1977.
- Ward, Lynd. <u>The Silver Pony</u>. New York: Houghton Mifflin Co., 1973.

<u>Overview</u>

Chapter III contained the design and methodology of this experimental study to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These literary experiences included the exposure to select literature in (a) read aloud experiences and (b) in wordless picture books for creative oral composition experiences.

Included in the design and methodology of this experimental study were selection of students, the design and development of the instrument, the procedures for the pretest and posttest sessions for the experimental and control groups, and the criteria for and literary selections for the read-aloud experiences and for the oral story making experiences. Chapter IV contains the analysis of data for the oral language and "sense of story" aspects of the <u>Creative Oral Compositions</u>, for the reading vocabulary and reading comprehension tests, for the interpretive response to imaginative literature test, and for facility with visual literacy.

CHAPTER IV

ANALYSIS OF EXPERIMENTAL RESULTS

Chapter IV contains the analysis of data obtained from the pretest and posttest scores of the <u>Creative Oral Compositions</u> (story making) which were analyzed by the instrument designed for this study. The components of the instrument included aspects of oral language proficiencies, "sense of story," and facility with visual literacy. Two wordless picture books were used for the oral compositions: <u>A</u> <u>Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971--pretest) and <u>A Flying</u> Saucer Full of Spaghetti (Krahn, 1970--posttest).

This chapter also contains the analysis of data obtained from the pretest and posttest scores of the <u>Gates-MacGinitie Reading Tests</u>, Primary B, Form 1 (pretest) and Form 2 (posttest), to determine reading vocabulary and reading comprehension. Included also are the results from the pretest and posttest scores of <u>A Look At Literature: The</u> <u>NCTE Cooperative Test of Critical Reading and Appreciation</u>, Form A, Part 1 (pretest), and Form B, Part I (posttest), to determine interpretive response to imaginative literature.

Creative Oral Compositions

The instrument, designed for this study to determine oral language proficiencies, "sense of story," and facility with visual literacy, and validated by interrater reliability, measured the degree

of literal, interpretive, and/or creative and evaluative narration of the components of literature; namely, plot, characterizations, settings, theme, style, literary devices, and dialogue. The experimental group's scores from the pretest and posttest and the control group's scores from the pretest and the posttest were analyzed statistically using the analysis of covariance to determine levels of significance for a composite score of the components of literature. To determine oral language proficiencies, the three literary components of style, literary devices, and dialogue from the experimental group's and control group's pretest and posttest scores were analyzed statistically. To determine "sense of story," four literary components: plot, characterizations, settings, and theme, from the experimental group's and control group's pretest and posttest scores were analyzed statistically.

The <u>Gates-MacGinitie Reading Tests</u>, Primary B, Forms 1 and 2, are standardized tests designed for use with second grade reading level students to determine reading vocabulary and reading comprehension. The fourth grade remedial reading students in this study were administered Primary B level for it was determined by the reading consultant that this level of the test was of sufficient difficulty for these students.

<u>A Look at Literature</u>, Forms A and B, Parts I and II, are designed for use with fourth, fifth, and sixth grade reading level students to determine interpretive response to imaginative literature. The fourth grade remedial reading students in this study were administered Part I, the listening section, for it was determined by this researcher and the reading consultant that Part II, the independent

reading section, appeared to be too difficult for the students to read independently.

This researcher administered the pretests to the subjects of the experimental and control groups from March 20 to March 25, 1980, and the posttests from May 23 to May 30, 1980.

Data Analysis Relating to Research Questions

<u>Research Question 1</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their oral language proficiencies, e.g., more effective

- a. use of an interpretive or creative and evaluative style in their narration?
- b. use of inventive and expressive literary devices?
- c. use of inventive and expressive dialogue for their characters?

These questions were measured by comparing the <u>Creative Oral</u> <u>Compositions</u> of the pretest scores of <u>A Boy, A Dog, A Frog, and A</u> <u>Friend</u> (Mayer, 1971) with the posttest scores of <u>A Flying Saucer Full</u> <u>of Spaghetti</u> (Krahn, 1970) where degrees of narration for style, literary devices, and dialogue were evaluated for both the experimental and control groups.

<u>Pretest of Style, Literary Devices,</u> and Dialogue for the Experimental Group

A total of eighteen pretest scores was reported for the subjects of the experimental group for the variables of style, literary devices, and dialogue which comprise the oral language aspects of the <u>Creative</u> Oral Compositions. <u>Style</u>. The scores for the six subjects in interpretive or creative and evaluative style of narration ranged from a high of 2 to a low of 0 out of a possible score of 5. Four subjects, two boys and two girls, obtained scores of 2; and two subjects, one boy and one girl, obtained scores of 0 for a total score of 8. The mean for the experimental group of three boys and three girls was 1.33.

<u>Literary devices</u>. The scores for the six subjects for using inventive and expressive literary devices ranged from a high of 2 to a low of 0 out of a possible score of 5. Two subjects, one boy and one girl, obtained scores of 2; and four subjects, two boys and two girls, obtained scores of 0 for a total score of 4. The mean for the experimental group was 0.66.

<u>Dialogue</u>. The scores for the six subjects for using inventive and expressive dialogue for their characters ranged from a high of 3 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 3; and five subjects, three girls and two boys, obtained scores of 0 for a total score of 3. The mean for the experimental group was 0.5.

Pretest of Style, Literary Devices, and Dialogue for the Control Group

A total of eighteen pretest scores was reported for the subjects of the control group for the variables of style, literary devices, and dialogue which comprise the oral language aspects of the <u>Creative Oral</u> <u>Compositions</u>. <u>Style</u>. The scores for the six subjects in interpretive or creative and evaluative style of narration ranged from a high of 2 to a low of 0. Four subjects, two boys and two girls, obtained scores of 2; and two subjects, one boy and one girl, obtained scores of 0 for a total score of 8. The mean for the control group of three boys and three girls was 1.33.

Literary devices. The scores for the six subjects for using inventive and expressive literary devices ranged from a high of 2 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 2; and five subjects, three girls and two boys, obtained scores of 0 for a total score of 2. The mean for the control group was 0.33.

<u>Dialogue</u>. The scores for the six subjects for using inventive and expressive dialogue for their characters ranged from a high of 2 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 2, and five subjects, three girls and two boys, obtained scores of 0 for a total score of 2. The mean for the control group was 0.33.

Posttest of Style, Literary Devices, and Dialogue for the Experimental Group

A total of eighteen posttest scores was reported for the subjects of the experimental group for the variables of style, literary devices, and dialogue which comprise the oral language aspects of the Creative Oral Compositions.
<u>Style</u>. The scores for the six subjects in interpretive or creative and evaluative style of narration ranged from a high of 4 to a low of 2 out of a possible score of 5. Four subjects, two boys and two girls, obtained scores of 4; and two subjects, one boy and one girl, obtained scores of 2 for a total score of 20. The mean score for the experimental group of three boys and three girls was 3.33.

Literary devices. The scores for the six subjects for using inventive and expressive literary devices ranged from a high of 4 to a low of 0 out of a possible score of 5. One subject, a girl, obtained a score of 4; two subjects, one boy and one girl, obtained scores of 2; and three subjects, two boys and one girl, obtained scores of 0 for a total score of 8. The mean for the experimental group was 1.33.

<u>Dialogue</u>. The scores for the six subjects for using inventive and expressive dialogue for their characters ranged from a high of 4 to a low of 0. One subject, a girl, obtained a score of 4; two subjects, one boy and one girl, obtained scores of 2; and three subjects, two boys and one girl obtained scores of 0 for a total score of 8. The mean for the experimental group was 1.33.

Posttest of Style, Literary Devices, and Dialogue for the Control Group

A total of eighteen posttest scores was reported for the subjects of the control group for the variables of style, literary devices, and dialogue which comprise the oral language aspects of the Creative Oral Compositions.

<u>Style</u>. The scores for the six subjects in interpretive or creative and evaluative style of narration ranged from a high of 4 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 4; four subjects, three girls and one boy, obtained scores of 2; and one subject, a boy, obtained a score of 0 for a total score of 12. The mean score for the control group of three boys and three girls was 2.

<u>Literary devices</u>. The scores for the six subjects for using inventive and expressive literary devices were 0 out of a possible score of 5. All six subjects, three boys and three girls, obtained scores of 0 for a total score of 0. The mean for the control group was 0.

<u>Dialogue</u>. The scores for the six subjects for using inventive and expressive dialogue for their characters ranged from a high of 2 to a low of 0 out of a possible score of 5. One subject, a girl, obtained a score of 2; and five subjects, three boys and two girls, obtained scores of 0 for a total score of 2. The mean for the control group was 0.33.

Differences Between the Scores for Style, Literary Devices, and Dialogue for the Experimental and Control Groups

The total score of the pretest for the variables of style, literary devices, and dialogue which comprise the oral language aspects of the <u>Creative Oral Compositions</u> for the experimental group was 15 with a mean of 2.5, and for the control group was 12 with a mean of 2. The total score for the posttest for the same variables for the experimental group was 36 with a mean of 6, and for the control group was 14 with a mean of 2.33. The difference of points between the pretest score of 15 and the posttest score of 36 for the experimental group was a gain of 21 points. The difference of points between the mean pretest scores of 2.5 and the mean posttest scores of 6 for the experimental group was a gain of 3.5 points. The difference of points between the pretest score of 12 and the posttest score of 14 for the control group was a gain of 2 points. The difference of points between the mean pretest scores of 2 and the mean posttest scores of 2.33 for the control group was a gain of 0.33 points. The difference of points from the pretest to the posttest of the experimental group and the control group was 22 points favoring the treatment of the experimental group. The difference of means from the pretest to the posttest of the experimental group and the control group was 3.67 points favoring the treatment of the experimental group. There are differences between the posttest scores of the experimental group and the control group.

There appeared to be no difference between the scores of style, literary devices, and dialogue for the boys and girls in the pretest and posttest sessions, see Table 4.

Pretest and Posttest Creative Oral Compositions

The <u>Creative Oral Compositions</u> of the pretest and posttest sessions were evaluated as this researcher listened to the orally composed stories, and were not evaluated by the written transcripts of the stories. Examples of the subjects' use of style, literary devices, and dialogue, cited below, should be read with the

Aspe	cts of the	<u>Creative U</u>	rai composi	tions of t	ne Experin	ental and	control Grou	-sdr
Experimental		Pre	test ^b			Post	test ^b	
and Control Subjects	Style	Literary Devices	Dialogue	Total	Style	Literary Devices	Dialogue	Total
E1 (M) ^C E2 (F) E3 (M) E4 (F) E5 (M) E6 (F) Mean scores C1 (M)	~].33 	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	0.500000	5.5 2.1 0.0 4 2.1 2 1 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	4 33 33 50 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	0 .33 33 0 0 0 0 0 4 0	0 0 0 0 4 5 0 4 5 0 0 5 0 4 5 0 0 5 0 0 5 0 0 5 0 5	4 12 4 4 12 4 4 12 4 4 12 4 4 12 4 4 12 4 4 12
C2 (M) C3 (F) C4 (F) C5 (M) C6 (F) Total scores Mean scores		0 0 0 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	2 2 4 2 1 <u>7</u> 2 0 0 2 2 4	5 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5	00000 00	0.33 0 0 0 0 0 0 0 0 0	2.33 2.33 2.33

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Table 4.	

^aLiteral narration: low = 0, high = 1; interpretive narration: low = 2, high = 3; creative and evaluative narration: low = 4, high = 5.

^bPretest: A Boy, A Dog, A Frog, and A Friend (Mayer, 1971); posttest: <u>A Flying</u> Saucer Full of Spaghetti (Krahn, 1970).

^CM = male; F = female.





understanding that they were evaluated in the oral form and not in the written form.

<u>Subjects' Use of Style in Pretest and</u> Posttests of Creative Oral Compositions

The three degrees of style used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, no literary style recognized; Interpretive Narration, recognized a story contained in the illustrations; and Creative and Evaluative Narration, narration elaborated by recognizing the style in which the story is told: fictional narrative, satire, allegory, or parody.

<u>Pretest sessions</u>. In the pretest sessions the experimental and control group subjects orally composed stories to accompany the illustrations in A Boy, A Dog, A Frog, and A Friend (Mayer, 1971).

Only examples of literal and interpretive narration of style were observed. Experimental subject 1 (E1) did not recognize a story contained in the illustrations, and composed his story entirely in dialogue. "Oh, Danny. You got you. . . . Oh, Danny. Danny, I'll get you. I'll have to save you."

Experimental subject 2 (E2) recognized the story contained in the illustrations, but often gave a page by page account and referred to the pages as she told her story.

The little boy is fishing right on this first page-trying to catch a fish. Then the other one he thinks he has a fish but he doesn't. And then the other one he is pulling on it and then he falls in the other page. Experimental subject 3 (E3) recognized a story contained

in the illustrations, but often referred to the pages as he told

his story.

The picture shows the turtle is carrying the hook in its mouth. The dog's going up to bark at the turtle and he's got his paw in the air and the turtle lets go of the hoof. On the next page the boy's got the fishing pole.

Experimental subject 4 (E4) composed a page by page account

of the story, but recognized a story contained in the illustrations.

The boy is fishing and the dog and frog is watching him. The boy gets a bite and the dog and the frog looks at the bite. The bite is real strong.

Experimental subject 5 (E5) recognized a story contained in

the illustrations.

And then the dog catched him, and the turtle grabbed his foot, and the frog jumped off the rock he was sitting on. Then dragged the dog in the water, and walked across the water, and he almost got there and the turtle fell off.

Experimental subject 6 (E6) did not recognize a story in the

illustrations. She gave a page-by-page account of each illustration.

Also she switched from first person telling the story to second

person.

He went fishing. He was waiting for bite. Then he got one. It almost drugged me in the water. Then it drugged me in the water.

Control subject 1 (C1) recognized a story contained in the

illustrations.

Once upon a time this boy went fishing, and he waited and waited. Then he got a bite. He thought it was a bass. It was strong. Control subject 2 (C2) recognized a story contained in the

illustrations.

Once upon a time there was a boy. He wanted to go fishing. While he was fishing he caught a fish. He tried to pull it in, but he fell in with it.

Control subject 3 (C3) recognized a story contained in the

illustrations as she composed her story.

The dog went up on shore and saw the turtle. The turtle bit the dog, and the frog jumped. The little boy went to get the dog. He picked him up and the turtle was still biting.

Control subject 4 (C4) recognized a story contained in the

illustrations.

One day a boy went fishing, and the dog was standing watching him, but he couldn't catch a thing. And he was fishing, and he caught something, and the dog couldn't believe that he caught it.

Control subject 5 (C5) did not recognize a story in the

illustrations, but instead gave a page-by-page account.

And he goes up the water, and the toad's going along with him. The turtle flops and falls in, and let's go. And the frog and went up.

Control subject (C6) also did not recognize a story

contained in the illustrations.

And the boy decided to go in the water. And then he got out--got the dog out of the river, and then the dog started to go away. And then they tried to get the turtle out of the water.

<u>Posttest session</u>. In the posttest session the experimental and control groups orally composed stories to accompany the illustrations in <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). Except for control subject 5, all experimental and control subjects used the interpretive and/or creative and evaluative narration for style. Except for experimental subjects 1 and 6, it was observed that the other experimental subjects, 2, 3, 4, and 5, recognized that the elves in the story were taking food from a rich girl who had plenty of food and giving it to a poor girl who had nothing to eat as they composed their stories.

Subject E2 elaborated on the social injustice depicted in the story.

One day in this little town up on a hill there was a raggedy, shaggedy, old, icky house. And then these elves climbed up on top of this box and looked in the window, and they saw a little girl almost about ready to cry 'cause she was at the kitchen table and she had no food.

Subject E3 comments on taking from the rich and giving to

the poor.

They make a plan that little girl who doesn't have any food. Betsy doesn't. The little elves run to a town. They see a gate closed. They look in the window and see a guy giving a girl spaghetti. Its a rich girl and she's not eating her spaghetti.

Subject E4 recognizes the elves' plan.

Then the little men planned a little plan, and the girl is still sitting there waiting for something to eat. The little men ran to a house, another house, to see if they could have something to eat. They looked at the big house, and there is a gate where people come in.

Subject E5 also recognizes the meaning behind the elves' plan.

Then they peaked in the window and the girl was rich. And they flyed to the old house and went right in the window, and then she had something to eat, and lived all by herself.

Only one control subject, Cl, recognized that the elves in the story were taking food from the rich and giving it to the poor. She was sitting at the table starving. These little people watched her starve, so they all made a plan. They went down through the town, and they came to this big mansion. The starving girl was pleased to see the spaghetti. She was so hungry she ate every bit of it.

Following each experimental and control subjects' creative oral composition to <u>A Flying Saucer Full of Spaghetti</u>, each subject was asked by this researcher, "What did these elves do in this story, and why did they do it?" Some of the responses by those who recognized the social inequality were from E3,

Give the other girl some food. They got it from the rich and gave it to the poor.

Subject E4 said,

From the little girl and brought it back to this little girl, because she didn't have anything to eat. She had lots of things to eat, 'cause she was in a big house, and a man served her anything she wanted.

Subject E5 said,

They took food from this little rich girl and gave it to the poor girl. I'm smart.

Experimental subjects 1 and 6 and control subjects 2, 3, 4, and 6 created a story to accompany the illustrations in <u>A Flying</u> <u>Saucer Full of Spaghetti</u>. Some included that the one girl was hungry or liked spaghetti and the other girl did not like spaghetti. Others did not recognize that the one girl was poor and hungry and the other girl was rich and not hungry. In these subjects' stories, the elves were having a fun time and were not out to correct any social injustices. Only one subject, C5, did not recognize a story contained in the illustrations. His oral composition contained asides and digressions from the story.

And they all make a plan, I don't know what, say get inside. They all rush down to the, to the, someplace I don't know where. I have no idea.

Experimental Subjects' Use of Style in Oral Story Making Sessions

During this experimental study, the experimental subjects participated in the oral story making experiences using wordless picture books. Their twenty-three additional creative oral compositions were transcribed and examples of their use of style throughout the ten-week study are cited below.

The experimental subjects progressed from literal narrations of style to interpretive and/or creative and evaluative narrations of style. The page-by-page accounts and references to the pages were replaced with fictional narratives and satires. Subject E4 in story 19, <u>The Snowman</u> (Briggs, 1978), Week 7, combined many pictures into one statement.

Then before he went to bed, he watched his snowman. He was snuggled in his bed, and he was sleeping and cuddled up in the covers.

In story 21, <u>How Santa Claus Had a Long and Difficult Journey</u> <u>Delivering His Presents</u> (Krahn, 1970), Week 8, subject E3 showed evidence of understanding satire as she orally composed her story.

Then they put him on the sled. Then all the other little toys were trying to get some way to get the thing to go. So they put all the cars and all the trains and everything, and the reindeers and the buses, and they they pushed and pushed and pushed. Then it was a bigger wreck. All the toys went splattering.

In story 17, A Special Birthday (Shimin, 1976), Week 7,

subject E6 combined the repetitions of the illustrations into a

fictional narrative.

Tomorrow was Mary's birthday. She went to bed. That night her father got some ribbon and strung it all over the house, all over the library, all over her bedroom, all over. She got up. She was unwrapping it in her bed, all through her toys, and she found a little present.

The distracting speech mannerisms of subject E3, the slowness of pace at which he told his stories; and subject E5, the stammering of words and phrases and the inaudible endings of sentences in his stories, did not change throughout the course of the study. Subject E6 had a rise at the end of every statement, and sometimes every phrase, as would be observed at the end of an interrogative sentence. This distracting rise was replaced by the falling of her voice at the end of sentences as is customary for declarative sentences. This occurred by story 17, Week 7.

Subjects' Use of Literary Devices in Pretest and Posttests of Creative Oral Compositions

The three degrees of literary devices used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, no figurative language or literary techniques used; Interpretive Narration, infrequent to frequent use of figurative language and literary techniques; and Creative and Evaluative Narration, conscious use and control of figurative language and literary techniques. Examples of figurative language to be observed were simile, metaphor, personification, and hyperbole. Examples of literary techniques to be observed were alliteration, assonance, symbolism, onomatopoeia, understatement, exaggeration, foreshadowing, flashbacking, and repetition.

<u>Pretest sessions</u>. In the pretest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971). Only examples of interpretive narration of literary devices were observed, and these were used by subjects El, E4, and Cl. Subject El used the literary technique of onomatopoeia as he said, "Splash! Splash!" Subject E4 used the literary techniques of onomatopoeia when she said, "Splash!" and repetition when she said, "He pulls and pulls." Subject Cl used the figurative language of hyperbole when he said, "He looked at the snapping turtle above his head and hollered for joy." He also used exaggeration when he said, "He waited and waited."

