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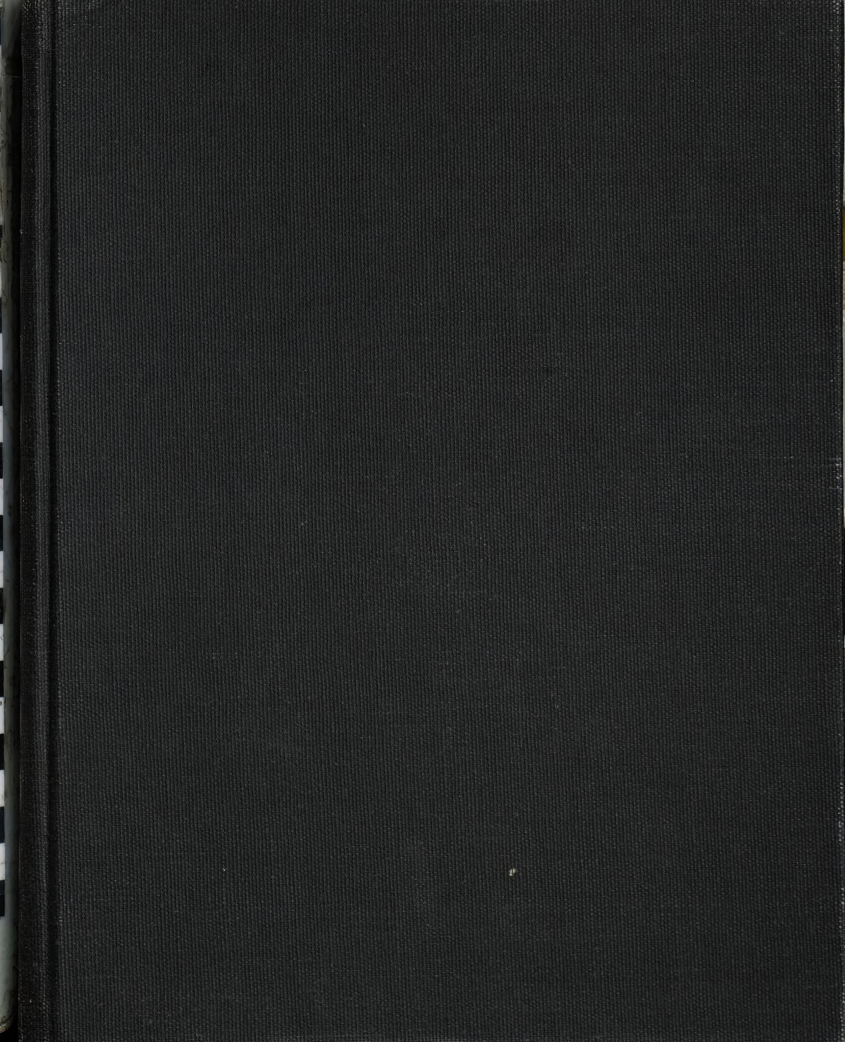
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LISTENING TO CHILDREN'S LITERATURE READ ALOUD:
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FIFTH GRADE STUDENTS

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Janice Hartwick Dressel

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LISTENING TO CHILDREN'S LITERATURE READ ALOUD: ITS EFFECT

ON SELECTED ASPECTS OF THE NARRATIVE WRITING

OF FIFTH-GRADE STUDENTS

By

Janice Hartwick Dressel

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ABSTRACT

LISTENING TO CHILDREN'S LITERATURE READ ALOUD: ITS EFFECT
ON SELECTED ASPECTS OF THE NARRATIVE WRITING
OF FIFTH-GRADE STUDENTS

By

Janice Hartwick Dressel

This research examined the effect of listening to literature read aloud on selected aspects of the writing of fifth-grade children with different reading abilities as determined by a standardized test. Literary quality and genre development were evaluated holistically using a primary trait instrument. The number and length of T-units and vocabulary maturity were also measured.

Forty-eight children were randomly assigned within reading levels to two treatments. After the children had written a pretest detective story, literature was read aloud daily for eight weeks to both treatment groups. Children's series detective stories, rated high on all selected measures, were read aloud in Treatment 1. Treatment 2 heard a different, less highly rated series. During the second half of each hour-long session, the children participated in a structured writing program, first discussing the professional literature from the author's perspective, then developing and writing their own detective stories.

Janice Hartwick Dressel

A multivariate analysis of covariance showed an interaction effect significant at $p < .11$ for the holistic measures. Literary quality improved the most in the writing of the lowest readers hearing the sophisticated literature. Development of genre traits improved the most in the writing of the best readers hearing the sophisticated literature. A second MANCOVA found no difference by treatment or group for any of the atomistic measures. Results of the MANCOVAs were supported by both the Mann-Whitney U and the Median Tests. Conclusions are that high-quality literature positively affects writing and should be read aloud in upper-elementary classrooms, although less experienced readers may benefit from hearing less sophisticated literature as they initially attempt to discern the narrative structure of a genre. If listening is to improve atomistic aspects of writing, they may need to be specifically called to children's attention. This research found no correlation between standardized reading comprehension scores and writing, when that writing was measured holistically for content. Since children identified as low readers appear able to control language when they are producing it, educators need to seriously consider using productive in addition to receptive language modes when evaluating language competence.