<u>Posttest sessions</u>. In the posttest sessions, the experimental and control groups orally composed stories to accompany the illustrations in <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). Examples of interpretive narration of literary devices were used by E4 and E5, and examples of creative and evaluative narration of literary devices were used by E2. None of the control group subjects used any literary devices.

Subject E4 used the literary technique of repetition as she said, "So the little men started to wrap it on the fork, and they wrapped and wrapped and wrapped."

Subject E5 also used repetition as he said, "Then they ran and ran to the city gate."

Subject E2 used the literary technique of assonance as she said, "One day in this little town up on a hill there was a raggedy, shaggedy, old icky house." This description was repeated two other times during the story and at the end of the story when she said, "Then the elves fly in the window and bring the poor little girl in the raggedy, shaggedy, old house some spaghetti." Subject E2 also used repetition as she said, "Then that plate of spaghetti is flying and flying towards that old raggedy, shaggedy house."

Experimental Subjects' Use of Literary Devices in Oral Story Making Sessions

During the experimental study, the experimental subjects participated in twenty-three additional oral story making experiences using wordless picture books. Examples of their use of literary devices are cited below.

The most frequently used literary technique was repetition. Subject El said in story 12, <u>Little Love Story</u> (Krahn, 1976), Week 5, "And she got it, and she blew and blew." In story 22, <u>Bobo's Dream</u> (Alexander, 1970), Week 8, subject El used repetition again as he said, "Bobo started to run and run and run."

In story 5, <u>The Mystery of the Giant Footprints</u> (Krahn, 1977), Week 2, subject E2 repeated the same phrase in successive sentences. Then they all went looking for the monsters way out. They went out in the lakes and deep in the forests, and everywhere. Still no sign and everybody's getting tired of it, and still they didn't find it. And they looked from day 'til night, and they still didn't find it. Then they got deeper and deeper in the forest, and still no sign of the footprints. Then they went separate ways; people went east and west and south, and everywhere, and they still didn't find them. Across trees, across mountains, and everywhere, and they still didn't find them.

In story 13, <u>Journey to the Moon</u> (Fuchs, 1969), Week 5, Subject E4 said, "The rocket is going back to Earth. And that part of the rocket is falling and falling."

Occasional uses of other literary techniques were observed. In story 8, <u>The Dolphin and the Mermaid</u> (Carroll, 1974), Week 3, subject E2 used alliteration as she said, "Then the dolphin comes along and bites his flipper-flopper thing off." In story 23, <u>Noah's</u> <u>Ark</u> (Spier, 1977), Week 9, subject E3 used exaggeration as he said, "Everything goes out. There's a million rabbits that go out." In story 10, <u>Pancakes for Breakfast</u> (de Paola, 1978), Week 4, subject E6 used, perhaps unconsciously, the literary technique of foreshadowing as she said, "The dog is licking his lips. . . . The cat was licking his lips." Either she was identifying the dog's and cat's reactions to the eggs and milk, or she had a plan in her oral composition.

Uses of other literary techniques, such as, symbolism, understatement, and flashbacking, were not observed in any of the creative oral compositions during the oral story making experiences of the experimental subjects.

<u>Subjects' Use of Dialogue in Pretest</u> and Posttests of Creative Oral <u>Compositions</u>

The three degrees of dialogue used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, no use of dialogue by characters; Interpretive Narration, infrequent to frequent use of dialogue by characters; and Creative and Evaluative Narration, imaginative and consistent use of dialogue by characters to convey feelings, emotions, and attitudes.

<u>Pretest sessions</u>. In the pretest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer 1971). Only examples of interpretive narration of dialogue were observed, and these were used by subjects El and C2. Subject El composed his entire story in dialogue. "I'll pull the turtle back to shore and bury him. I'll carry him over here and bury him. This dirt is hard. It's real hard. I must really dig." Subject C2 used dialogue once as he said, "And the boy's going, 'Oh, no. Not again?'"

<u>Posttest sessions</u>. In the posttest sessions, the experimental and control groups orally composed stories to accompany the illustrations in <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). Examples of interpretive narration of dialogue were used by subjects El, E4, and C3, and examples of creative and evaluative narration of dialogue were used by E2. Subject El used dialogue as he said, "Hey!" "Hi!" and "Come back." Subject E4 used dialogue as she said, "Hi, I am going to take the spaghetti" and "Come back." Subject C3 used dialogue as she said, "Take this [inaudible] to her."

Subject E2 used creative and evaluative narration as she said,

Then those elves were planning something. They all gather up and said, "Hey, You want to get this little girl some food?" Then they all hopped up and stacked up on top of each other, and said, "Hi!" Then the little girl said, "Hi!" Then they take the plate of spaghetti and go, "Bye. See you later." And they grab it and the elves zoom off the table and go flying on the plate of spaghetti. Then the little girl says, "Come back here with my spaghetti!" Then the people are saying, "Hey, what did you do? What happened to that plate right there? I wonder what's happening?" Then all the townspeople are watching the plate of spaghetti fly.

Experimental Subjects' Use of Dialogue in Oral Story Making Sessions

During the experimental study, the experimental subjects participated in twenty-three additional oral story making experiences using wordless picture books. Examples of some of their dialogue used by their characters are cited below.

The most frequent user of dialogue for her characters was subject E2 who began using dialogue in her creative oral compositions with story 5, <u>The Mystery of the Giant Footprints</u> (Krahn, 1977), Week 2, as she said, "Oh, oh, oh!" "Oh, my!" and "Oh, my God, they left following those footprints!" Later in the story, she continued with, "We better find what's happening, because somebody's going to get killed by these things."

In story 10, <u>Pancakes for Breakfast</u> (de Paola, 1978), Week 4, subject E2 said,

She walked in the house, and she goes, "Oh, my God! Look what they did. They got the eggs, and the flour and the milk all over the place. I'm going to kill them."

In story 14, The Wrong Side of the Bed (Ardizzone, 1970),

Week 5, subject E2 used dialogue throughout the story.

And then he was trying to run away, and the mom was saying, "Calm down. You're getting your hair brushed. You're not going to school looking like a hobo. . . ." Then he grabbed his sister's hair and started yanking on it. Then the ma goes, "Young man, you go to school right now. And if you don't go to school, you're into trouble. . . ." And his ma goes, "Go see your father right now."

In story 19, The Snowman (Briggs, 1978), Week 7, subject E2

again used dailogue throughout the story, and used dialogue for more

than one character.

So he took off his pajamas, put on his top, pulled on his pants, and asked his mom if he could go outside. His mom said, "Yes, but put on your boots. Put on your hat. . . ." Then he went into a room with the little boy. He was teaching him how to ride a skateboard. And then the boy got on first, and then the snowman got up, and then the snowman fell off and had a headache. And the boy goes, "Are you alright, you stupid dummy? What in the heck are you doing on a skateboard in the first place?" "Because you told me to get on it to teach me how to ride one."

Subject El who told his pretest story entirely in dialogue began to use less dialogue in his stories except for story 3, <u>Catch</u> <u>That Cat</u> (Krahn, 1978), Week 2, which was also told entirely in dialogue. He began to consistently use less dialogue and more components of literature with story 4, <u>What Whiskers Did</u> (Carroll, 1965), Week 2, as he said,

"Whiskers, slow down. Whiskers, come this way, this way. Oh, no, the rope broke. I'll have to find Whiskers. Whiskers, don't go over that hill; I might not be able to find you." Whiskers was running past a hill that has a rabbit. Whiskers saw the rabbit. Subject E3 rarely used dialogue in his stories, except for story 18, <u>Deep in the Forest</u> (Turkle, 1976), Week 7. <u>Deep in the</u> <u>Forest</u> is a parody of <u>Goldilocks and the Three Bears</u>. In this story a small bear ransacks the cabin of a family of three: papa, mama, and a little girl. Subject E3 said at the end of his silent reading of the story that it was <u>The Three Bears</u>. His only consistent use of dialogue in any of his oral compositions is as follows:

Mommy says, "Someone's been eating out of my bowl!" Baby bear says, "Someone ate out of her bowl and broke it." They go look where their chairs are by the fire, and they say, "Someone's been sitting in my chair." Mama says, "Someone's been sitting in my chair." Baby says, "Someone's been sitting in my chair and broke it."

Subject E4 did not include more than one or two words of dialogue in her stories until story 12, <u>Little Love Story</u> (Krahn, 1976), Week 5. She said,

The little girl asked, "Could you blow the balloon up?? And the one mother tried, but she couldn't blow it up. . . The little boy, "There's a pump!" The two mothers said, "Don't!" The little girl fell off the edge and the mothers tried to catch her.

In story 18, <u>Deep in the Forest</u> (Turkle, 1976), Week 7, subject E4 included the "Someone's been sleeping in my bed." In story 21, <u>How</u> Santa Claus Had a Long and Difficult Journey Delivering His Presents

(Krahn, 1970), Week 8, she used dialogue three times.

Santa Claus said, "Up, up and away we go!" and got up in the air. . . And two fairies came by and asked if they needed some help, and Santa Claus said, "We sure do. . . ." Santa Claus said, "There's my reindeer up on the house."

Subject E5 did not include more than one or two words of dialogue in any of his stories except for story 3, Catch That Cat

(Krahn, 1978), Week 2, when he said, "Hey Kid. Get back here," and in story 24, <u>The Silver Pony</u> (Ward, 1973), Week 9, when he said, "And the father said, 'There wasn't really a horse up there." Even <u>Deep</u> in the Forest was void of any dialogue.

Subject E6 did not include any dialogue in any of her oral compositions except for story 16, <u>April Fools</u> (Krahn, 1974), Week 6, when she said,

It was April Fool's Day, and two boys was going to make something. "I'll put up the curtain so no one comes in." "And I'll saw the board." "I'll hammer the boards together while I put the paper on it. We can both paint it." Then it was finished, and they let it dry.

Later she said, "They were lost. The little boy said, 'Let's climb a tree.' And so they climbed a tree, and people were watching the monster." Even Deep in the Forest was void of any dialogue.

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Research Question 2. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their "sense of story," e.g., more effective

- a. use of interpretive or creative and evaluative narration of plot?
- b. use of interpretive or creative and evaluative narration of characterizations?
- c. use of interpretive or creative and evaluative narration of settings?
- d. use of interpretive or creative and evaluative narration as they recognize and elaborate the emotion conveyed in the theme of the story?

These questions were measured by comparing the <u>Creative Oral</u> <u>Compositions</u> of the pretest scores of <u>A Boy, A Dog, A Frog, and A</u> <u>Friend</u> (Mayer, 1971) with the posttest scores of <u>A Flying Saucer</u> <u>Full of Spaghetti</u> (Krahn, 1970) where degrees of narration for plot, characterizations, settings, and theme were evaluated for both the experimental and control groups.

Pretest of Plot, Characterizations, Settings, and Theme for the Experimental Group

A total of twenty-four pretest scores was reported for the subjects of the experimental group for the variables of plot, characterizations, settings, and theme which comprise the "sense of story" aspects of the <u>Creative Oral Compositions</u>.

<u>Plot</u>. The scores for the six subjects in interpretive or creative and evaluative narration of plot ranged from a high of 2 to a low of 0 out of a possible score of 5. One subject, a girl, obtained a score of 2; four subjects, two boys and two girls, obtained scores of 1; and one subject, a boy, obtained a score of 0 for a total score of 6. The mean for the experimental group of three boys and three girls for the literary component of plot was 1.

<u>Characterizations</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of characterizations ranged from a high of 1 to a low of 0 out of a possible score of 5. Five subjects, three girls and two boys, obtained scores of 1; and one subject, a boy, obtained a score of 0 for a total score of 5. The mean for the experimental group for the literary component of characterizations was .83. <u>Settings</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of settings ranged from a high of 1 to a low of 0 out of a possible score of 5. Four subjects, two boys and two girls, obtained scores of 1; and two subjects, one boy and one girl, obtained scores of 0 for a total score of 4. The mean for the experimental group for the literary component of settings was 0.66.

<u>Theme</u>. The scores for the six subjects in narration as they recognized and elaborated the emotion conveyed in the theme of the story ranged from a high of 2 to a low of 0 out of a possible score of 5. Four subjects, three girls and one boy, obtained scores of 2; and two subjects, two boys, obtained scores of 0 for a total score of 8. The mean for the experimental group for the literary component of theme was 1.33.

<u>Pretest of Plot, Characterizations,</u> <u>Settings, and Theme for the</u> Control Group

A total of twenty-four pretest scores was reported for the subjects of the control group for the variables of plot, characterizations, settings, and theme which comprise the "sense of story" aspects of the Creative Oral Compositions.

<u>Plot</u>. The scores for the six subjects in interpretive or creative and evaluative narration of plot ranged from a high of 3 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 3; two subjects, one boy and one girl, obtained scores of 2; two subjects, one boy and one girl, obtained scores of 1; and one subject, a girl, obtained a score of 0 for a total score of 9. The mean for the control group of three boys and three girls for the literary component of plot was 1.5.

<u>Characterizations</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of characterizations were 1 out of a possible score of 5. All six subjects obtained scores of 1 for a total score of 6. The mean for the control group for the literary component of characterizations was 1.

<u>Settings</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of settings ranged from a high of 2 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 2; four subjects, two boys and two girls, obtained scores of 1; and one subject, a girl, obtained a score of 0 for a total score of 6. The mean for the control group for the literary component for settings was 1.

<u>Theme</u>. The scores for the six subjects in narration as they recognized and elaborated the emotion conveyed in the theme of the story ranged from a high of 3 to a low of 2. One subject, a boy, obtained a score of 3; and five subjects, three girls and two boys, obtained scores of 2 for a total score of 13. The mean for the control group for the literary components of theme was 2.16.

Posttest of Plot, Characterizations, Settings, and Theme for the Experimental Group

A total of twenty-four posttest scores was reported for the subjects of the experimental group for the variables of plot,

characterizations, settings, and theme which comprise the "sense of story" aspects of the <u>Creative Oral Compositions</u>.

<u>Plot</u>. The scores for the six subjects in interpretive or creative and evaluative narration of plot ranged from a high of 3 to a low of 1 out of a possible score of 5. One subject, a girl, obtained a score of 3; three subjects, two girls, and one boy, obtained scores of 2; and two subjects, two boys, obtained scores of 1 for a total score of 11. The mean for the experimental group of three boys and three girls for the literary component of plot was 1.83.

<u>Characterizations</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of characterizations ranged from a high of 2 to a low of 1 out of a possible score of 5. Three subjects, two boys and one girl, obtained scores of 2; and three subjects, two girls and one boy, obtained scores of 1 for a total score of 9. The mean for the experimental group for the literary component of characterizations was 1.5.

<u>Settings</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of settings ranged from a high of 4 to a low of 1 out of a possible score of 5. One subject, a girl, obtained a score of 4; two subjects, one boy and one girl, obtained scores of 3; and three subjects, two boys and one girl, obtained scores of 1 for a total score of 13. The mean for the experimental group for the literary component of settings was 2.16. <u>Theme</u>. The scores for the six subjects in narration as they recognized and elaborated the emotion conveyed in the theme of the story ranged from a high of 4 to a low of 0. One subject, a girl, obtained a score of 4; three subjects, two girls and one boy, obtained scores of 2; and two subjects, two boys, obtained scores of 0 for a total score of 10. The mean for the experimental group for the literary component of theme was 1.66.

Posttest of Plot, Characterizations, Settings, and Theme for the Control Group

A total of twenty-four posttest scores was reported for the subjects of the control group for the variables of plot, characterizations, settings, and theme which comprise the "sense of story" aspects of the Creative Oral Compositions.

<u>Plot</u>. The scores for the six subjects in interpretive or creative and evaluative narration of plot ranged from a high of 2 to a low of 0 out of a possible score of 5. Three subjects, two boys and one girl, obtained scores of 2; two subjects, one boy and one girl, obtained scores of 1; and one subject, a girl, obtained a score of 0 for a total score of 8. The mean for the control group of three boys and three girls for the literary component of plot was 1.33.

<u>Characterizations</u>. The scores for the six subjects for using interpretive or creative and evaluative narration of characterizations ranged from a high of 2 to a low of 1 out of a possible score of 5. Two subjects, two boys, obtained scores of 2; and four subjects, three girls and one boy, obtained scores of 1 for a total score of 8. The mean for the control group for the literary component of characterizations was 1.33.

Settings. The scores for the six subjects for using interpretive or creative and evaluative narration of settings ranged from a high of 3 to a low of 0 out of a possible score of 5. One subject, a boy, obtained a score of 3; one subject, a girl, obtained a score of 2; three subjects, two boys and one girl, obtained scores of 1; and one subject, a girl, obtained a score of 0 for a total score of 8. The mean for the control group for the literary component of settings was 1.33.

<u>Theme</u>. The scores for the six subjects in narration as they recognized and elaborated the emotion conveyed in the theme of the story ranged from a high of 2 to a low of 0 out of a possible score of 5. Five subjects, three girls and two boys, obtained scores of 2; and one subject, a boy, obtained a score of 0 for a total score of 10. The mean for the control group for the literary component of theme was 1.66.

Differences Between the Scores for Plot, Characterizations, Settings, and Theme for the Experimental and Control Groups

The total score of the pretest for the variables of plot, characterizations, settings, and theme which comprise the "sense of story" aspects of the <u>Creative Oral Compositions</u> for the experimental group was 23 with a mean of 3.83, and for the control group was 34 with a mean of 5.66. The total score for the posttest for the same variables for the experimental group was 43 with a mean of 7.16, and for the

control group was 34 with a mean of 5.66. The difference of points between the pretest score of 23 and the posttest score of 43 for the experimental group was a gain of 20 points. The difference of points between the mean pretest score of 3.83 and the mean posttest score of 7.16 for the experimental group was a gain of 3.33 points. There was no difference in points between the pretest score of 34 and the posttest score of 34 for the control group, and there was no difference in points between the mean pretest score of 5.66 and the mean posttest score of 5.66 for the control group. The difference of points from the pretest to the posttest of the experimental group and the control group was 9 points favoring the treatment of the experimental group. The difference of means from the pretest to the posttest of the experimental group and the control group was 1.5 points favoring the treatment of the experimental group. There are differences between the posttest scores of the experimental group and the control group.

There appeared to be no difference between the scores in the literary components of plot, characterizations, and settings for the boys and girls, but there appeared to be, however, some difference in their recognition and elaboration of the literary component of theme. Though the girls did not always obtain a higher score than the boys for theme, as in one pretest score, they scored at least a 2 consistently, and in one case a 4, for the literary component of theme. Two male experimental subjects in the pretest, two male experimental subjects and one male control subject in the posttest failed to recognize emotion conveyed in the theme of the story, see Table 5.

Experimental			Pretest ^b					Posttest ^b		
and Control Subjects	Plot	Character- izations	Settings	Theme	Total	Plot	Character- izations	Settings	Theme	Total
E1 (M) ^C E2 (F) E3 (M) E4 (F) E5 (M) E6 (F) Total scores Mean scores	00	0.5 ⁵ 0 0.83	00 66	1.33 8912022200	3.83 3.83 3.83	1.83 1.83		2.16	1.66	7.16 7.16 7.16
C1 (M) C2 (M) C3 (F) C4 (F) C5 (M) C6 (F) Total scores Mean scores		w-	~~~ <u>~</u> ~	2.16	9 60 5.16 5.16	1.33 1.33 1.33	1.33 80 1-1-2 80 1-2-2		22 22 1.66	9 5 3 <u>34</u> 5.66
^a Liter creative and e	al narr valuati	ation: low ve narratio	= 0, high n: low = 4	= 1, in , high	terpreti = 5.	ve narre	ation: low	= 2, high	= 3; =	

^bPretest: A Boy, A Dog, A Frog, and A Friend (Mayer, 1971); posttest: <u>A Flying Saucer</u> Full of Spaghetti (Krahn, 1970).

^CM = male; F = female.



<u>Pretest and Posttest Creative Oral</u> <u>Compositions</u>

The <u>Creative Oral Compositions</u> of the pretests and posttest sessions were evaluated as this researcher listened to the orally composed stories, and were not evaluated by the written transcripts of the stories. Examples of the subjects' use of plot, characterizations, settings, and theme cited below should read with the understanding that they were evaluated in the oral form and not in the written form.

<u>Subjects' Use of Plot in Pretests</u> and Posttests of Creative Oral Compositions

The two degrees of plot used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, events identified and sequential order observed; and Interpretive Narration, events described, events in illustrations linked together, and recognition of cause and effect. No subject obtained a score in Creative and Evaluative Narration, which were events elaborated, inferences drawn from illustrations, and elaboration of cause and effect.

<u>Pretest sessions</u>. In the pretest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971). Examples of literal and interpretive narration of plot were observed. On the Literal Narration level, two subjects, experimental subject El and control subject C6, obtained scores of 0 for the literary component of plot. El told his story entirely in dialogue, and failed to express

any plot structure throughout his story as he said, "Danny, go get him. Go get my fishing pole. Danny, don't let him bite you. Oh, Danny, are you ok? Come on, Danny." Subject C6 failed to identify several events in her story and gave a page-by-page account which was not always in sequential order. "And then he picked up a flower and put it--by it-by the pole, and the turtle picked up his fishing pole and they got it all done. Then they went home."

Also on the Literal Narration level, six subjects, E2, E3, E5, E6, C3, and C5, obtained scores of 1 for the literary component of plot. These subjects identified the events in the illustrations and followed the sequential order of the illustrations, but did not consistently link the illustrations together into a story. Subject E3 said,

There's this boy. He's fishing. Got a bucket if he catches anything. Put it in the bucket. Dog's watching him. A frog is--got a fishing pole and he's got a bite and getting it pulled in.

Subject E6 said, "He went fishing. He was waiting for bite. Then he got one. It almost dragged me in the water." Later she said,

Then turtle came, and pulled him in. And you could only see his foot. The man tries to save him. He came back up. I got my clothes back on. He looked at the turtle, and it looked like it was dead.

Interpretive Narration was observed for subjects E4, C2, C4 who obtained scores of 2, and subject C1 who obtained a score of 3. To obtain a 2, subjects must recognize cause and effect relationships as subject E4 did in her story. "The turtle jumped in. The boy is taking off his clothes to save the dog." Later she said, "The turtle is dead. The boy is going to bury the turtle. The turtle is laying on his shell." Subject C2 also recognized cause and effect relationships when he said,

He tried to pull it in, but he fell in with it. He was yelling at the turtle 'cause the turtle's taking his pole away, so the dog's swimming after him. The dog is barking at him, so the turtle bites his paw.

Subject C4 recognized cause and effect also as she said, "He walked in the water, and so the turtle, he got slippery, and he went under water."

Subject Cl obtained a 3 in the literary component of plot because of his recognition of cause and effect relationships, his description of events, and his linking the illustrations together into a story. "Then he walked to the other side of the swamp, and the snapping turtle let go, because he was walking out of the water onto dry land." Later he said, "The boy's mad at his dog, 'cause the dog killed the snapping turtle. The dog felt sorry."

<u>Posttest sessions</u>. In the posttest sessions, the experimental and control groups orally composed stories to accompany the illustrations in <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). All subjects obtained scores in the literal and interpretive narration levels for the literary component of plot. Only one subject, experimental subject E2, obtained a score of 3, and only one subject, control subject C6, obtained a score of 0. The other ten subjects obtained scores of 1 and 2. Subject E2 described the events in the illustrations and linked the events together into a cohesive story. An example of her story is,

Then the elves started playing in the spaghetti. Then the elves take the spaghetti and put it all over the candles. And then the elves start taking more spaghetti

and putting it on the tables. Then they take the plate of spaghetti and go, "Bye. See you later." And they grab it, and the elves zoom off the table and go flying on the plate of spaghetti.

Subject C6 failed to identify several events in the story and failed to recognize any cause and effect relationships. "She was surprised, and started eating the spaghetti. Soon there was spaghetti all over the place."

Experimental Subjects' Use of Plot in Oral Story Making Sessions

During this experimental study, the experimental subjects participated in the oral story making experiences using wordless picture books. Their twenty-three additional creative oral compositions were transcribed and examples of their use of plot throughout the ten-week study are cited below.

The experimental subjects' stories progressed from identifying the events to describing the events in the stories, and recognizing cause and effect relationships with the exceptions of E3 and E5 who failed to move into the interpretive narration level with any consistency. E3, however, was able to draw inferences, an element found in the creative and evaluative narration level, from the illustrations in story 11, Vicki (Meyer, 1969), Week 4, when he said,

Vicki sits back down in the grass. She is starting to cry. She doesn't have anybody to play with. Figures, she sees figures come up from the ground. She goes toward the girls. Ask them if she can play. They say, "no." She sits all alone. Nobody to be with. She gets an idea to do something.

Subject E5 describes the events in story 16, April Fools

(Krahn, 1974), Week 6, when he says,

One day these two boys went into a junk yard and took a couple of pieces of wood with them. One kid took a saw and toolbox. And also they took a curtain so no one could see what they were doing.

Subjects Use of Characterizations in Pretest and Posttests of Creative Oral Compositions

The two degrees of characterizations used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, characters identified; and Interpretive Narration, characters physically described and characters given names and roles. Subjects did not obtain scores in Creative and Evaluative Narration where characters would be described imaginatively: physical description and personal traits/behaviors, and characters would be given imaginative names and roles.

<u>Pretest sessions</u>. In the pretest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971). Only literal narration for the characterizations were observed. Experimental subject El who obtained a score of 0, told the story in the first person entirely in dialogue, therefore, the word "boy" or a name for the boy was omitted. The word "dog" was not mentioned; however, the name, Danny, was given as the dog's name. The frog in the story was omitted, and the turtle, the friend, was mentioned only once. Other subjects, except for control subjects 2 and 5, identified the four characters in the story. Control subject C2 omitted any mention of the frog, and control subject C5 referred to the boy as *"little shrimpo,"* but said this was not a name for the boy.

Posttest sessions. In the posttest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in A Flying Saucer Full of Spaghetti (Krahn, 1970). All subjects obtained scores either in the literal and interpretive narration levels for the literary component of characterizations. Experimental subjects El, E2, and E3, and control subjects Cl and C2, who scored in the interpretive narration level, described the main characters in the story, the girl and the elves, as "little girl" or "starving little girl" or "little girl who was tired and hungry" and "elves" or "little people" or "Martians." Other characters mentioned in minor roles were "dogs," "people," "townspeople," and "lady." For these subjects' stories, all the main characters and minor characters were mentioned. For the other subjects who scored in the literal narration level, only some of the main characters and minor characters were identified as the subjects referred to them as "kid," "little shrimpoes," "little men," and "whole bunch of people."

Experimental Subjects' Use of Characterizations in Oral Story Making Sessions

During this experimental study, the experimental subjects participated in the oral story making experiences using wordless picture books. Their twenty-three additional creative oral compositions were transcribed and examples of their use of characterizations throughout the ten-week study are cited below.
The experimental subjects' characterizations progressed from literal narration to interpretive narration due to the subjects' giving names and roles to their characters and not from the subjects giving physical descriptions for their characters. Experimental subject E2 gave names to her characters in only one story, story 12, <u>Little Love Story</u> (Krahn, 1976), Week 5. "The characters in the story is the one family, Mrs. Garrett and her son, Mike. The other lady is Mrs. Gibbs, and her little girl's name is Mary."

Subject E3 often named his characters as he did in story 6, By the Sea (Amoss, 1969), Week 3, when he said,

This family is going to the sea to go swimming. Vicki and Patricia is playing in the water. The mother is reading with an umbrella over her head. Brad is going to fly a kite with his dog. Andy, he's building.

Subject E4 gave some of her characters names in only one story, story 10, <u>Pancakes for Breakfast</u> (de Paola, 1978), Week 4. "It was in the morning when the cat, the dog, and the lady were sleeping still. The dog, named Holly, and the cat named Simey, and the lady was washing." The lady was not named, however.

Subject E6 gave her characters names often in her stories. As early as story 4, <u>What Whiskers Did</u> (Carroll, 1965), Week 2, she said, "It broke and Whiskers ran away, and Carrie fell down, and Carrie tried to run after it." Later in the same story she said,

The dog came in and they told him their names. The littlest one's was Carrie like his master; Mom's was Sherry, Daddy one was Bill, the middle-sized one was Steve, and the other one was Sue."

In story 8, <u>The Dolphin and the Mermaid</u> (Carroll, 1974), Week 4, subject E6 referred to the mermaid as Mary the mermaid throughout the story. At the conclusion of the story, she introduced her characters when she said, "And their names were Mary the mermaid, Steve the seahorse, Dilly the dolphin, Tom the turtle, and Sue the octopus."

After the subjects gave names to their characters, it was rare for them to refer to these characters by name later in the story. When they did refer to them by name, the subjects paused as they tried to recall the names given to the characters. The only physical descriptions given to any characters was in relation to size, such as "the little girl," "the little boy," and "the little dog."

<u>Subjects' Use of Settings in Pretests</u> and Posttests of Creative Oral <u>Compositions</u>

The three degrees of settings used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, settings identified (time and/or place); Interpretive Narration, settings physically described; and Creative and Evaluative Narration, settings described imaginatively and mood of settings inferred from the illustrations.

<u>Pretest sessions</u>. In the pretest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971). Only examples of literal and interpretive narrations for settings were observed. Experimental subject El who obtained a score of 0, told his story in the first person and entirely in dialogue. The only reference to setting was when he said, "Let's go back to shore." Any other references to time and place were omitted. Subject E6 who also obtained a score of 0, mentioned only the "water" in her story. Control subject C4 asked what the different settings were. "And still hang on until the water (Is that water?), he walked in the water."

Other subjects, experimental subjects E2, E3, E4, and E5, and control subjects C2, C3, C5, and C6, obtained scores of 1 for identifying "water," "shore," "pond," "land," "rock," "home," "lily pad," "little sand hill," and "grave."

Control subject C2, the only subject to score in the interpretive narration level in the pretest, referred to several settings but with a minimal amount of description.

So he walked with the turtle hanging onto the dog's foot, and he walked through the stream. Then he walked to the other side of the swamp and the snapping turtle let go, because he was walking out of the water onto dry land.

<u>Posttest sessions</u>. In the posttest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). Subjects obtained scores in all three levels of narration: literal, interpretive, and creative and evaluative. Experimental subject E2 was the only subject to score in the creative and evaluative narration level when she described settings imaginatively as she said, "One day in this little town up on a hill there was a raggedy shaggedy old icky house. Later she said,

Then they ran down from the old raggedy shaggedy house up on the hill in the old village. Then they went to a really beautiful, rich house. And they went to the window, and they saw the butler feeding a little girl some spaghetti.

Subjects El and E4 scored in the interpretive narration level when they physically described the settings. Subject El said, "One day there was a little cottage, and it was an old one. . . . Then they left the shack and went to a big mansion." Subject E4 said, "One day on a hill there was a little house, and it had pails and stuff by it, and there were two plants." And later she said, "They looked at the big house and there is a gate where people come in. They looked in the window, and they saw a little girl sitting in a big chair."

Control subject Cl also scored in the interpretive narration level, when he said, "One day in a town where the people are poor, a little girl lived. She was sitting at the table starving." And later, "They went down through the town, and they came to this big mansion." And still later, "The little girl said, 'Goodbye,' and there they went above the village, over the streets, over a lake until they got to the little girl's house."

Another subject who scored in the interpretive narration level was subject C3 when she said,

The little boy lived in this old rickety house. It has a water pump beside it and two buckets, and he lived on top of the hill. His gate was opened, and he had lots of houses down beside him.

The other subjects obtained scores in the literal narration level when they identified the settings by referring to "house," and by omitting the mansion in the town and its environs.

Experimental Subjects' Use of Settings in Oral Story Making Sessions

During this experimental study, the experimental subjects participated in the oral story making experiences using wordless picture books. Their twenty-three additional creative oral compositions were transcribed and examples of their use of settings throughout the ten-week study are cited below.

The experimental subjects' settings progressed from literal narration to interpretive narration due to the subjects' physically describing the settings and by indicating time. Experimental subject El did not indicate time, such as, one day, one night, one afternoon, until story 10, <u>Pancakes for Breakfast</u> (de Paola, 1978), Week 4, when he said, "One day in the morning, a lady and her cat on the bed and the dog was just waking up." All stories of subject El which followed story 10 contained reference to time.

Subject E2 included settings in her stories, but rarely introduced the stories by referring to time except for <u>Pancakes for</u> <u>Breakfast</u>. "There's a house back in the woods, and its early in the morning, and the sun's just coming out, and it's winter time."

Subject E3 rarely included settings in his stories. Instead he began his stories by referring to the characters in the stories as in story 17, <u>A Special Birthday</u> (Shimin, 1976), Week 7. "Martha, she's sleeping. And Tiger sees Martha's dad tying a string under her pillow. And making a surprise for Martha for her birthday."

Subjects E4 and E5 began most of their stories by referring to the setting in the following manner: "One day," "One morning," and "Once upon a time." Subject E6 used a variety of beginnings to her stories to establish the setting as in story 5, <u>The Mystery of the Giant Foot-</u> <u>prints</u> (Krahn, 1977), Week 2. "There's an old house in the middle of nowhere. There's trees all around." In story 9, <u>The Christmas</u> <u>Kitten</u> (Carroll, 1970), Week 4, she said, "A couple of days before Christmas, Mark was riding his bike with a basket with some kittens in it." In story 10, <u>Pancakes for Breakfast</u> (de Paola, 1978), Week 4, she said, "It was morning time in the winter in a little house." In story 24, <u>The Silver Pony</u> (Ward, 1973), Week 9, she said, "It was morning. The rooster woke everyone up. John came out of the barn and was feeding the chickens and the pigs and the cows."

<u>Subjects' Use of Theme in Pretests and</u> <u>Posttests of Creative Oral Compositions</u>

The three degrees of theme used by the experimental and control group subjects in the pretest and posttest sessions were Literal Narration, events, characters, and settings identified with no emotion expressed; and Interpretive Narration, events, characters, and/or settings described by recognizing emotions conveyed in the illustrations by identifying love, hate, fear, anger, jealousy, sadness, happiness, loneliness, sympathy, and empathy as feeling of the characters. The third degree of theme, Creative and Evaluative Narration, showed events, characters, and/or settings elaborated with consistent expression of emotion conveyed in the illustrations by implying or expressing love, hate, fear, anger, jealousy, sadness, happiness, loneliness, sympathy, and empathy as feelings of the characters and thus created a mood in the narration. This level of narration also showed attitudes and/or

beliefs evoked by the illustrations by implying or expressing enjoyment, hope, trust and distrust, justice and injustice, acceptance, freedom, courage, and honesty.

<u>Pretest sessions</u>. In the pretest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971). Only examples of literal and interpretive narrations for theme were observed. In order to score in the interpretive narration level, subjects had to state the emotions the characters were experiencing. With the exceptions of experimental subjects El and E5 (two boys), all experimental and control group subjects stated the emotions of the characters in the story.

Subject E3 said in his story,

On the next page the turtle comes floating on its back and the boy feels sorry for the turtle. The frog looks sad. The boy's pulling the turtle into the shore. The frog and the boy are mad at the dog.

Control subject Cl recognized and stated the emotion conveyed in the illustrations at a higher interpretive level than the other subjects when he said, "The boy's mad at his dog, 'cause the dog killed the snapping turtle. The dog felt sorry." And later he said, "And the boy was happy. He looked at the snapping turtle above his head and hollered for joy. And they all went home happy."

<u>Posttest sessions</u>. In the posttest sessions, the experimental and control group subjects orally composed stories to accompany the illustrations in <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). Subjects obtained scores in all three levels of narration: literal, interpretive, and creative and evaluative.



Subject E2 was the only subject to score in the creative and evaluative narration level when she elaborated the emotion conveyed in the illustrations with consistent expression.

And then these elves climbed up on top of this box and looked in the window, and they saw a little girl almost about ready to cry, 'cause she was at the kitchen table and she had no food.

And later she said, "And she starts eating it, and the elves start singing a song." Throughout the story, subject E2 also expressed the injustice depicted in the illustrations as she told her story about the elves who stole the spaghetti from the rich girl and brought it to the poor girl who had nothing to eat.

With the exceptions of experimental subjects El and E3 and control subject C5, the other subjects identified some of the emotions conveyed in the illustrations.

Control subject Cl said, "The starving girl was pleased to see the spaghetti. She was so hungry, she ate every bit of it."

The subjects, El, E3, and C5, who failed to identify the emotion conveyed in the illustrations, were boys. The other subjects, three boys and six girls, identified or elaborated the emotion conveyed in the illustrations.

Experimental Subjects' Use of Theme in Oral Story Making Sessions

During the experimental study, the experimental subjects participated in the oral story making experiences using wordless picture books. Their twenty-three additional creative oral compositions were transcribed and examples of their use of theme throughout the ten-week study are cited below. The experimental subjects' stories progressed from not identifying the emotion conveyed in the illustrations to identifying and elaborating the emotion conveyed.

In story 17, <u>A Special Birthday</u> (Shimin, 1976), Week 7, subjects E4, E5, and E6 implied how the daughter felt towards her father, but did not state any reasons for the girl feeling as she did.

Subject E4 said, "She found a present in the coat hanger closet. And she was trying to get it. And the little girl went by her daddy and hugged him."

Subject E5 said, "Then she found a great big present in the closet. Then she found her mom. She is hugging her mom."

Subject E6 said, "And she kept on going, and she found another present. And she hugged her father, and there wasn't any more ribbon."

Subjects E2 and E3 expressed the emotion the girl felt towards her father for making it a special birthday. Subject E2 said, "Then she made it to another present. Then she saw her daddy, and she hugged and kissed him, 'cause she was very, very, very, very happy." Subject E3 said, "She finds the string. She found all of it, and pulls it down. Then a box comes down. She's happy. Goes over and hugs her dad for the present she got."

In story 19, <u>The Snowman</u> (Briggs, 1978), Week 7, a boy and a snowman have a fantasy-filled night together and become great friends who are most appreciative of one another. Five of the six subjects identified the embrace the boy and the snowman gave one another, but failed to explain why they felt the need to hug. Subject E4 expressed the best account of this emotional event. "Then the snowman walked him to the house. The snowman hugged him, the boy hugged him. And the snowman said, 'Goodbye. See you next year!'"

Subject E3 rarely identified the emotions conveyed in the illustrations of the stories, yet he was able to express the emotion throughout story 11, Vicki (Meyer, 1969), Week 4.

Vicki's sitting down looking at the flowers. She's looking at the ground at the flowers, everything around her. Vicki finds a friend to play with and they're shaking hands. Vicki tells her friend a secret. Her friend looks down at the ground. They're skipping along the path. The boy's coming. The girl, the friend, sees the boy. Looking at each other. Vicki looks another way. Vicki sits back down in the grass. She is starting to cry. She doesn't have anybody to play with. Figures, she sees figures come up from the ground. She goes toward the girls. Ask them if she can play. They say, "No." She sits all alone. Nobody to be with. She gets an idea to do something. She is looking at it. She is holding something and looking at it. There is a figure coming up from the grass. It's an old lady. She comes toward Vicki, and Vicki's scrubs her with a brush. Makes the girl better, and then she gets all pretty. She laying down in the grass. The figures are laying down in the grass. Vicki is looking at the flowers. She picked one. Then she, there is a painting. She takes her friend with the other girls and boys, see if she can play, and they say, "Yes." So she plays with them.

Subject E5 consistently identified the events in the stories with little recognition of the emotion or theme underlying the story. In story 16, <u>April Fools</u> (Krahn, 1974), Week 6, subject E5, however, concluded the story by stating the theme of the story.

All the people came right to the woods and saw the head of the monster. And then they came in and saw these two little boys. Then they brung them home. Everyone thought it was a good April Fool's joke.

In story 23, <u>Noah's Ark</u> (Spier, 1977), Week 9, subject E5 again concluded the story by stating the theme. "Then there were trees starting to grow, then a rainbow, and there was never a flood like that again." The macabre satire of a myopic inspector and his voracious dog challenged the subjects' ability to tell a story from the omniscient point of view as in story 20, <u>The Inspector</u> (Mendoza, 1970), Week 8. As the inspector investigates the source of the giant footprints, his dog consumes the monsters that threaten the inspector. The open-endedness of the story allowed for a variety of conclusions and generated questions from the subjects. Subject El said, "Then the inspector was looking at a rock. Then he looked up there, the monster saw something in the ground. Then the inspector looked at the monster."

When subject El was asked by this researcher, "What is happening in this whole book," El said, "The inspector's trying to find the monster and the dog is eating everything around. But I don't get how the footprints kept on going around. But what is making the footprints?"

Subject E2 said, "Then the inspector is looking up at his dog. He's going to eat him." When this researcher asked why, E2 said, "Because he was too busy looking around."

Subject E3 concluded his story, but a technical difficulty with the tape cassette recorder failed to produce a recording of his conclusion.

Subject E4 said, "The little man saw this big, huge creature and he didn't know where it come from, and he looked around for his other dog, and that was it." When this researcher asked E4, "Was the dog the monster?" she said, "Yes." When asked, "What made the footprints?" E4 said, "Big monsters." When this researcher asked her, "Why didn't the inspector see that his dog was getting bigger and bigger," she replied, "He was still looking for clues."

Subject E5 said, "A couple of teeth already broke from eating that stuff. He was almost all ready. Then he looked up and saw a big. . . ." This researcher asked this subject, "Why didn't the inspector know the dog was getting bigger and fatter?" He responded, "He wasn't looking at him. Trying to find who made the footprints. I couldn't figure out who made the footprints at the beginning."

Subject E6 concluded her story with,

And the man walked up the side of the mountain still following tracks. His dog came and the footprints stopped, and that's all. He saw a shadow and he didn't know what it was. Then he turned around and saw a big monster. He never did find out what the footprints led to.

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<u>Research Question 3</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their <u>Creative Oral</u> <u>Compositions</u>?

This question was measured by comparing the <u>Creative Oral</u> <u>Compositions</u> of the pretest scores of <u>A Boy, A Dog, A Frog, and A</u> <u>Friend</u> (Mayer, 1971) with the posttest scores of <u>A Flying Saucer Full</u> <u>of Spaghetti</u> (Krahn, 1970) where degrees of expression of feeling for plot, characterizations, settings, theme, style, literary devices, and dialogue were evaluated for both the experimental and control groups.

<u>Pretest of the Creative Oral Compositions</u> for the Experimental Group

A total of six pretest scores was reported for the subjects of the experimental group from their <u>Creative Oral Compositions</u>. The scores for the six subjects ranged from a high of 10 to a low of 4 out of a possible score of 35. One subject, a girl, obtained a score of 10; two subjects, one boy and one girl, obtained scores of 7; two subjects, two boys, obtained scores of 5; and one subject; a girl, obtained a score of 4 for a total score of 38. The mean for the experimental group of three boys and three girls was 6.33.

<u>Pretest of the Creative Oral Compositions</u> for the Control Group

A total of six pretest scores was reported for the subjects of the control group from their <u>Creative Oral Compositions</u>. The scores for the six subjects ranged from a high of 13 to a low of 4 out of a possible score of 35. One subject, a boy, obtained a score of 13; one subject, a boy, obtained a score of 10; two subjects, two girls, obtained a score of 7; one subject, a boy, obtained a score of 5; and one subject, a girl, obtained a score of 4 for a total score of 46. The mean for the control group of three boys and three girls was 7.66.

Posttest of the Creative Oral Compositions for the Experimental Group

A total of six posttest scores was reported for the subjects of the experimental group from their <u>Creative Oral Compositions</u>. The scores for the six subjects ranged from a high of 25 to a low of 8 out of a possible score of 35. One subject, a girl, obtained a score of 25; one subject, a girl, obtained a score of 15; two subjects, two boys, obtained scores of 11; and two subjects, one boy and one girl, obtained scores of 8 for a total score of 78 or a gain of 40 points over the pretest scores. The mean for the experimental group of three boys and three girls was 13 which was a gain of 6.67 points over the pretest mean for the experimental group.

Posttest of the Creative Oral Compositions for the Control Group

A total of six posttest scores was reported for the subjects of the control group from their <u>Creative Oral Compositions</u>. The scores for the six subjects ranged from a high of 13 to a low of 3 out of a possible score of 35. One subject, a boy, obtained a score of 13; two subjects, one boy and one girl, obtained scores of 11; one subject, a girl, obtained a score of 7; one subject, a girl, obtained a score of 5; and one subject, a boy, obtained a score of 3 for a total score of 50 or a gain of 4 points over the pretest scores. The mean for the control group of three boys and three girls was 8.33 which was a gain of 0.67 points over the pretest mean.

Differences Between the Creative Oral Compositions Scores for the Experimental and Control Groups

The pretest mean for the experimental group was 6.33 and the posttest mean for the experimental group was 13 for a gain of 6.67 points. The pretest mean for the control group was 7.66, and the posttest mean for the control group was 8.33 for a gain of 0.67 points. The difference of the gain in points from the pretest to the posttest of the experimental group and the control group was 4.67 points favoring the treatment of the experimental group.

Scores from the posttest of the <u>Creative Oral Compositions</u> test were analyzed by analysis of covariance using the pretest scores as the covariant. With the level of significance at .001, there was a marginal significant difference between the two groups of $r_{prepost}$ equals 0.798 and [F (1,9) = 4.981, p < .053].

Using the Kruskal-Wallis Test for experimental studies with small samples, a value of 6.2922619 for H* was found. H* is distributed approximately as X_1^2 . Hence this value of H* has p<.025, again showing a significant difference in the <u>Creative Oral Compositions</u> between the two groups.

Differences Between the Scores for Oral Language Proficiencies and "Sense of Story" Aspects for the Experimental and Control Groups

In oral story making, the oral language aspects of the creative oral compositions, style, literary devices, and dialogue; and the "sense of story" aspects of the creative oral compositions, plot, characterizations, settings, and theme are treated as related components. That is, the subjects' knowledge of "sense of story" helps to determine the language they will use in their creative oral compositions.

A Multiple Analysis of Covariance (MANCOVA) was run after it appeared that the scores for post-oral language proficiencies and post-"sense of story" were correlated with r = .7896. When the dependent variables, post-"sense of story" and post-oral language proficiencies were analyzed with pre-"sense of story" and pre-oral language proficiencies as covariates, the multivariate F test was not significant. Because it was not significant, there was no reason to look at these two dependent measures in a multivariate sense, instead, they were looked at in a univariate F within the same MANCOVA. The post-"sense of story" was not significant at p > .05, but the post-oral language proficiencies of the experimental group was significant at p = .03 when adjusted for both of the pretests. It can, therefore, be concluded that oral language and not the "sense of story" was the significant factor in the experimental subjects' improved scores in their creative oral compositions.

Pretest and Posttest Creative Oral Compositions

The <u>Creative Oral Compositions</u> of the pretests and posttest sessions were evaluated as this researcher listened to the orally composed stories, and were not evaluated by the written transcripts of the stories. Examples of the subjects' <u>Creative Oral Compositions</u> cited below should be read with the understanding that they were evaluated in the oral form and not in the written form.

<u>Subjects' Creative Oral Compositions</u> in Pretests and Posttests

The raw data for the composite scores for the <u>Creative Oral</u> <u>Compositions</u> showed an improvement for all six of the experimental subjects and for three control group subjects, one boy and two girls. Two control group subjects, one boy and one girl, obtained the same scores in the posttest as they did on the pretest, and one control

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Experimental				Pret	est^b							Post	test ^b			
and Control Subjects	Plot	Character- izations	Settings	Theme	Style	Literary Devices	Dialogue	Total	Plot	Character- izations	Settings	Theme	Style	Literary Devices	Dialogue	Total
E1 (M) ^C E2 (F) E3 (M) E4 (F) E5 (M) E6 (F) Cotal scores Mean scores	00	00 .83	0 	0 2 8 1.33	0 5 5 5 5 0 1.33 8 0 0 5 5 5 5 0	2 0 2 0 0 55		5 38 6.33 6.33	3 3 1.83 1.83		8 م م م م م م 2.16 2.16	100 100 1.66	2 4 4 18 3.33 3.33			11 25 8 11 11 13.0
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^aLiteral narration: low = 0, high = 1; interpretive narration: low = 2, high = 3; creative and evaluative narration: low = 4, high = 5. ^bPretest: <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971); posttest: <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970).

^CM = male; F = female.



group subject, a boy, obtained a score on the posttest that was less than his score on the pretest.

The greatest margin of growth, 18 points, between the pretest total score and the posttest total score was obtained by experimental subject E2, a girl, who obtained a total score of 7 on her pretest and a total score of 25 on her posttest. The next greatest margin of growth, 6 points, between the pretest total score and the posttest total score was obtained by experimental subjects, E1 and E5, two boys, who obtained a total score of 5 on their pretests and a total score of 11 on their posttests. Subject E4, a girl, obtained a total score of 10 on her pretest and a total score of 15 on her posttest for a growth of 5 points. Subject E3, a boy, obtained a total score of 7 on his pretest and a total score of 8 on his posttest for a growth of 1 point. A normal margin of growth of 5 or 6 points can be expected for most subjects, although it is not unusual for a subject to excel with these experiences, nor is it unusual for a subject to show little growth.

In contrast, the greatest margin of growth for a control subject between the pretest total score and the posttest total score was obtained by control subject C3, a girl, who obtained a total score of 7 on her pretest and a total score of 11 on her posttest for a growth of 4 points. Two control subjects, C1, a boy, obtained a total score of 13 on his pretest and posttest, and C4, a girl, obtained a total score of 7 on her pretest and posttest. Subject C2, a boy, obtained a total score of 10 on his pretest and a total score of 11 on his posttest for a growth of 1 point. One subject, C5, a boy, obtained a total score of

5 on the pretest and a total score of 3 on the posttest for a loss of 2 points. These control group subjects participated in the read-aloud experiences but did not participate in the oral story making experiences.

The typed transcripts of the <u>Creative Oral Compositions</u> of the pretest, <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971) and the post-test, <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970) by experimental subject E2 follow.

Pretest: A Boy, A Dog, A Frog, and A Friend (Meyer, 1971).

The little boy is fishing right on this first page-trying to catch a fish. Then the other one he thinks he has a fish, but he doesn't. And then the other one he is pulling on it, and then he falls in the other page. Then the frog and the dog jumps in with him. And then he fell in. And then it wasn't a fish, it was a turtle on his fishing pole. Then the turtle gets out of the water. Then he walks away. Then on the next page, the dog is having a fight with the turtle and the turtle bites the dog's paws. Then the little boy gets mad at the turtle. Then the boy tries to get the dog--the turtle away from the dog. And so the boy gets the dog, picks up the dog. The turtle is still biting on the paw so he's hanging from the dog. The turtle is hanging from the dog. And then the boy is running away, and the turtle fell off. I think, yea, he fell off. And he is carrying the boy away. Then he came to shore with the dog. And then he put the dog down, and the frog came with them. Then he's getting his pail. And then the dog is sticking his tail in the water. I think the turtle is biting on it. And then the turtle, not the turtle, but the dog fell in, and the little boy is pulling his hair, it looks like, and the dog is drowneding. Then the little boy takes off all of his clothes, then he hops in the water to get his dog. Then he got his dog out. Then he hitting the turtle with a stick and then the dog is back out and he's got a hold of the turtle. Then he leaves the -- then he takes the turtle away and leaves the dog back. And I think the turtle is dead now. And then he digs a place to bury it at. And then after he's got the flower, the turtle walks away. And then he hung the turtle on the fishing pole. And the end.

Posttest: A Flying Saucer Full of Spaghetti (Krahn, 1970).

One day in this little town up on a hill there was a raggedy, shaggedy old icky house. And then these elves climbed up on top of this box and looked in the window, and they saw a little girl almost about ready to cry 'cause she was at the kitchen table and she had no food. Then those elves were planning something. They all gathered up and said, "Hey. You want to get this little girl some food?" They ran down from the old raggedy, shaggedy house up on the hill in the old village. Then they went to a really beautiful, rich house, and they went to the window and they saw the butler feeding a little girl some spaghetti. Then they gathered inside, and they were hiding behind the cookie jar. They were just talking. Then they all hopped up and stacked on top of each other, and said, "Hi!" Then the little girl said, "Hi!" Then the elves started playing in the spaghetti. Then the elves take the spaghetti and put it all over the candles and then the elves start taking more spaghetti and putting in on the tables. Then they take the plate of spaghetti and go, "Bye. See you later." And they grab it and the elves zoom off the table and go flying on the plate of spaghetti. Then the little girl says, "Come back here with my spaghetti." Then the people are saying, "Hey, what did you do? What happened to that plate right there? I wonder what's happening?" Then all the townspeople are watching the plate of spaghetti fly. One lady was even hanging her clothes up on the line and she dropped the basket. Then down on Main Street, these cars were watching it fly, and there cars crashed. Then these people on a boat, they see it flying and they all lean back and they all go floating in the water. Then that plate of spaghetti is flying and flying towards that old raggedy, shaggedy house. Then the elves fly in the window and bring the poor little girl in the raggedy, shaggedy old house some spaghetti. And she starts eating it, and the elves start singing a song.

Typed transcripts of the <u>Creative Oral Compositions</u> of the experimental and control group subjects' pretests and posttests, and the oral story making compositions of the experimental group subjects are available on request.

Experimental Subjects' Creative Oral Compositions in Oral Story Making Sessions

During the experimental study, the experimental subjects participated in the oral story making experiences using wordless picture books. Their twenty-three additional creative oral compositions were transcribed and examples from their creative oral compositions are cited below.

With the exception of E2 whose creative oral composition in the posttest session excelled any other creative oral compositions in this experimental study, the experimental subjects showed growth in their ability to orally compose during the oral story making sessions.

Experimental subject El showed evidence of growth in story 12, Little Love Story (Krahn, 1976), Week 5, when he said,

Then she gave the present to the mother, then the mother gave the present to the girl and boy. Then they got out a rubber heart, and the little girl started to blow. Then she asked one mother to blow, and she ran out of air. Then the mother said, "Let me try." And she got it, and she blew and blew. Then she fell down. Then the boy pointed at a guy pumping his tire. Then they tried to get the mother awake. Then the baby poured Kool-Aid all over her mother. Then the boy took it out to the street where a man was pumping his tire. Then he said, "Hey, mister. Can you pump up this rubber heart?"

Experimental subject E3 showed evidence of growth in creative oral composition when he told story 11, <u>Vicki</u> (Meyer, 1969), Week 4, cited in this chapter on page 169. Another story which showed an understanding of the components of creative oral composition was story 17, <u>A Special Birthday</u> (Shimin, 1976), Week 7. Martha, she's eleeping. And Tiger sees Martha's dad tying a string under her pillow. And making a surprise for Martha for her birthday. And the cat was going to follow Martha's dad. Martha's dad puts the string all over the living room, kitchen. And the cat follows it.

Experimental subject E4 showed an understanding of the components of creative oral composition in story 21, <u>How Santa</u> Clause Had a Long and Difficult Journey Delivering His Presents

(Krahn, 1970), Week 8.

One morning a bear came in and rattled a bell and tried to wake up Santa Claus. He woke him up and put on his shoes and then his boots. The bear took all the toys and put them in a bag, and Santa Claus was buttoning up his coat and belt. He got his reindeer together and tied the bag together and put it on the sleigh, and the bear waved good-bye. Santa Claus said, "Up, up, and awy we go!"

Experimental subject E5 showed growth in his creative oral

composition of story 16, April Fools (Krahn, 1974), Week 6.

Then after they got all through, they started to paint it. This one boy was painting the head. They got the head. Then these boys were going out. They made sure no one was seeing them.

Experimental subject E6 showed an understanding of creative

oral composition with story 11, Vicki (Meyer, 1969), Week 4, when she

said,

Vickie was out in the field and no one would play with her. But one day she found a little girl. She told her a secret. They were playing together. There was a boy playing. The girl went playing with the boy. Vickie was crying because no one would play with her. Vickie want to see girls. They were playing a game. They wouldn't let her play. So she went out in a field. She started to cry because they wouldn't play with her.

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<u>Research Question 4</u>. After participation in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their reading vocabulary and reading comprehension?

This question was measured by comparing the pretest scores with the posttest scores of the <u>Gates-MacGinitie Reading Test</u>, Primary B, Form 1 (pretest) and Form 2 (posttest) for reading vocabulary and reading comprehension for both the experimental and control groups.

<u>Pretests of the Gates-MacGinitie</u> <u>Reading Tests for the Experimental</u> <u>Group</u>

A total of twelve pretest scores was reported for the subjects of the experimental group for the <u>Gates-MacGinitie Reading Test</u>, Primary B, Form 1. Six scores were reported for the reading vocabulary section, and six scores were reported for the reading comprehension section. Scores were recorded as raw scores, grade equivalent scores, and percentile scores.

<u>Reading vocabulary scores</u>. The raw scores for the reading vocabulary pretest ranged from a high of 41 to a low of 17 out of a possible score of 48. One subject each obtained the following raw scores: 41 (a boy), 40 (a boy), 38 (a girl), 36 (a girl), 31 (a boy), and 17 (a girl). The mean for the experimental group of three boys and three girls for the reading vocabulary raw score was 33.83. The grade equivalent scores for the reading vocabulary pretest ranged from a high of 4.1 to a low of 1.5 out of a possible score of 5.2 for the Primary B level test. One subject each obtained the following grade equivalent scores: 4.1 (a boy), 3.9 (a boy), 3.6 (a girl), 3.3 (a girl), 2.6 (a boy), and 1.5 (a girl). The mean for the experimental group for the reading vocabulary grade equivalent score was 3.16.

<u>Reading comprehension scores</u>. The raw scores for the reading comprehension pretest ranged from a high of 30 to a low of 11 out of a possible score of 34. One girl obtained a score of 30, one boy obtained a score of 28, one girl obtained a score of 27, and two boys obtained scores of 22. One girl obtained a score of 11 which seems a wide difference from the other scores. The means for the experimental group of three boys and three girls for the reading comprehension raw score of 23.33.

The grade equivalent scores for the reading comprehension pretest ranged from a high of 4.5 to a low of 1.6 out of a possible grade equivalent score of 5.4 for the Primary B level test. One girl obtained a score of 4.5, one boy obtained a score of 4.0, one girl obtained a score of 3.7, two boys obtained scores of 2.7, and one girl obtained a score of 1.6. The mean for the experimental group for the reading comprehension grade equivalent score was 3.2.

The percentile scores for the reading comprehension pretest ranged from a high of 88 percentile to a low of 18 percentile out of a possible 99 percentile. One girl obtained a percentile of 88, one

boy obtained a percentile of 82, one girl obtained a percentile of 79, two boys obtained percentiles of 58, and one girl obtained a percentile of 18. The mean for the experimental group for the reading comprehension percentile scores was 63.83 percentile.

Pretests of the Gates-MacGinitie Reading Tests for the Control Group

A total of twelve pretest scores was reported for the subjects of the control group for the <u>Gates-MacGinitie Reading Test</u>, Primary B, Form 1. Six scores were reported for the reading vocabulary section, and six scores were reported for the reading comprehension section. Scores were recorded as raw scores, grade equivalent scores, and percentile scores.

Reading vocabulary scores. The raw scores for the reading vocabulary pretest ranged from a high of 47 to a low of 35 out of a possible score of 48. One boy obtained a score of 47; one girl obtained a score of 41; one boy obtained a score of 38; two subjects, a boy and a girl, obtained scores of 37; and one girl obtained a score of 35. The mean for the control group of three boys and three girls for the reading vocabulary raw score was 39.16.

The grade equivalent scores for the reading vocabulary pretest ranged from a high of 5.0 to a low of 3.1 out of a possible score of 5.2 for the Primary B level test. One boy obtained a score of 5.0; one girl obtained a score of 4.1; one boy obtained a score of 3.6; two subjects, a boy and a girl, obtained scores of 3.5; and one girl obtained a score of 3.1. The mean for the control group for the reading vocabulary grade equivalent score was 3.8.

The percentile scores for the reading vocabulary pretest ranged from a high of 98 percentile to a low of 69 percentile out of a possible 98 percentile. One boy obtained a percentile of 98; one girl obtained a percentile of 86; one boy obtained a percentile of 76; two subjects, a boy and a girl, obtained a percentile of 73; and one girl obtained a percentile of 69. The mean for the control group for the reading vocabulary percentile scores was 79.16.

<u>Reading comprehension scores</u>. The raw scores for the reading comprehension pretest ranged from a high of 31 to a low of 17 out of a possible score of 34. One boy obtained a score of 31; one boy obtained a score of 28; one boy obtained a score of 21; two girls obtained scores of 20; and one girl obtained a score of 17. The mean for the control group of three boys and three girls for the reading comprehension raw score was 22.83.

The grade equivalent scores for the reading comprehension pretest ranged from a high of 4.7 to a low of 2.3 out of a possible score of 5.4 for the Primary B level test. One boy obtained a score of 4.7, one boy obtained a score of 4.0, one boy obtained a score of 2.6, two girls obtained scores of 2.5, and one girl obtained a score of 2.3. The mean for the control group for the reading comprehension grade equivalent score was 3.1.

The percentile scores for the reading comprehension pretest ranged from a high of 92 percentile to a low of 38 percentile out of a possible 99 percentile. One boy obtained a percentile of 92, one boy obtained a percentile of 82, one boy obtained a percentile of 54, two girls obtained a percentile of 50, and one girl obtained a percentile of 38. The mean for the control group for the reading comprehension percentile score was 61.

Posttests of the Gates-MacGinitie Reading Tests for the Experimental Group

A total of twelve pretest scores was reported for the subjects of the experimental group for the <u>Gates-MacGinitie Reading</u> <u>Test</u>, Primary B, Form 2. Six scores were reported for the reading vocabulary section, and six scores were reported for the reading comprehension section. Scores were recorded as raw scores, grade equivalent scores, and percentile scores.

<u>Reading vocabulary scores</u>. The raw scores for the reading vocabulary posttest ranged from a high of 39 to a low of 26 out of a possible score of 48. One girl obtained a score of 39, one boy obtained a score of 38, one girl obtained a score of 37, two boys obtained scores of 36, and one girl obtained a score of 26. The mean for the experimental group of three boys and three girls for the reading vocabulary raw score was 35.33. The grade equivalent scores for the reading vocabulary posttest ranged from a high of 3.7 to a low of 2.3 out of a possible score of 5.2 for the Primary B level test. One girl obtained a score of 3.7, one boy obtained a score of 3.6, one girl obtained a score of 3.5, two boys obtained a score of 3.3, and one girl obtained a score of 2.3. The mean for the experimental group for the reading vocabulary grade equivalent score was 3.28.

The percentile scores for the reading vocabulary posttest ranged from a high of 69 percentile to a low of 24 percentile out of a possible 98 percentile. One girl obtained a percentile of 69, one boy obtained a percentile of 66, one girl obtained a percentile of 58, two boys obtained percentiles of 54, and one girl obtained a percentile of 24. The mean for the experimental group for the reading vocabulary percentile scores was 54.16 percentile.

<u>Reading comprehension scores</u>. The raw scores for the reading comprehension posttest ranged from a high of 31 to a low of 16 out of a possible score of 34. One subject each obtained the following raw scores: 31 (a boy), 30 (a girl), 29 (a girl), 27 (a boy), 22 (a boy), and 16 (a girl). The mean for the experimental group of three boys and three girls for the reading comprehension raw scores was 25.83.

The grade equivalent scores for the reading comprehension posttest ranged from a high of 4.7 to a low of 2.2 out of a possible grade equivalent score of 5.4 for the Primary B level test. One subject each obtained the following grade equivalent scores: 4.7 (a boy), 4.5 (a girl), 4.3 (a girl), 3.7 (a boy), 2.7 (a boy), and 2.2 (a girl).

The mean for the experimental group for the reading comprehension grade equivalent score was 3.68.

The percentile scores for the reading comprehension posttest ranged from a high of 86 percentile to a low of 18 percentile out of possible 98 percentile. One subject each obtained the following percentile scores: 86 (a boy), 79 (a girl), 76 (a girl), 66 (a boy), 42 (a boy), and 18 (a girl). The mean for the experimental group for the reading comprehension percentile scores was 61.16.

<u>Posttests of the Gates-MacGinitie</u> Reading Tests for the Control Group

A total of twelve pretest scores was reported for the subjects of the control group for the <u>Gates-MacGinitie Reading Tests</u>, Primary B, Form 2. Six scores were reported for the reading vocabulary section, and six scores were reported for the reading comprehension section. Scores were recorded as raw scores, grade equivalent scores, and percentile scores.

<u>Reading vocabulary scores</u>. The raw scores for the reading vocabulary posttest ranged from a high of 44 to a low of 35 out of a possible score of 48. One subject each obtained the following scores: 44 (a boy), 41 (a girl), 40 (a girl), 39 (a boy), 38 (a girl), and 35 (a boy). The mean for the control group of three boys and three girls for the reading vocabulary raw score was 39.5.

The grade equivalent scores for the reading vocabulary posttest ranged from a high of 4.6 to a low of 3.1 out of a possible score of 5.2 for the Primary B level test. One subject each obtained the following grade equivalent scores: 4.6 (a boy), 4.1 (a girl), 3.9 (a girl), 3.7 (a boy), 3.6 (a girl), and 3.1 (a boy). The mean for the control group for the reading vocabulary grade equivalent score was 3.83.

The percentile scores for the reading vocabulary posttest ranged from a high of 86 percentile to a low of 54 percentile out of a possible 98 percentile. One subject each obtained the following percentile scores: 86 (a boy), 76 (a girl), 73 (a girl), 69 (a boy), 66 (a girl), and 54 (a boy). The mean for the control group for the reading vocabulary percentile scores was 70.66.

<u>Reading comprehension scores</u>. The raw scores for the reading comprehension posttest ranged from a high of 30 to a low of 25 out of a possible score of 34. One boy obtained a score of 30, two boys obtained scores of 28, one girl obtained a score of 27, one girl obtained a score of 26, and one girl obtained a score of 25. The mean for the control group of three boys and three girls for the reading comprehension raw score was 27.33.

The grade equivalent scores for the reading comprehension posttest ranged from a high of 4.5 to a low of 3.4 out of a possible score of 5.4 for the Primary B level test. One boy obtained a 4.5, two boys obtained a 4.0, one girl obtained a 3.7, one girl obtained

a 3.6, and one girl obtained a 3.4. The mean for the control group for the reading comprehension grade equivalent was 3.86.

The percentile scores for the reading comprehension posttest ranged from a high of 79 percentile to a low of 58 percentile out of a possible 98 percentile. One boy obtained a percentile of 79, two boys obtained percentiles of 69, one girl obtained a percentile of 66, one girl obtained a percentile of 62, and one girl obtained a percentile of 58. The mean for the control group for the reading comprehension percentile scores was 67.16.

Differences Between the Gates-MacGinitie Reading Test Scores for the Experimental and Control Groups

Scores from the posttest (Form 2) were analyzed by analysis of covariance using the pretest (Form 1) as the covariant. There was no significant difference between the two groups for the reading vocabulary section and the reading comprehension section.

Using the <u>Kruskal-Wallis Test</u> for experimental studies with small samples, a value of .02591284 for H* was found for the <u>Gates-</u> <u>MacGinitie</u> reading vocabulary section. This value of H* has a p < .05which shows there was no significant difference between the two groups. A value of .78386337 for H* was found for the <u>Gates-MacGinitie</u> reading comprehension section. This value of H* has a p < .05 which shows there was no significant difference between the two groups.

Scores for the pretest (Form 1) and the posttest (Form 2) were analyzed by this researcher. The individual scores of the experimental subjects and the control subjects showed a gain in raw score points and a gain in grade equivalent score for some subjects, and a loss in raw score points and a loss in grade equivalents scores for other subjects. The mean scores of the reading vocabulary section for the experimental group showed a gain of 1.5 points for the raw scores, and a gain of 0.12 for the grade equivalent scores from the pretest to the posttest. The mean scores of the reading vocabulary section for the control group show a gain of 0.34 points for the raw scores, and a gain of 0.03 for the grade equivalent scores from the pretest to the posttest. The experimental group had a greater collective gain in raw score points and in grade equivalent scores than the control group in the reading vocabulary section of the test.

The mean scores of the reading comprehension section for the experimental group show a gain of 2.5 points for the raw scores, and a gain of 0.48 for the grade equivalent scores from the pretest to the posttest. The mean scores of the reading comprehension section for the control group show a gain of 4.5 points for the raw scores, and a gain of 0.76 for the grade equivalent scores from the pretest to the posttest. The control group had a greater collective gain in raw score points and in grade equivalent scores than the experimental group in the reading comprehension section.

The mean scores of the raw scores and grade equivalent scores show that there were gains from the pretest to the posttest for both the experimental and control groups in both the reading vocabulary section and the reading comprehension section.

There appeared to be no difference between the reading vocabulary and reading comprehension scores for the boys and girls in the pretests and posttests (see Table 7).

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<u>Research Question 5</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their interpretive response to imaginative literature?

This question was measured by comparing the pretest scores (Form A) with the posttest scores (Form B) of <u>The NCTE Cooperative</u> <u>Test of Critical Reading and Appreciation: A Look at Literature</u>, for both the experimental and control groups. Only Part I, the listening section, of Forms A and B, was used with the experimental and control groups. For this test, subjects were scored on their interpretive response to imaginative literature as they listened to the selections read aloud to them.

Pretest of A Look at Literature for the Experimental Group

A total of six pretest scores was reported for the subjects of the experimental group from <u>A Look at Literature</u>, Form A, Part I. Scores were recorded as raw scores, scaled scores, and mid-percentile ranks.

The raw scores of the pretest ranged from a high of 10 to a low of 6 out of a possible score of 25. One boy obtained a score of
			Pretest-	Form l ^a					Posttest	Form 2 ^a		
[c t nominon t s]		Vocabul	ary		Comprehen	sion		Vocabula	۲۷		Comprehen	ston
control Subjects	Raw Score (48)	Grade Equivalent (5.2)	Percentile (98)	Raw Score (34)	Grade Equivalent (5.4)	Percentile (99)	. Raw Score (48)	Grade Equivalent (5.2)	Percentile (98)	Score (34)	Grade Equivalent (5.4)	Percentile (98)
EI (M)p	41	4.1	86	22	2.7	88	88	3.6	99	E	4.7	86
E3 (H)	۹E	3.3 2.6	28	28	4.0	82	36	ۍ د ع. ی	5 4 5	62	4.3 3.7	9 9 9
E4 (F) E5 (M)	40	1.5 3.9	16 82	11	1.6 2.7	18 58	36 36	2.3 3.3	24 54	16 22	2.2 2.1	18 42
E6 (F)	8	3.6	76	30	4.5	88	39	3.7	69	30	4.5	79
Mean scores	33.83	3.16	64.5	23.33	3.2	63.83	35.33	3.28	54.16	25.83	3.68	61.16
CI (M)	47	5.0	86		4.7	32	39	3.7	69	88	4.0	69
C3 (F)	35	с.г 3.1	69	87	4. 0 2.3	38 2	£9	3.9 1.6	54 73	22 52	4.5 3.4	28
C4 (F)	38 41	4.1 3.6	86 76	20	2.5 2.6	54	38 44	3.6 4.6	66 86	27 28	3.7 4.0	66 69
C6 (F)	37	3.5	73	20	2.5	20	41	4.1	76	26	3.6	62
Mean scores	39.16	3.8	79.16	22.83	3.1	61	39.5	3.83	70.66	27.33	3.86	67.16
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Reading	The subscription of the su
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Gates-MacGinitie	
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Table	

^aPretest: <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971); posttest: <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970). ^bM = male; F = female.

10, three girls obtained scores of 9, one boy obtained a score of 7, and one boy obtained a score of 6. The mean for the experimental group of three boys and three girls was 8.33.

The scaled scores of the pretest ranged from a high of 39 to a low of 29 out of a possible score of 75 for Form A, Part I. One boy obtained a score of 39, three girls obtained scores of 36, one boy obtained a score of 32, and one boy obtained a score of 29. The mean for the experimental group was 34.66.

The mid-percentile ranks ranged from a high of 13 percentile to a low of 2 percentile out of a possible percentile of 99.8. One boy obtained a percentile rank of 13, three girls obtained percentile ranks of 11, one boy obtained a percentile rank of 5, and one boy obtained a percentile rank of 2. The mean for the experimental group was 8.83 percentile.

Pretest of A Look at Literature for the Control Group

A total of six pretest scores was reported for the subjects of the control group from <u>A Look at Literature</u>, Form A, Part I. Scores were recorded as raw scores, scaled scores, and mid-percentile ranks.

The raw scores of the pretest ranged from a high of 17 to a low of 4 out of a possible score of 25. One boy obtained a score of 17, two boys obtained scores of 13, one girl obtained a score of 11, one girl obtained a score of 10, and one girl obtained a score of 4. The mean for the control group of three boys and three girls was 11.33.

The scaled scores of the pretest ranged from a high of 56 to a low of 24 out of a possible score of 75 for Form A, Part I. One boy

obtained a score of 56, two boys obtained scores of 46, one girl obtained a score of 41, one girl obtained a score of 39, and one girl obtained a score of 24. The mean for the control group was 42.

The mid-percentile ranks ranged from a high of 72 percentile to a low of 0.9 percentile out of a possible percentile of 99.8. One boy obtained a percentile rank of 72, two boys obtained percentile ranks of 36, one girl obtained a percentile rank of 18, one girl obtained a percentile rank of 13, and one girl obtained a percentile rank of 0.9. The mean for the control group was 29.31.

Posttest of A Look at Literature for the Experimental Group

A total of six posttest scores was reported for the subjects of the experimental group from <u>A Look at Literature</u>, Form B, Part I. Scores were recorded as raw scores, scaled scores, and mid-percentile ranks.

The raw scores of the posttest ranged from a high of 11 to a low of 6 out of a possible score of 25. One boy obtained a score of 11, two boys obtained scores of 9, one girl obtained a score of 8, one girl obtained a score of 7, and one girl obtained a score of 6. The mean for the experimental group of three boys and three girls was 8.33.

The scaled scores of the posttest ranged from a high of 40 to a low of 26 out of a possible score of 76 for Form B, Part I. One boy obtained a score of 40, two boys obtained scores of 34, one girl obtained a score of 32, one girl obtained a score of 27, and one girl obtained a score of 26. The mean for the experimental group was 32.16. The mid-percentile ranks ranged from a high of 18 percentile to a low of 2 percentile out of a possible percentile of 99.9. One boy obtained a percentile rank of 18, two boys obtained percentile ranks of 9, one girl obtained a percentile rank of 5, and two girls obtained percentile ranks of 2. The mean for the experimental group was 7.5 percentile.

Posttest of A Look at Literature for the Control Group

A total of six posttest scores was reported for the subjects of the control group from <u>A Look at Literature</u>, Form B, Part I. Scores were recorded as raw scores, scaled scores, and mid-percentile ranks.

The raw scores of the posttest ranged from a high of 13 to a low of 8 out of a possible score of 25. Two boys obtained scores of 13, one boy obtained a score of 11, one girl obtained a score of 9, and two girls obtained scores of 8. The mean for the control group of three boys and three girls was 11.33.

The scaled scores of the posttest ranged from a high of 45 to a low of 32 out of a possible score of 76 for Form B, Part I. Two boys obtained scores of 45, one boy obtained a score of 40, one girl obtained a score of 34, and two girls obtained scores of 32. The mean for the control group was 38.

The mid-percentile ranks ranged from a high of 27 percentile to a low of 5 percentile out of a possible percentile of 99.9. Two boys obtained percentile ranks of 27, one boy obtained a percentile rank of 18, one girl obtained a percentile rank of 9, and two girls

obtained percentile ranks of 5. The mean for the control group was 15.16.

Differences Between A Look at Literature Scores for the Experimental and Control Groups

Scores from the pretest (Form A) and the posttest (Form B) were analyzed by this researcher. The individual scores of the experimental and control subjects showed a gain in raw score points for some subjects, and a loss of raw score points for other subjects. In the experimental group, two subjects gained points and four subjects lost points from the pretest to the posttest. In the control group, one subject gained points, one subject obtained the same number of points, and four subjects lost points from the pretest to the posttest.

The mean raw scores for the experimental group remained the same from the pretest to the posttest at a score of 8.33. The mean raw scores for the control group showed a lost of 1 point from the pretest (11.33) to the posttest (10.33). The mean scaled scores for the experimental group showed a loss of 2.5 points from the pretest (34.66) to the posttest (32.16). The mean scaled scores of the control group showed a loss of 4 points from the pretest (42.00) to the posttest (38.00). The mean mid-percentile ranks of the experimental group showed a loss of 1.33 points from the pretest (8.83) to the posttest (7.50). The mean mid-percentile ranks of the control group showed a loss of 14.15 from the pretest (29.31) to the posttest (15.16).

The experimental group's mean raw scores remained the same from the pretest to the posttest while the control group's mean raw scores showed a loss of 1 point from the pretest to the posttest. These scores do not indicate the treatment of this study as favoring one group more than another group.

Though there appeared to be no difference between the scores of the boys and girls in the pretest and the posttest, it is interesting to note that, except for the pretest scores of the experimental group, the boys obtained the highest pretest scores of the control groups and the posttest scores of the experimental and control groups.

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<u>Research Question 6</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their facility with visual literacy.

As this researcher has been unable to identify a satisfactory measurement for improvement in facility with visual literacy, it is necessary to refer to the total scores of the <u>Creative Oral Compositions</u> of the experimental and control groups in which degrees of expression of feeling through narration were evaluated. The "sense of story" aspects, plot, characterizations, settings, and theme; and the oral language aspects, style, literary devices, and dialogue which help to determine growth in "sense of story" and in oral language proficiencies are dependent on what the subjects visualize as they read the sequence and array of the illustrations contained in the wordless picture books. Also, the subjects' facility with visual literacy, that is, their ability to include what they visualize as they orally compose their

Experimental		Pretes	st ^a		Postte	st ^a
Control	Raw	Scaled	Percentile	Raw	Scaled	Percentile
Subjects	Scores	Scores	Ranks	Scores	Scores	Ranks
E1 (M)	6	29	2	9	34	9
E2 (F)	9	36	11	11	40	18
E3 (M)	7	32	5	11	40	18
E4 (F)	9	36	11	8	32	5
E5 (M)	10	39	13	9	34	9
E6 (F)	9	36	11	6	26	2
Mean scores	8.33	34.66	8.83	8.33	32.16	7.5
C1 (M)	17	56	72	13	45	27
C2 (M)	13	46	36	13	45	27
C3 (F)	10	39	13	8	32	5
C4 (F)	4	24	0.9	8	32	5
C5 (M)	13	46	36	11	40	18
C6 (F)	11	41	18	9	34	9
Mean scores	11.33	42	29.31	10.33	38	15.16

Table 8.	The NCTE Cooperative Test of Critical Reading and Appreciation:
	A Look at Literature (Interpretive Response to Imaginative
	Literature)

^aPretest: <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971); posttest: <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970).

^bM = male; F = female.

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stories, is dependent on their oral language proficiencies and their "sense of story."

The experimental group's mean total pretest score of 6.33 and the mean total posttest score of 13.00 shows a cumulative growth of 6.67. The control group's mean total pretest score of 7.66 and the mean total posttest score of 8.33 accounted for a growth of only 0.67 points. When this growth of the experimental group is compared to the growth of the control group, the treatment offered to the experimental group may indicate that participation in oral story making experiences affects the experimental subjects' visual literacy as they creatively and orally composed twenty-three additional stories contained in the wordless picture books.

Experimental Subjects' Facility with Visual Literacy in Oral Story Making Sessions

Throughout the treatment offered to the experimental group, the subjects were exposed to a variety of styles of art, different themes for the stories, literary devices, and format designs. A few stories, such as <u>Vicki</u> (Meyer, 1969), were difficult for some subjects to interpret, yet this same story stimulated other subjects to compose stories which showed sensitivity to the character. <u>Journey to the Moon</u> (Fuchs, 1969) for some subjects did not arouse the least bit of interest, yet for others it proved to be a fascinating account of the challenge posed to the space program. Examples of the experimental subjects' facility with visual literacy, that is, their ability to offer interpretation to the visuals contained in the wordless picture books are cited below. In story 4, <u>What Whiskers Did</u> (Carroll, 1965), Week 2, subject E2 confused which animal was chasing which animal as on one page the dog was depicted chasing the rabbit and on the opposite page the fox was depicted chasing the dog.

Then the rabbit turned his head around and saw the dog running and then the rabbit got closer to the dog. Then the rabbit's running after the dog, and the dog's running. Then the wolf sees the dog and the dog's running faster.

In story 5, <u>The Mystery of the Giant Footprints</u> (Krahn, 1977), Week 2, subject El interpreted a hole in the ice in two full page illustrations as two holes in the ice. *"There was footprints right out on the ice. Then two things of ice broke."* This subject did not realize that the scene on the left page was repeated on the right page, and what appeared to be two holes in the ice was one hole seen from different views.

In story 7, <u>The Great Ape</u> (Krahn, 1978), no subjects recognized the parallel of this ape who becomes infatuated with a little girl to the famous King Kong who only wanted to love a woman. Apparently the subjects were not familiar with the story of <u>King Kong</u>. Only one subject, E5, implied some knowledge of the story when he said, "Then they got back to New York. Then they took a picture of the girl."

In story 10, <u>Pancakes for Breakfast</u> (de Paola, 1978), Week 4, the subjects realized that the balloons above the woman's head depict what she is thinking. Subject E2 said, "Then she is washing her face and hands, and she looked up, and she had pancakes in mind."

Later in the story, the woman's hope for pancakes is flying away as two pancakes are depicted with wings in a balloon above her head. Subject E4 misread the visual when she said, "The lady thought of chicken." Subject E5 said, "Then she saw her two pancakes going off in the air." Subject E2 was closer to the feeling the woman had at this moment when she discovered that her cat and dog had eaten all the ingredients for the pancakes while she was buying maple syrup. "'I'm going to kill them.' She threw off her hat and coat, and she had in mind those beautiful pancakes."

Story 11, <u>Vicki</u> (Meyer, 1969), Week 4, proved to be the most confusing for some subjects, and the most stimulating for others. Due to the style of art (almost abstract expressionism) or to the fact that there was no margin separating each full page illustration, subject E4 interpreted Vicki as two girls when she said, "The two little girls were sitting in the weed patch, thinking." Subject E2 asked questions as she told her story for Vicki.

Then Vicki ran off with the doll. Then the doll went running to this kid. Is that a doll or a kid? And then Vicki is sucking her thumb, and she, Vicki, is crying. Why is she doing that? Then she saw these people and she was going to go over there. Is Vicki blind or something? Then she asked the girls if she could play.

Story 13, <u>Journey to the Moon</u> (Fuchs, 1969), Week 5, a factual account of one of the Apollo Moon Missions proved to be a story which generated little enthusiasm among the subjects, except for subjects E2 and E5. Published in 1969, <u>Journey to the Moon</u> was not a contemporary accomplishment for these ten- and eleven-year-old subjects. Perhaps the lack of interest of subjects E1, E3, E4, and E6 was due to insufficient knowledge of this now historical event. Subject E2 used <u>Journey to the Moon</u> to learn about the space

program. "And the rocket's going up to the moon. Then--what is that?" "That's a picture of the earth. It's going away from the earth."

The rocket is leaving the earth. That's weird. We are big. We are small though compared to all the other planets. It seems that we are up in the sky. But how come up here is the sky and down here it ain't, and we are supposed to be in the sky? This book makes sense. Then there are three people in the rocket going to the moon. There-there--is that a different planet?

"No, that's the earth but farther away and covered with clouds." "Is that the rocket torm apart?" "Yes." "Is that earth, and is that a different planet?" "No, that is the moon." "Do you know what the moon, half a moon like that reminds me of? Somebody's toenail. Then there's--is this the moon?" "Yes." "They are getting closer and closer and closer to the moon. It would be nice to go to the moon. Then they are leaving the moon and going back to earth."

Subject E5 seemed to enjoy <u>Journey to the Moon</u> better than most of the other stories in the study. He began his story with

One day there was a rocket, and they had a whole bunch of equipment for the blast off for the guys who are going to the moon. Then they are counting down: 10--9--8--7--6--5--4--3--2--1-Blast Off! And there was a whole bunch of people waving at the rocket. And it was before nighttime before they were out of orbit.

In story 15, <u>Apples</u> (Hogrogian, 1971), Week 6, depicts various people and animals eating apples and discarding the apple cores which grow into fruit bearing apple trees. The challenge of this story is interpreting the setting which shows only one scene over a period of years. Subjects El, E4, and E6 told stories similar to El, who said, One day a man was eating a apple. Then he threw it over his back. Then a rabbit got a apple he found on the ground. Then a crow got one. Then a man, there was apples all over the place. Then a chicken looked at a apple core.

Subject E2 realized the constancy of the setting and the lapse of time as she created her oral composition.

Then the dog's going through the yards and he has an apple. Then the lamb has a apple going through the yards. Then the cat goes through a yard, and there's big trees all over with apples on it. I see, now, when all those animals and people were throwing their apples down, they were planting seeds. They planted seeds! Then there was a whole gob of apples."

Story 18, <u>Deep in the Forest</u> (Turkle, 1976), Week 7, was recognized by all subjects as the ursine counterpart of <u>Goldilocks</u> <u>and the Three Bears</u>. The format design proved to be confusing to some subjects due to the fact that several pictures with only a line separating them appeared on one page. Though there were no double-page spreads, some pictures spread from the right page, over the gutter, to the left page. Subject E2 interpreted that there were four bears in the story instead of the one bear.

Then they got in a chair. How many bears are there? There's four. There's too many bears. There's supposed to be three bears, not four bears. And I don't know how the extra one got in there. How did the extra one get in there? Well, we will find out pretty soon. Then they go to the dining room and the chairs are broken up. Then they look into the bedroom and go to three beds.

In story 19, <u>The Snowman</u> (Briggs, 1978), Week 7, the subjects were confronted with a number of visual techniques. Almost every page in the story contained several pictures which must be read from left to right and then down to the next line of pictures. There was one full-page illustration and two double-page spreads. Because of the various sizes of pictures, the subjects had to adjust their viewing from several small pictures which necessitated combining the events in the pictures into one statement, to the few large pictures which required the subjects to elaborate on the one main event in a large illustration.

Briggs's use of light and shadow in the soft watercolor illustrations served as clues for interpreting cause and effect relationships as was seen when the boy brought the snowman indoors, and the snowman had to stay away from the fireplace, the steam from the hot water, and the flames from the gas range or else he would melt. Subject E4 interpreted these visuals correctly when she said, "He went over to the fire thing, and said, 'Close that thing or I'll melt." And later she said, "Then the boy turned on the stove. Then the snowman told him to turn it off. 'I'll melt.'"

A subtle use of light and shadow showed the boy falling asleep in the darkness of his room in the first two frames of the page, sleeping as the room lightened in the next nine frames, and awakening with alarm to the bright glow in his room in the last and twelfth frame on the page. Subjects had to interpret this page with reference to passage of time and the boy's concern for his snowman in the hot morning sun. Subject E3 implies the passage of time and concern for the snowman when he said,

And then he falls asleep. He wakes up and the bright sun's shining through the window. He sees it. Then he runs to the door. Looks out the door, and the snowman melted. The eyes are still there, the buttons and the scarf and the hat.

The most significant use of color was the orange glow of the sunrise as the snowman and the boy stood on a dock far from the boy's home. The subjects had to interpret this as a warning to rush the boy home before the warm sun melted the snowman. Subject El interpreted the threatening sunrise as, "Then they landed on a dock. Then they looked out. Then he pointed towards the sunset. He had to run home before he was melted." The message was clear to this subject even though he confused sunrise with sunset.

Subject E2 did not refer to the rising sun when she said, "Then they land on a boat, and they sit there and sit there and sit there. Then they came back home." At the conclusion of the story, she said, "And there he was melted. That boy was so sad. I wonder who melted him. Who melted him? Ohhh, the sun. Ohhh, poor boy."

In story 22, <u>Bobo's Dream</u> (Alexander, 1970), Week 8, only three of the six subjects interpreted correctly the place where the boy bought a bone for his dog. Subject E6 said, "Bobo and Mark went to the store and got Bobo a bone. And Mark took it to a tree and gave it to Bobo." Subject E1 who interpreted the visual incorrectly said, "Then the boy went to the store and bought some bread, and then he took it home. And the boy said, 'Here, Bobo. You want a bone?'"

In <u>Bobo's Dream</u> only one subject, E5, did not seem to realize that the balloons above the dog's head depicted that the dog was dreaming. Subject E4 interpreted each balloon as a new dream when she said, "And then Bobo had a dream about football. The boy kicked the ball and it went over the two little boys. And Bobo had another

dream about football, and the dog was in there." Only subject E2 mentioned that Bobo woke up from his dream at the end of the story.

And he was running, and he was scared of that big dog. So they were all playing on top of the big, big dog. Then he woke up, and there was that big dog beside him.

These examples of the subjects' facility with visual literacy show the growth of their understanding of what is contained in the illustrations. Their exposure to a variety of styles of art, themes, literary devices, formats, and most importantly, the different genres they encountered as they interpreted the visuals, gave them experiences in identifying, describing, and elaborating the sequence and array of the illustrations in the wordless picture books. It appears, therefore, that the growth in the experimental subjects' creative oral compositions is due to their participating in the additional oral story making experiences offered to this group. It also appears that these additional experiences improved their facility with visual literacy.

<u>Children's Responses to Participating</u> <u>in the Study</u>

During the pretest and posttest sessions, the subjects, both experimental and control, were cooperative but did not appear eager or enthusiastic. Following the pretest sessions, all subjects participated in the read-aloud experiences twice a week, and the experimental subjects participated in the oral story making experiences. At the beginning of the read-aloud sessions, the subjects entered the room in a noisy, but enthusiastic manner. Once they understood some basic rules of order, they came to the room eager to hear the story or stories to be read at that session. Even though they were not reticent to respond at the beginning of the study, they were attentive and responded more spontaneously and within the confines of the story as the study progressed. Since all the stories for the read-aloud experiences were illustrated, and these illustrations were shown to the subjects as the stories were read, the subjects' chairs arranged in a semi-circle at the beginning of the story, were pulled closer and closer to the researcher as the story progressed. The subjects' attentiveness to the text, seemed to indicate their way of getting more involved in the story. After the story for a particular session was read and discussed, the subjects often asked if more stories could be read. Also they asked when they would meet again for the read-aloud sessions, and if they could meet more often.

During the oral story making sessions early in the study, the experimental subjects were quiet and not responsive except to do as they were directed. After four or five oral story making sessions, the subjects engaged the researcher in conversations relevant to the story or to school life. They seemed to enjoy the individual attention, the new wordless picture book for each session, and the opportunity to hear their tape recorded stories. As the study progressed, they exhibited more enthusiasm at the sessions for their stories as they possibly realized that certain aspects of their stories were improving.

The researcher experienced feelings of cooperation, pleasure, and closeness to the experimental and control subjects and among the individuals in the groups. The sessions, both the read-aloud and the oral story making, were non-threatening, and were designed to give all subjects feelings of accomplishment and enjoyment. These feelings were evident by the conclusion of the ten week study.

Overview

Chapter IV presented the analysis of data obtained from the pretests and posttests of the <u>Creative Oral Compositions</u>, and its oral language and "sense of story" aspects; the <u>Gates-MacGinitie</u> <u>Reading Tests</u>; and <u>A Look at Literature: The NCTE Cooperative Test</u> <u>of Critical Reading and Appreciation</u>. Analysis by this researcher of facility with visual literacy was also presented. Discussion and examples of subjects' Creative Oral Compositions are also included.

Chapter V contains the summary of the study in which implications for each research question were discussed, suggestions for changes in the study, suggestions for further research, and conclusions.

CHAPTER V

SUMMARY AND CONCLUSIONS

The purpose of this study was to determine the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students through select literary experiences. These literary experiences included exposure to select literature (a) in read-aloud experiences, and (b) in wordless picture books for creative oral composition experiences.

This study offered children a means to improve their oral language and acquire a "sense of story" as they hear and use their language in literary contexts. Two basic purposes for providing these oral language experiences are (1) children need to be able to speak effectively and fluently for personal and social growth, and (2) proficiency in oral language is the requisite for learning to read, and increased competency in language continues to affect reading achievement throughout the school years. Also acquisition of "sense of story" facilitates reading and listening comprehension and the ability to retell and create stories.

The design for the ten week experimental study was a quasiexperimental Pretest/Posttest Control Group Model. Twelve students, six students for the experimental group and six students for the

control group, were selected from three fourth grade classrooms and one of the three fourth grade remedial reading classes. Those students assigned to the experimental group met with this researcher three times a week for each oral story making session, and two times a week for each read-aloud session. Those students assigned to the control group met with this researcher two times a week for each read-aloud session.

An instrument was developed and validated by inter-rater reliability. This instrument evaluated the <u>Creative Oral Compositions</u>, or the expression of feeling through narration, of each subject. The instrument scored seven variables for each narration: plot, characterizations, settings, and theme comprised the "sense of story" aspects of the <u>Creative Oral Compositions</u>; and style, literary devices, and dialogue comprised the oral language aspects of the <u>Creative Oral</u> <u>Compositions</u>. The experimental group was compared to the control group by analyzing the pretest and posttest scores of the <u>Creative</u> <u>Oral Compositions</u> of the two groups.

Group and individual testing sessions were conducted during the first and last weeks of the study to obtain the pretest and posttest data. The experimental group and the control group met separately for <u>The Gates-MacGinitie Reading Tests</u>, Primary B, Form 1 (pretest), and Form 2 (posttest) to determine their reading vocabulary and reading comprehension; and for <u>A Look at Literature: The NCTE Cooperative Test of</u> <u>Critical Reading and Appreciation</u>, Form A, Part I (pretest) and Form B, Part I (posttest) to determine subjects' interpretive response to imaginative literature.

Individual testing sessions were conducted for the <u>Creative</u> <u>Oral Compositions</u> (story making) in which the wordless picture books, <u>A Boy, A Dog, A Frog, and A Friend</u> (Mayer, 1971) was used for the pretest and <u>A Flying Saucer Full of Spaghetti</u> (Krahn, 1970) was used for the posttest. The <u>Creative Oral Compositions</u> of the experimental and control group subjects were analyzed by the instrument designed for this study to determine oral language proficiencies, "sense of story," and facility with visual literacy.

The study investigated six questions. The results of the analysis of the data for each question are followed by a discussion of each question.

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<u>Research Question 1</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their oral language proficiencies, e.g., more effective

- a. use of an interpretive or creative and evaluative style in their narration?
- b. use of inventive and expressive literary devices?
- c. use of inventive and expressive dialogue for their characters?

The data were submitted to the multiple analysis of covariance (MANCOVA) to determine levels of significance. The dependent variables, post-"sense of story," and post-oral language proficiencies (style, literary devices, and dialogue) indicated a difference between the two groups, but only the post-oral language proficiencies of the experimental group was significant at p = .03 when adjusted for both

of the pretests (pre-"sense of story" and pre-oral language proficiencies). Thus, the conclusion that participation in oral story making experiences and read-aloud experiences in which select literary materials are used will improve the oral language proficiencies of the <u>Creative Oral Compositions</u> of students in the experimental group was supported by the research data, and found to be significant at the .05 level.

The opinion of this researcher that aspects of the <u>Creative</u> <u>Oral Compositions</u>, namely, style, literary devices, and dialogue improved because the subjects of the experimental group participated in the oral story making experiences. That is, these subjects were given the opportunity to use their language to orally compose their thoughts while at the same time they were given the opportunity to hear their language as they listened to quality literature rich in language through read-aloud experiences. It appears that the control group was not given the opportunity to use their language.

Exposure of the control group to quality literature rich in language in read-aloud experiences offered them a model to improve their oral language proficiencies; however, without the opportunity to use their language, their oral language proficiencies could not be improved significantly within the limited time of this study.

The experimental group, therefore, through participation in listening to quality literature rich in language and in viewing the stories contained in the illustrations in the additional wordless picture books had the opportunities to become more fully acquainted

with the components of literature, namely, style, literary devices, and dialogue.

The experimental group, also, had more opportunities to become acquainted with the visual elements contained in the wordless picture books. They, therefore, perhaps through the additional experiences, learned to better comprehend the visuals and had more confidence to orally impose a style on their oral composition.

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<u>Research Question 2</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their "sense of story," e.g., more effective

- a. use of interpretive or creative and evaluative narration of plot?
- b. use of interpretive or creative and evaluative narration of characterizations?
- c. use of interpretive or creative and evaluative narration of settings?
- d. use of interpretive or creative and evaluative narration as they recognize and elaborate the emotion conveyed in the theme of the story?

The data were submitted to the multiple analysis of covariance (MANCOVA) to determine levels of significance. The dependent variables, post-"sense of story" (plot, characterizations, settings, and theme), and post-oral language proficiencies indicated a difference between the two groups. The post-"sense of story" was not significant at .05, however, when adjusted for both of the pretests (pre-"sense of story" and pre-oral language proficiencies). Thus, the conclusion that participation in oral story making experiences and read-aloud experiences in which select literary materials are used will improve the "sense of story" of the <u>Creative Oral Compositions</u> of students in the experimental group was not supported by the research data, and was not found to be significant at the .05 level.

The opinion of this researcher that aspects of the Creative Oral Compositions, namely, plot, characterizations, settings, and theme did not show statistical improvement for the experimental group because the read aloud experiences needed to be offered more often than twice a week and for a longer period of time than twenty minutes or a ten-week study. Due to lack of space and security of the room where this research study was conducted, selections of the read-aloud books and the wordless picture books could not be offered for the subjects perusal or independent reading which would have given them more opportunities to acquaint themselves with the read-aloud and the oral story making literature. In addition, the structured curriculum and procedures of the subjects' classrooms, independent reading stimulated, perhaps by the read-aloud experiences, was not encouraged by the classroom teachers nor by the school library's holdings. Also, the basal reading series and the remedial reading materials usually present literal narration of plot, characterizations, and settings, and examples of interpretive and creative and evaluative narrations are rare, especially at the level at which these students are reading. The theme of the story, either expressed or implied, in the subjects' reading materials is not usually evident to these children unless it is brought to their attention. It was not unusual, therefore, that the least improved variable of the four variables of "sense of story" was that of theme.

There appeared to be no consistent differences between the scores in the literary components of plot, characterizations, and settings for the boys and girls, but there appeared to be, however, some observable difference in their recognition and elaboration of Though the girls did not always obtain a higher score than theme. the boys for theme, except for one subject, a girl; the six girls in their pretests and posttests recognized or elaborated the meaning of the actions of the characters, whereas two experimental boy subjects in both the pretests and posttests, and one control male subject in the posttest did not even recognize the meaning of the actions of the characters. This may indicate that the attempts of those who advocate greater sensitivity to others as an accepted male attribute have not had much impact on the emotional awareness of these young male subjects. Instead, this may indicate that the conscious and unconscious conditioning of our youth by print and non-print media and by the family, school, and community have a much greater influence on the emotional cognizance of our youth.

It is the opinion of this researcher that if the experimental group had had more opportunities to read and view the read-aloud and oral story making literature at their leisure, and if they were given direct instruction in creating the oral compositions, then they would have become more fully acquainted with the components of literature, namely, plot, characterizations, settings, and theme.

<u>Research Question 3</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their <u>Creative Oral</u> <u>Compositions</u>?

The data were submitted to an analysis of covariance to determine levels of significance. Scores from the posttest of the <u>Creative Oral Compositions</u> were analyzed using the pretest scores as the covariant. There was a marginal significant difference between the two groups, with p < .053 favoring the experimental group.

The data were also submitted to the <u>Kruskal-Wallis Test</u> for use with experimental studies with small samples. There was a significant difference between the two groups, with p < .025 favoring the experimental groups' Creative Oral Compositions.

It is the opinion of this researcher that the composite scores of the <u>Creative Oral Compositions</u> of the experimental group showed statistical improvement, because the subjects participated in oral story making experiences in which they were given the opportunity to use their language to orally compose their thoughts. They also had the opportunity to view additional wordless picture books in which the components of literature, namely, plot, characterizations, settings, theme, style, literary devices, and dialogue, were presented in a visual form. This visual exposure to the literary components along with the listening to literature rich in language through read-aloud experiences provided the subjects of experimental group with opportunities to hear, "read," and use their language. The composite scores of the <u>Creative Oral Compositions</u> of the control group did not show statistical or observable improvement because exposure to literature rich in language through read-aloud experiences did not offer these subjects the opportunity to use their language in literary and verbal contexts within the limited time of this study.

The greatest margin of growth for the composite score of the <u>Creative Oral Compositions</u> was obtained by an experimental group subject, a girl. Her <u>Creative Oral Compositions</u> improved from a score of 7 on the pretest to a score of 25 on the posttest out of a possible score of 35. She improved on all seven variables of the components of literature. It is the opinion of this researcher that oral story making experiences and listening to literature rich in language were the vehicles by which this subject was able to realize more fully her literary and verbal potential.

The smallest margin of growth for an experimental group subject for the composite score of the <u>Creative Oral Compositions</u> was obtained by a boy who improved his score from the pretest to the posttest by only one point. It is the opinion of this researcher that the readaloud experiences served as too subtle a form of instruction for the oral story making for this subject. Direct instruction in which the researcher orally composed a story with the subject observing or participating would have facilitated improvement in the <u>Creative</u> Oral Composition.

<u>Research Question 4</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their reading vocabulary and reading comprehension?

The data were submitted to an analysis of covariance where scores from the posttest were analyzed using the pretest as the covariant. There was no statistically significant difference between the two groups for reading vocabulary and reading comprehension.

The data were also submitted to the <u>Kruskal-Wallis Test</u> for use with experimental studies with small samples. There was no statistically significant difference between the two groups for reading vocabulary and reading comprehension.

It is the opinion of this researcher that the statistically nonsignificant results of the reading vocabulary and reading comprehension may have been due to the reliability of the test, the short amount of time in which the study was conducted, and the small sample of subjects used in the study. It is possible that there were no improvements in the subjects' reading vocabulary and reading comprehension scores. Perhaps this research question was not answered affirmatively because at no time in the study were the subjects, experimental or control, required to read. The oral story making experiences and the listening to literature required the subjects to use and hear their language.

There was one incident in the oral story making experiences that this researcher found curious and could not offer an explanation regarding its cause. In story 24, <u>The Silver Pony</u> (Ward, 1973), Week 9, one subject called the "horse" in the story a "house" several times even though she corrected herself each time. To solve this confusion, she finally began calling the horse a pony.

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<u>Research Question 5</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their interpretive response to imaginative literature?

The data were measured by comparing the pretest scores with the posttest scores of <u>A Look at Literature</u>. Statistical analysis of the data was not conducted due to this researcher determining that the independent reading section of the test was too difficult for the reading abilities of the subjects. Therefore, because only the listening section was used, a contaminating factor would have been entered into the statistical results.

A look at the raw score data reveals that the experimental group's mean raw scores remained the same from the pretest to the posttest while the control group's mean raw scores showed a loss of one point from the pretest to the posttest. These scores do not indicate the treatment of this study as favoring one group more than the other group.

Though there appeared to be no difference between the scores of the boys and girls in the pretest and the posttest, the highest scores in the experimental groups' posttest and the highest scores in the control groups' pretest and posttest were obtained by the boys in the groups. This may indicate that the selections read aloud in the listening section may have had more appeal for the boys than for the girls. This may also indicate that listening to literature is more appealing to the boys in the groups than to the girls, especially if independent reading is more preferred by the girls.

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<u>Research Question 6</u>. After participating in oral story making experiences using wordless picture books and after listening to literature rich in language through read-aloud experiences, will fourth grade remedial reading students improve their facility with visual literacy?

As this researcher has been unable to identify a satisfactory measurement for improvement in facility with visual literacy, it is necessary to refer to the total scores of the <u>Creative Oral Compositions</u> of the experimental and control groups in which degrees of expression of feeling through narration were evaluated. The mean total pretest score of 6.33 and the mean total posttest score of 13 for the experimental group shows a cumulative growth of 6.67. The mean total pretest score of 7.66 and the mean total posttest score of 8.33 for the control group accounted for a growth of only 0.67 points. When this growth of the <u>Creative Oral Compositions</u> of the experimental group is compared to the growth of the <u>Creative Oral</u> Compositions of the control group, the treatment offered to the experimental group may indicate that participation in oral story making experiences affects the experimental subjects' visual literacy.

The improved greater use of style and dialogue by the experimental subjects may indicate an increased facility with visual literacy as they interpreted the sequence and array of the illustrations. An exposure to or an awareness of the different styles of art, realistic, expressionistic, and cartoon, may have influenced the style in which the experimental subjects told their stories even though they never received instruction pertaining to different styles of art. The experimental subjects use of dialogue for their characters may indicate a greater perception of the characters' actions, feelings, and moods as the subjects interpreted the characters and events in the illustrations.

The almost abstract expressionistic style of art of story 11, <u>Vicki</u> (Meyer, 1969), Week 4, proved to be the most confusing for some subjects, yet the most stimulating for others. Perhaps the subjective nature of expressionistic art allowed one subject to feel less constrained and be more creative as he composed his story. Perhaps the mood the expressionistic style evoked to the viewers was what allowed one subject to identify with the feelings of Vicki's rejection, and thus compose a sensitive story. For others, the cartoon style of de Paola and Krahn, and the expressionistic style of Parnall, may have offered more stimulation due to their overall artistic understatement and lack of details. The realistic style of art of Carroll, Shimin, Turkle, and Briggs may have been more appealing for others as they orally composed their stories.

All of the wordless picture books were fiction-in-pictures except for one selection, story 13, <u>Journey to the Moon</u> (Fuchs, 1969), Week 5, which was an informational book about one of the Apollo Moon Missions. One subject responded to the visual stimuli of the space program by composing a creative and informative story. Perhaps this subject excelled with this selection more than the others because he had a knowledge of the space program and non-fiction books were of greater interest to him.

Whatever the reasons for more interpretive and creative and evaluative narrations of the C<u>reative Oral Compositions</u>, it cannot be denied that the experimental group's exposure to the visual art from the additional twenty-three wordless picture books did not have some influence on their facility with visual literacy.

Suggestions for Changes in the Study

If this study were to be repeated, it is advised to make the following changes.

The study should be made using a larger sample over a longer period of time to further test the feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" through select literary experiences.

A subsequent study should find a means of alleviating the long and tiring testing procedures. The test to determine the subjects' interpretive response to imaginative literature was too long and too difficult for this age level of subject. A subsequent study should procure a similar test to be used with younger age level subjects or with subjects who are reading below grade level.

It is recommended that literary materials for the read-aloud experiences be used which could be completed in one read-aloud session. For some subjects, the selections which lasted longer than one readaloud session seemed to surpass their attention span.

It is recommended that more poetry selections be included in the read-aloud sessions. The exposure to more poetry selections would give the subjects more opportunities to become acquainted with style, literary devices, and theme in a different, yet stimulating, literary form.

Problems

The upper floor textbook, audio-visual storeroom and copying center, the only available space in the school for this researcher to conduct the study, was so poorly insulated from hall noises that the taped oral compositions of the subjects were at times difficult to discern. Also, the frequency of interruptions as students and teachers borrowed and returned audio-visual equipment and copied materials on the copying machine were distracting to the subjects in the oral story making experiences and in the read-aloud experiences. The interruptions were distracting to this researcher also. Therefore, the physical facilities for a study of this kind should include a room

insultated from hall and classroom noise, a room where interruptions by others would not occur, and a room where subjects would feel comfortable and not embarrassed when seen by other students as the subjects engaged in individual and small group instruction with materials not typically used in the upper elementary grades.

The unintentional selection of a subject into the experimental group who showed evidence of a speech problem too late in the study to make a substitution added a variable to the study which could have been a contaminating factor. It is recommended not to use children who have speech problems, particularly a stammering one.

The transcribing of the twenty-four pretests and posttests of the <u>Creative Oral Compositions</u> and the one hundred thirty-eight <u>Creative Oral Compositions</u> of the oral story making experiences proved to be a time-consuming and tedious task. Because a transcriber needed to be rented for ease in transcribing, an additional expense was accrued.

Suggestions for Further Research

A replication of this study is needed to determine if the oral story making experiences to improve the oral language proficiencies and "sense of story" of subjects through select literary experiences would bring about the same results.

In this study, the read-aloud experiences served as models, or a subtle form of instruction of the components of literature. In a future study, direct instruction is recommended in which the researcher offers instruction on the components of literature using the read-aloud

and wordless picture books. After reading quality literature rich in language, the researcher could offer instruction regarding the components of literature found in each selection. The researcher could read several books, such as traditional tales, and discuss the similarities of plot, characterizations, settings, theme, and style of the various selections with the subjects. The use of dialogue and any literary devices could be brought to the subjects' attention. Many poetry selections could be read aloud to the subjects to instruct them on the use of literary devices and the style which the poets use to create an effect. To acquaint the subjects with theme, the meaning of the actions of the characters, several stories about death and dying could be read aloud to the subjects. Discussion of how the characters felt towards the loss of a loved one and how they dealt with the loss could be offered by the subjects. By providing subjects with opportunities to respond to literary selections on interpretive and creative and evaluative levels, their knowledge of the components of literature would have greater facility for developing.

Direct instruction in oral story making could be used individually, in small groups, or with large groups. For individual instruction, the researcher could meet with one subject at a time, and the researcher could orally create a story to accompany the sequence and array of the illustrations. After several creative oral compositions by the researcher, the subject after reading the wordless picture book silently, could create an oral composition to accompany the wordless book. For additional instruction, the researcher

could discuss with the subject what is seen in the illustrations, and include pertinent information which the subject may have not noticed. In small group instruction, several subjects could have a copy of the same wordless picture book, and after reading the selection silently, they could corroborate a story to accompany the illustrations. The researcher could offer additional information to be included in the oral composition if necessary. In small group or large group instruction, the illustrations in the wordless picture books could be photographed and made into slides or filmstrips to be viewed by one audience. With this method the researcher could discuss with the subjects what is seen in the illustrations, what the actions of the characters mean, decide on a style in which to tell the story, and allow the subjects to offer literary devices and dialogue. The researcher could orally create a story to show the subjects what is expected, and with subsequent stories allow the subjects to volunteer the components of literature as they create an oral composition to accompany a select wordless picture book.

A study is needed to compare creative oral compositions with creative written compositions. It is hypothesized that there would be greater improvement in the language proficiencies and "sense of story" of those subjects who composed their stories in the written form than in the oral form due to the fact that when a composition is written the subjects have more time to plan what they will say. Three groups of subjects would be needed for this study. One group would compose their stories orally, a second group would compose their

stories orally and in writing, and the third group would compose their stories only in writing.

A replication of this study using subjects in grades kindergarten through grade eight is needed to determine at what stages of development oral language proficiencies and "sense of story" show the greatest amount of growth and if there are such stages of development.

A replication of this study using subjects not in a remedial reading program but of various levels of reading achievement is needed.

A replication of this study using subjects with different levels of intelligence (I.Q.) is needed to determine the extent to which different intelligence levels can improve. A study of this kind with gifted, talented, and creative students could help determine the upper levels of creative and evaluative narration.

The development of measures for oral language proficiences is needed, especially for elementary age students.

Further research needs to be conducted with <u>A Look at Literature</u>: <u>The NCTE Cooperative Test of Critical Reading and Appreciation</u>. This test needs to be normed on a wider and more representative sample of elementary school children. A test similar to this one is needed which would be more suitable for the reading levels of upper elementary grade students who have reading difficulties.

A study is needed to determine the extent to which oral language instruction is being offered to elementary grade students.

A study is needed to assess teachers' knowledge of the need for oral language instruction, and to determine teachers' perceptions of their ability to teach oral language.
A study is needed to determine the extent to which read-aloud experiences are being offered to elementary grade students.

A study is needed to assess teachers' knowledge of the need for read-aloud experiences, and to determine teachers' ability for selection of read-aloud literature which is rich in language.

A study is needed to determine how to assist inservice teachers in becoming knowledgeable and competent teachers of oral language.

A study is needed to determine what training should be provided in teacher preparation programs to prepare teachers for oral language instruction.

A study is needed to determine how to assist inservice teachers in becoming knowledgeable and competent users of children's literature in the elementary curriculum.

A study is needed to determine what training should be provided in teacher preparation programs to prepare teachers to be knowledgeable and competent users of children's literature in the elementary curriculum.

A study is needed to establish further the relationship between oral language and reading. It should be determined to what extent instruction in oral language has an effect on students' reading achievement.

A study is needed to determine what types of literature are best suited for growth of oral language proficiencies.

A study is needed to determine what types of literature are best suited for growth in "sense of story."

A study is needed to determine the knowledge and awareness that school administrators and reading personnel have regarding the use of children's literature as a means of improving oral language and reading. This study should determine ways the administrators and reading personnel can most effectively be advised of the use of children's literature, and in addition, advise their teaching personnel of the use of children's literature as a means of improving oral language and reading.

Conclusions

A great deal of research and literature advocating that oral language instruction be offered in the elementary schools for students' personal and social growth and for providing a basis for learning to read, has been published during the last two decades. Yet despite this information which emphasizes that oral language instruction to precede and parallel reading instruction in which teachers encourage their students to use their language in rich, varied, and meaningful ways, a major portion of language instruction is still the skills and drills of language study.

As this research study demonstrated, the use of select literature in read-aloud experiences, and the oral compositions created in oral story making experiences could serve as an innovative means of oral language instruction in which students acquire a "sense of story" and develop oral language proficiencies. This kind of instruction could also affect the reading achievement of students throughout the elementary grades.

As answered in the research questions regarding oral language proficiencies and "sense of story," teachers in the elementary grades can expose children to literature rich in language as an efficient, accessible, and stimulating way to begin instruction in oral language. As children hear new words and patterns in the literature read aloud to them, this new language finds its way into their own oral expression. Also, as children listen to literature, they acquire a "sense of story" as they comprehend the relationships among the components of literature. The oral language they acquire is the requisite for learning to read, and the acquisition of "sense of story" facilitates reading and listening comprehension and the ability to retell and create stories. Teachers can take advantage of the benefits that children receive as they listen to literature in read-aloud experiences. This pleasant and rewarding form of instruction offers teachers opportunities to use stimulating and meaningful experiences as children develop oral language proficiencies, "sense of story," and the ability to retell and create stories.

The feasibility of using oral story making experiences to improve the oral language proficiencies and "sense of story" of fourth grade remedial reading students could also prove a feasible means with other age level youngsters of various reading achievements. The oral compositions created to accompany the illustrations in the wordless picture books offer students a varied and relevant way to use their language. The great selection of wordless picture books appeals to many age levels, includes numerous styles of art, and offers realistic and fanciful tales in fiction. Teachers could use the wordless picture



books as a supplement to the structured basal reading programs in which the oral story making experiences in small group or large group instruction would be an extension of the read-aloud experiences to improve oral language proficiencies and "sense of story." They could also offer oral story making experiences for learning center activities in which the students tape record their oral compositions for the creator or others to listen to at a later time. Discussion of the styles of art in the wordless picture books could serve as a facilitator in learning about different styles of art and as a technique by which the students could develop their own artistic style in their works of art.

Improvements in students' facility with visual literacy was also investigated in this research study. The oral story making experiences of the experimental group gave these subjects additional opportunities to view the illustrated stories and create oral compositions appropriate for the realistic or fanciful story, the style of art, and the components of literature. Inservice programs could be held to describe the different methods of using the wordless picture books with elementary age students and the benefits of exposing students to the visual art. Preservice instruction in language arts and children's literature courses could also present the different methods of using the wordless picture books to make students more aware of the visual elements contained in the literary selections. By calling attention to the components of literature included in the wordless picture books, students can be made more aware of the "sense of story" aspects, and the style in which the story is told, as well as the

literary devices used and the dialogue which can be created for use by the characters.

It is the intention of this researcher that this study will alert educators to the research conducted in the field of oral language instruction and to the questions investigated and the results obtained from this study. Educators need to be made aware of (1) the need to expose students to literature rich in language through read-aloud experiences, (2) the growth of oral language proficiencies from the oral story making experiences, (3) the exposure to "sense of story" through read-aloud and oral story making experiences, (4) the efficacy of the wordless picture books for oral language proficiencies, "sense of story," and visual literacy, and (5) the improved facility with visual literacy from the oral story making experiences. This information could be made available to educators by publishing such information in articles in professional journals and newsletters, by workshops at educational conventions and seminars, and inservice programs with elementary administrators, teachers, and reading consultants. The oral language proficiencies, "sense of story," and facility with visual literacy of students will be improved only if educators realize the need for such instruction and implement programs to facilitate the improvements.

APPENDIX A

TITLES USED IN THE STUDY

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Read-Aloud Experiences

The following books were used in this study with subjects in

the experimental group for the read-aloud experiences.

Barrett, Judi. Animals Should Definitely Not Wear Clothing.

Illustrated by Ron Barrett. New York: Atheneum Publishers, 1977.

Humorous large cartoon styled pictures show a moose tangled up in suspenders, a chicken trying to lay an egg in stretch pants, and a large lady and an elephant wearing the same dress.

Bonners, Susan. <u>Panda</u>. Illustrated by author. New York: Delacorte Press; Dell Publishing Co., Inc., 1978.

Soft blue and black illustrations in impressionistic style of art and Bonners direct, yet rich language, explain the life cycle of pandas. The birth and development of a newborn, the eating and exploring habits of a young panda, and the mating patterns of mature pandas are shown in landscapes shrouded in snow.

Carrick, Carol. <u>The Accident</u>. Illustrated by Donald Carrick. New York: The Seabury Press, 1976.

> A beloved dog who is struck and killed by a passing truck and a young boy and his family deal with this real-life tragedy. Text is rich in language as it explains the stages of coping with death and the ensuing grief. The illustrations are done in the realistic style of art.

de Paola, Tomie. <u>The Clown of God</u>. Illustrated by author. New York: Harcourt Brace & Jovanovich, 1978.

> The legend of the juggler who entertained the Holy Child and the miracle that occurred is told in the same fashion in which de Paola heard the legend. The style of art is typical of de Paola's cartoon art, but a contrast is presented of the Madonna and Child which is from the Sienese school of art.

- de Paola, Tomie. <u>The Quicksand Book</u>. Illustrated by author. New York: Holiday House, Inc., 1977. As Jungle Girl pleads with Jungle Boy for help out of the quicksand, Jungle Boy presents information regarding quicksand, where it is found, and how not to fall into it. Despite Jungle Boy's admonitions to Jungle Girl, he trips and takes a plunge into the quicksand. The illustrations done in cartoon style art also show a subtle subplot of the antics of a monkey.
- Fritz, Jean. <u>And Then What Happened, Paul Revere</u>? Illustrated by Margot Tomes. New York: Scholastic Book Services, 1973. Another, and accurate, dimension of one of America's colonial leaders, shows a different portrayal of the famous Paul Revere. Fritz's research and Tomes's cartoon style of art make this an authentic and humorous biography.
- Goble, Paul. The Girl Who Loved Wild Horses. Illustrated by author. Scarsdale, N.Y.: Bradbury Press, Inc., 1978.

Illustrations in folk art in a style suggestive of the Plains Indians and awarded the Caldecott Medal for authenticity, depict the story of a young North American Indian girl who prefers to live among the wild horses where she is truly happy and free. This Indian legend helps explain the respect the North American Indians have for their horses.

Haugaard, Erik, translator. <u>Hans Andersen; His Classic Fairy Tales</u>. Illustrated by Michael Foreman. New York: Doubleday & Co., Inc., 1976.

> Three familiar modern fairy tales translated directly from the Danish depict the foibles and strengths of individuals. Included with each story is a black and white pen and ink drawing and one full page watercolor painting done in fantasy art style.

"The Emperor's New Clothes" is a commentary on what Andersen saw as the false standards of society. A young child who has no reason to assume the pretense of his elders discloses that the Emperor is stark naked.

"The Little Match Girl" sees a vision of her grandmother in the last flicker of her matches before the little girl freezes to death. This is an example of Andersen's belief of exposing young readers to death.

"The Princess and the Pea" is also a commentary on the false standards of society. In this story Andersen laughs at the snobbish pride of the princess who claimed she could feel a pea through twenty mattresses and twenty eiderdown beds. Hogrogian, Nonny. One Fine Day. Illustrated by author. New York: Macmillan Publishing Co., Inc., 1971. Inspired by an Armenian folktale, this rhythmic, cumulative text tells the story of a greedy fox's adventure from drinking the milk from an old woman's milk can to his obtaining grain for the hen. The Caldecott Medal winner in 1972 is illustrated in soft watercolor expressionistic art.

Longfellow, Henry Wadsworth. <u>Paul Revere's Ride</u>. Illustrated by Paul Galdone. New York: Thomas Y. Crowell Co., 1963. The ballad of Paul Revere's ride through the New England countryside spreads across the pages in two-tone representational illustrations as Paul Galdone tells the story of that historic and infamous ride.

Mathis, Sharon Bell. <u>The Hundred Penny Box</u>. Illustrated by Leo and Diane Dillon. New York: The Viking Press, Inc., 1976. Strained family relationships are depicted when Great Aunt Dew comes to stay with Mike's family. Mike, able to bridge the generations, befriends the old woman who lives only for the memories represented by the pennies in the old wooden box. The sensitive illustrations by the Dillons are done in monochromatic watercolors.

Shulevitz, Uri. <u>The Treasure</u>. Illustrated by author. New York: Farrar, Straus, & Giroux, Inc., 1979. "Sometimes one must travel far to discover what is near" is the message in this time-honored folktale of Isaac, a poor man who listens to a voice in his dreams to travel and seek out a treasure. Full color expressionistic watercolor illustrations capture the spirit and period of time in which the

Takahashi, Hiroyuki. <u>The Foxes of Chironupp Island</u>. Illustrated by author. New York: Windmill Books, Inc., and E. P. Dutton & Co., Inc., 1976.

tale originated.

A sensitively told story about an old Japanese couple who befriends a tiny fox cub one summer on Chironupp Island. When the fox cub returns to her family, the injustices of humans is waged against the fox family. The Japanese impressionistic style of art helps tell the tragic, moving story of the foxes.

Viorst, Judith. <u>Rosie and Michael</u>. Illustrated by Lorna Tomei. New York: Atheneum Publishers, 1974.

> Two friends, Rosie and Michael, express their respect for each other by declaring the other's strengths and weaknesses. Their friendship endures even the most bizarre events. Cartoon style illustrations depict contemporary children bedecked in jeans and tennis shoes.

- Weik, Mary Hays. <u>The Jazz Man</u>. Illustrated by Ann Grifalconi. New York: Atheneum Publishers, 1966. This is the story of Zeke, a boy presumably deserted by his family, who finds hope in the sounds he hears outside his window as a jazz band practices. The woodcut illustrations done in representational art style offer a dream-like quality to the story.
- Zemach, Margot. <u>It Could Always Be Worse</u>. Illustrated by author. New York: Farrar, Straus, & Giroux, Inc., 1976. This is the familiar tale of the wise man of the village who helps the poor unfortunate man make peace in his home. Zemach's robust drawings are in a style suggestive of Eastern European Yiddish folk art and depict the boisterous family and the livestock which enters the house.

Oral Story Making Experiences

The following books were used in this study with subjects in the experimental group for the oral story making experiences. Unless otherwise indicated, they are illustrated by the author.

Alexander, Martha. <u>Bobo's Dream</u>. New York: The Dial Press, 1970. This story shows the power of confidence one has for one's actions whether real or imagined. In order to comprehend the story, the reader needs to recognize that the actions portrayed in the balloon pictures represent dreams, and in this case Bobo's dream in which he imagines himself a huge dog undaunted by other ferocious dogs. Cartoonstyled sketches help make the story lively and humorous.

Amoss, Berthe. <u>By the Sea</u>. New York: Parents' Magazine Press, 1969.

A family spends a normal day at the seashore except for one boy and his dog who fly a kite which takes the boy high up into the clouds. The dog rescues the boy by ascending with the help of a balloon. The family unaware of the boy's and dog's fantastic experience and descent are disgusted when the boy and dog disrupt their seashore fun. The reader needs to interpret the boy's improbable adventure in these stylized sketches. Ardizzone, Edward. <u>The Wrong Side of the Bed</u>. New York: Doubleday & Co., Inc., 1970. Expressionistic per and ink sketches denist a young boy

Expressionistic pen and ink sketches depict a young boy who gets up on the wrong side of the bed and goes fumbling through his day offending everyone and pleasing no one. A gift of flowers for his mother at the end of the story, helps the reader interpret the theme.

Briggs, Raymond. <u>The Snowman</u>. New York: Random House, Inc., 1978. This detailed and lengthy story depicts a young boy's adventure with the snowman he created. Soft, watercolor illustrations in the impressionistic style of art capture and extend the theme of friendship between the boy and the snowman in this fantasy-filled story.

Carroll, Ruth. <u>What Whiskers Did</u>. New York: Henry Z. Walck, Inc., 1965.

First copyrighted in 1932, this story done in representational art is probably the first wordless picture book conceived. It is a story of a little girl who loses her dog as she takes it for a walk. The dog who breaks its leash in pursuit of a rabbit is also pursued by a fox. To escape the fox, Whiskers must take refuge in a rabbit hole where the prey and predator relationship changes as the rabbit family gives Whiskers shelter from the fox.

Carroll, Ruth. <u>The Christmas Kitten</u>. New York: Henry Z. Walck, 1970.

This is the story done in representational art of a kitten who persists in gaining entry into the house and hearts of a family at Christmas time. The kitten is finally allowed to stay, and the reader needs to recognize its acceptance by the red ribbon the family ties around its neck.

Carroll, Ruth. <u>The Dolphin and the Mermaid</u>. New York: Henry Z. Walck, Inc., 1974.

Underwater adventures done in representational art occur in this story as underwater creatures fight the battle against water pollution in their own clever way. This story shows a mermaid, a dolphin, a seahorse, a turtle, and various other water animals protecting their lives and environment.

de Paola, Tomie. <u>Pancakes for Breakfast</u>. New York: Harcourt Brace Jovanovich, Inc., 1978.

> This cartoon style story depicts a woman who needs to learn how to plan ahead. The woman's desire for pancakes is pictured in a balloon above her head, but unfortunately she does not have the necessary ingredients to make the pancakes. Only by imposing herself on her neighbor's pancake breakfast does this woman have the pancakes she so desires.

Fuchs, Eric. Journey to the Moon. New York: Delacorte Press; Dell Publishing Co., Inc., 1969.

> Vivid cubistic drawings depict one of the Apollo Moon Missions as the astronauts journey, land, and return from the moon. The reader needs to be aware of the space program of the 1960s to fully comprehend the launching, orbiting, landing, reentry, and landing of the astronauts, and the excitement which occurred.

Hogrogian, Nonny. <u>Apples</u>. New York: Macmillan Publishing Co., Inc., 1971.

> The pointillist technique in the impressionistic style of art creates the peasant characters and scene of a village where apple trees grow as various people and animals discard their apple cores. The reader must recognize that the story extends over a long period of time while the setting remains the same except for the addition of more houses and huts built to accommodate the newcomers to the village.

Krahn, Fernando. A Flying Saucer Full of Spaghetti. New York: E. P. Dutton & Co., Inc., 1970.

This story depicts helpful, but scheming, elves who steal a plate of spaghetti from a rich girl to give to a poor girl who is hungry. The older reader may recognize that this is a commentary about social inequities. The level of maturity of individual children will determine their interpretation of this wordless picture book done in cartoon style art.

Krahn, Fernando. <u>How Santa Claus Had a Long and Difficult Journey</u> <u>Delivering His Presents</u>. New York: Delacorte Press; Dell Publishing Co., Inc., 1970.

> This satirical account of a not too competent or clever Santa Claus shows the misfortunes which befall the jolly man on Christmas Eve. The reader must interpret the efforts which Santa makes but to no avail. The pen and ink cartoon illustrations accented in red with red and green pages help bring a festive spirit to the age old tale.

Krahn, Fernando. Little Love Story. New York: J. B. Lippincott Co., 1976.

The cartoon style illustrations tell of a disastrous afternoon visit brought on by an inflatable heart given as a hostess gift. When the little boy and girl have no luck in blowing up the huge heart, hilarious and life-threatening results occur. The reader must recognize the change from silliness to seriousness. Krahn, Fernando. April Fools. New York: E. B. Dutton & Co., Inc., 1974.

This story depicts two young boys who play April Fools' jokes on whomever they can, until the real joke is on them as they get lost in a forest. The reader must recognize that they are found due to the attention which their April Fools' monster attracts. Illustrations are done in the cartoon style of art.

Krahn, Fernando. <u>Catch That Cat</u>. New York: E. P. Dutton & Co., Inc., 1978.

A young boy in pursuit of a cat leads the young lad to a fun-filled, adventurous afternoon. The reader needs to recognize that the boy's experiences are dangerous and rewarding. The irony to the story lies in the fact that when the boy is returned home, his mother did not realize that he was gone. The illustrations done in cartoon art help tell of the fun and fear of the boy's afternoon.

Krahn, Fernando. <u>The Mystery of the Giant Footprints</u>. New York: E. P. Dutton & Co., Inc., 1977.

> When the family discovers huge footprints outside of their log cabin, the children leave alone to follow the footprints to a cave. The parents and other villagers are frantic as they follow the footprints throughout the valley and mountainside. The reader must recognize the adults' alarm as they search for the children who are safe with the gentle and harmless creatures. The cartoon styled illustrations assist the reader to understand the parents' and villagers' concern.

- Krahn, Fernando. <u>The Great Ape</u>. New York: The Viking Press, 1978. The reader must recognize the parallel of this story to the famous story, <u>King Kong</u>, to fully understand the ape's attraction to the little girl who accompanies her father and film crew to the habitat of the ape. To show his appreciation for the ape for saving his daughter's life, the father takes a photograph of his daughter and drops it to the ape as they fly over his home. Cartoon styled illustrations show the friendliness of the ape and the fear of the father and film crew.
- Mayer, Mercer. <u>A Boy, A Dog, A Frog, and A Friend</u>. New York: The Dial Press, 1971.

This sequel to <u>A Boy, A Dog, and A Frog</u> in cartoon styled art tells the story of the young boy who with his dog and newfound friend, the frog, befriend a turtle during an afternoon of adventure at the nearby swamp. The reader needs to recognize the emotion shown in the facial expressions of the boy, the dog, and the frog. Mendoza, George. <u>The Inspector</u>. Illustrated by Peter Parnall. New York: Doubleday & Co., Inc., 1970. A Buster Keaton myopic inspector searches for the origin of the gigantic footprints with his little terrier dog. As the story progresses, the inspector who is looking through life with a microscope cannot see what is going on around him in the larger world. The reader must interpret what will happen to the inspector in this open-ended macabre story done in the expressionistic style of art.

Meyer, Renate. <u>Vicki</u>. New York: Atheneum Publishers, 1969. Almost abstract expressionistic multi-colored illustrations tell the story of a young girl, Vicki, who has no friends. Her rejection by the other girls in the story necessitates Vicki's creation of a playmate. The reader must interpret Vicki's creation and why Vicki gained entry into the tight group of girls. The reader must also interpret the mood of the story from the illustrations which to some degree are done in collage.

Shimin, Symeon. <u>A Special Birthday</u>. New York: McGraw-Hill Book Co., 1976.

Soft watercolor illustrations in representational art tell the story of a young girl's special birthday surprise. The reader must interpret the suspense and delight of the surprise and the emotion of the girl towards her father at the end of the story.

- Spier, Peter. <u>Noah's Ark</u>. New York: Doubleday & Co., Inc., 1977. The detailed and lengthy Biblical tale of the Great Flood shows the preparation for the torential rains, the life aboard the ark, and a glimpse of Noah's life after the water recedes. The reader must know the story of Noah's Ark to fully comprehend the illustrations and must recognize the humor included by impressionistic Spier to enjoy the tale.
- Turkle, Brinton. <u>Deep in the Forest</u>. New York: E. P. Dutton & Co., Inc., 1976. This ursine counterpart of <u>Goldilocks and the Three Bears</u>

shows a mischievious bear cub ransacking a log cabin of a family of three, papa, mama, and baby. The reader must recognize the similarity of the two stories to fully comprehend the humor contained in the representational illustrations.

Ward, Lynd. <u>The Silver Pony</u>. Boston: Houghton Mifflin Co., 1973. This story in pictures, done in monochromatic representational style of art, is the ultimate in wordless picture books due to its length and number of stories contained within the main theme. The reader must recognize the boy's great desire for a pony of his own as he fantasizes his acquisition of a winged silver pony. His fantasy appears as reality until his imagined pony is "shot" out of the sky and the boy suffers physical debilitation. A happy ending results as his parents realize his need for a pony of his own.

Winter, Paula. <u>The Bear and the Fly</u>. New York: Crown Publishers, Inc., 1976.

> This story illustrated in cartoon art shows a father bear trying to kill a fly which enters the house through an open window. As the father knocks out the mother bear and the little girl bear in violent scenes, his attempts at killing the fly result in destruction to the interior of the house. The irony of the story is after all the father bear's attempts to kill the fly, the fly buzzes out the open window.

APPENDIX B

INSTRUMENT I

(First Draft)

APPENDIX E

INSTRUMENT I (First Draft)

Story • Title	Subject	Ta	spe # Fro	om To
Author/Illustrator		Date	Week	Session
Publisher	Date	Degree Rating (C	Composite)	

EXPRESSION OF FEELING THROUGH NARRATION:

Degree

AFFECTIVE SCALE:

- Little or No Narration: These responses merely list a minimal amount of details of the characters and settings of each illustration with little or no regard to the events conveyed in the illustration. Sequential ordering follows a page-by-page account with no recognition of cause and effect relationships of the events. Characters are identi-fied, but are not given names or roles. Thus, these responses do not employ enough components of literature to create a story and express feeling. 1
- Minimal Harration of a Story: These responses contain the outlines of the story by recognizing that the events contained in the illustrations are linked together in a sequential order, but fail to recognize cause and effect relationships which make the sequence of events logical. Digression from the illustrations may occur. Characters and settings are identified, but described with a minimal amount of detail. Though the narrations are vague and inconsistent, there is evidence of an expression of feeling. 2
- Inconsistent, there is evidence of an expression of reging. <u>Successful Narration of a Story</u>: These responses contain characters and settings which are modestly and appropriately detailed, so as to convey an obvious expression of feeling about the story. Correct sequential ordering with an understanding of cause and effect relationships help integrate the feelings generated. A few details may be irrel-evant or inconsistent, and the story may not be developed fully, but the overall response is narratively controlled. Dialogue may be awkward, but it shows some expression of feeling. 3
- Inventive and Consistent Narration of a Story: These responses tell stories that are fully developed, highly expressive, as well as amply, imaginatively, and vividly detailed. Expressive dialogue and literary devices may be used. Characters have names, roles, and possess traits and behaviors consistent with the theme of the story. The theme conveyed in the filustrations is recognized and expressed as an attitude and/or emotion sometimes by the persuasive techniques of appeal and reason. 4

Checklist for Affective and Cognitive Scales

 No emotion expressed: Responses are never related to emotional aspects of events, characters, and settings. 	2. Little emotion expressed: Identified events, characters, settings on a surface level, but no distinctive personality or mood emerges.	 <u>Good expression of emc</u> Expresses attitudes an feeling; develops shar experiences of charact and/or develops partic personalities of chara Mood and tone are supe cial, but apparent. 	ition: 4. id ed iers iular icters. erfi-	Inventive and expressiv emotion: Uses vivid ar creative details to sus tain emotional make-up characters. Mood and to of story are consistent related to events, characters and settings	<u>/e</u> nd s- of tone tly s.
				_	
COGNITIVE SCALE:					
I. Literal Responses	II. Interpretive	Responses	III. Creative	and Evaluative Response	<u>e s</u>
 sequential ordering identifies characters describes externally gives names gives roles identifies setting 	elaborates of plot of dentifies relationshi elaborates externally externally affective and behav elaborates identifies	development ps characters traits traits traits fors setting time	 plot f added imagin descri exte affe cogn settin evalua or ton litera fict sati alle paro 	ully developed with events	
TITLE GIVEN FOR STORY			 litera 	ry devices employed	_

TITLE GIVEN FOR STORY

INSTRUMENT I--Continued

COMPONENTS	0F	LITERATURE

		<u>Degree</u> (<u>1-4</u>)	Examples of Components of Literature
1.	Plot Development		
	 sequential ordering 		
	 cause-effect relationships 		
		••••••••••	······································
2.	<u>Characterizations</u> (list characters mentioned)		
3.	Theme		
	 attitude expressed 		
	• emotion expressed		
	• love jealousv		
	• hate sympathy		
	• fear empathy		
			
	anger joy		······································
4.	<u>Setting</u> (list settings mentioned)		
5.	<u>Style</u> Recognized • fictional narrative		
	• Satire		
	• allegory	<u> </u>	
	• parody		
6.	<u>Uses of Dialogue by Characters</u> (animate/inanimate)		
7	Literary Devices		
••	• Figurative language		
	• simile		
	 metaphor personification 		
	• hyperbole		
	 Techniques 		
	• alliteration		
	• symbolism	······································	
	• onomatopoeia		
	• understatement		
	• exaggeration		
	 foresnadowing flashbacking 		
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ο.	litle		

APPENDIX C

INSTRUMENT I

(Second Draft)

APPENDIX C

INSTRUMENT I (Second Draft) Subject #_____ Tape #_____ From_____ To____ Story # Title Author/Illustrator Date____ ____Week #_____Session #_____ Publisher Copyright Date EXPRESSION OF FEELING THROUGH NARRATION 1. Literal Narration 2. Interpretive Narration 3. Creative Narration Plot: Plot: Plot: • events events described • events elaborated • events contained in illustraidentified makes inferences from the illustrations tions are linked together correct sequenrecognition of cause and tial order effect Characterizations: • characters described modestly Chacterizations: Characterizations: characters described imaginatively: characters externally, affectively, cognitively, with traits of behaviors • characters given roles____(and names) identified externally • characters given names Settings: Settings: Settings: settings settings described settings described imaginatively (mood identified inferred from illustrations) modestly Theme: Theme: Theme: identifies events, describes events, characters, elaborates description of events, characcharacters, and and settings with simple ters, and settings with consistent expressettings with recognition of emotion sion of emotion conveyed in the illustrasion of emotion conveyed in the illustr tions by implying or expressing: love______iealousy_____sadness_____hate_ sympathy_____joy____fear____empathy____ anger_____loneliness_____empathy____ as feelings of the characters and thus creates a mood in the narration_____ emplies or expresses as attitude on bol no emotion conveyed in the illustrations expressed by identifying: love____jealousy_ _ joy_ _____sympathy____ hate _____ fear empathy sadness anger loneliness implies or expresses an attitude or belief as feelings of the evoked by the illustrations enjoyment_____ freedom_____ distrust_ acceptance_____ justice_____ characters <u>Style</u>: Style: Style: no literary recognizes story contained elaborates narration by recognizing the style recognized in the illustrations: style in which the story is told: fictional narrative_ fictional narrative_____satire____ allegory____ parody_ Literary Devices: • conscious use and control of figurative Literary Devices: Literary Devices: no figurative unintentional use of language____simile___metaphor__ personification___hyperbole____ language or figurative language or literary literary techniques____ conscious use and control of literary techniques devices______alliteration_ used assonance symbolism ononatopoeia _____ understatement repetition exaggeration____ foreshadowing flashbacking <u>Dialogue</u>: Dialogue: Dialogue: imaginative and deliberate use of dialogue by characters to convey feelings, awkward use of dialogue no use of dialogue by characters_ by charemotions, and attitudes acters_

APPENDIX D

LETTERS TO PARENTS

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March 10, 1980

Dear Parents,

I have planned an experimental research study in an upper elementary grade in ______ for my doctoral dissertation as partial fulfillment for a doctoral degree in education from Michigan State University. I have asked your superintendent, principal, and reading consultant for their assistance in my study. I have personal as well as a professional interest in the

schools as I am a resident of the area, and my daughter will enter kindergarten in the near future. I chose an upper elementary grade for my study for I am familiar with this age level youngster since seven years of my teaching experience includes teaching students of this age.

My study is designed to determine the feasibility of using oral story making experiences to improve oral language proficiencies of fourth grade remedial reading students. Numerous research studies have demonstrated that students who are proficient in their oral language have greater achievement in reading. The facilitator for the oral story making experiences will be selected wordless picture books.

"Control" and "experimental" groups have been chosen among fourth grade remedial reading students. Your son/daughter was chosen as one of the six members of the "experimental" group. Your son/daughter as well as the other students in his/her remedial reading class were chosen because they are from the same classroom and reading class, and he/she will not have "contact" with members of the "control" group during most of the school day. Also there are an equal number of boys and girls in his/her remedial reading class.

During the months of March, April, and May, I will meet individually with your son/daughter for a minimum of twenty-four times for the oral story making experiences using the wordless picture books which I have selected. Prior to the beginning of these oral story making sessions, I will administer pretests to determine his/her level of oral language proficiency and oral story making ability as well as his/her vocabulary development, reading comprehension, and literary competence. At the end of the study, I will administer posttests comparable to the pretests to determine individual growth in the various areas. This study is not designed to compare one student to another. I will try to determine individual growth and compare the collective growth of the "experimental" group to the "control" group. Approximately once a week I will meet with both the "experimental" and "control" groups to expose them to literature that is rich in language through read-aloud experiences. Only the "experimental" group, however, will be given the opportunity to participate in oral story making experiences.

I anticipate that this research study will be successful and rewarding for you son/daughter. If you have any questions regarding the study, please contact your principal or your reading consultant, and they will forward the questions to me. Thank you for your cooperation.

Sincerely,

Dear Parents,

The bottom portion of this letter gives me permission to include your son/daughter in my research study in the area of reading and oral language development. Though there is no guarantee that this study which I have proposed will benefit your child, the information received from the study will be of great assistance to me and to other educators as well in determining the feasibility of using the approach described.

All of the information gathered in this study will be kept confidential, and the students participating in the study will remain anonymous. Students will be referred to by number, not by name.

If you wish to know the results of the study and your own child's results, I will be glad to make the results available to you. You should also be aware that your child is free to discontinue participation in the study at any time without recrimination.

Thank you for your cooperation.

Sincerely,

Janet Coleman-Mitzner

(return this portion)

То_____

I hereby give my permission for my son/daugher, to participate in the research study conducted by Janet Coleman-Mitzner. If I have any questions or comments during the course of the study, I will contact our principal or our reading consultant, and they will forward the questions and comments to Mrs. Mitzner, and she will contact me directly.

Signed			
		(your child's name)	

Date _____

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