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CHAPTER I

INTRODUCTION

The purpose of this study is to determine how children's writing is affected by literature read aloud to them in the elementary classroom. Although considerable attention has focused on the importance of reading aloud to children before they enter school (Holdaway, 1979; McConnell, 1982), reading aloud to children during the school day, particularly in the upper elementary grades, is frequently sacrificed to find additional time to teach those subjects considered by many to be the basics. Lundstein (1979) pointed out that listening has been gravely slighted in instructional programs of the past even though all of the language arts are both directly and indirectly dependent upon it (pp. 14-16). She cautioned that children may not have had much chance to listen to the literary use of language and encouraged the use of children's literature in the classroom (pp. 111-12).

Results of a well-known study by Chomsky (1972) indicated that exposure to complex language goes hand in hand with increased knowledge of the language. She suggested that children be permitted access to written language "well 'above [their] level' to take from it whatever they can" (p. 33). However, Chomsky also noted that:
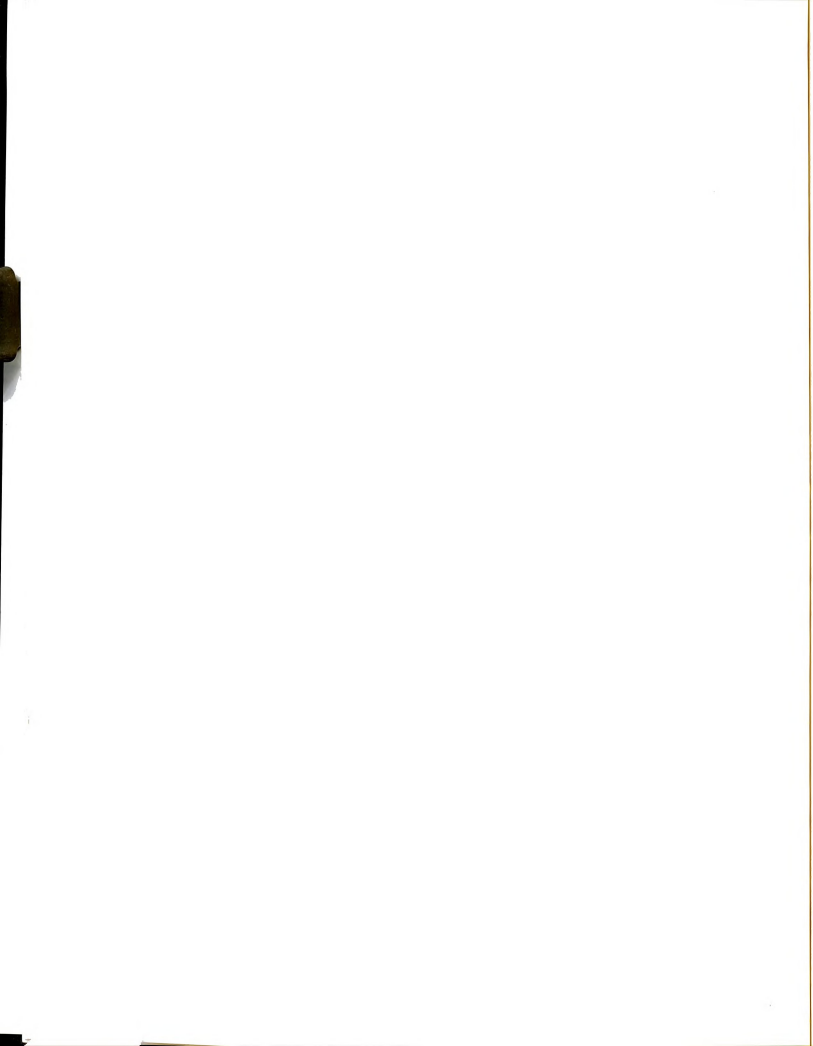
> Listening to books read aloud decreases sharply after first grade as the children's own reading begins to replace their listening. Even in the first grade independent reading is beginning to predominate for the more able readers. (p. 27)

Although reading aloud to children is one way of providing access to written language "above their level," teachers read aloud even less as children advance in grade level. In a 1969 survey of teachers' read-aloud practices, Tom (1969) found that by fourth grade, fewer than 50% of the teachers read aloud regularly, and by sixth grade, only 26% do so (p. 174). Although he gave no evidence concerning the effect of reading aloud on children's writing, Trelease (1985), in his <u>Read-Aloud Handbook</u>, extrapolated from this study by Tom to note that the first signs of a national decline in grade-level reading performance are shown by the same children, those in grades three and four, to whom teachers are reading aloud less (p. 7).

During the last 15 years there has also been increased interest in children's writing and in the relationship between the written discourse to which children are exposed and the writing they produce. Writings by Graves (1983a) and Holdaway (1979) as well as the work of Stewig (1978, 1983) and others attest to this trend. While much of the empirical research investigating this relationship has assumed a correlation between reading and writing, regrettably little has recognized the interaction between listening and writing. The distinction between listening and reading is frequently overlooked or ignored. In fact, research studies investigating the relationships between the receptive and the expressive aspects of language are often difficult to interpret since researchers and research reviews, particularly if their primary
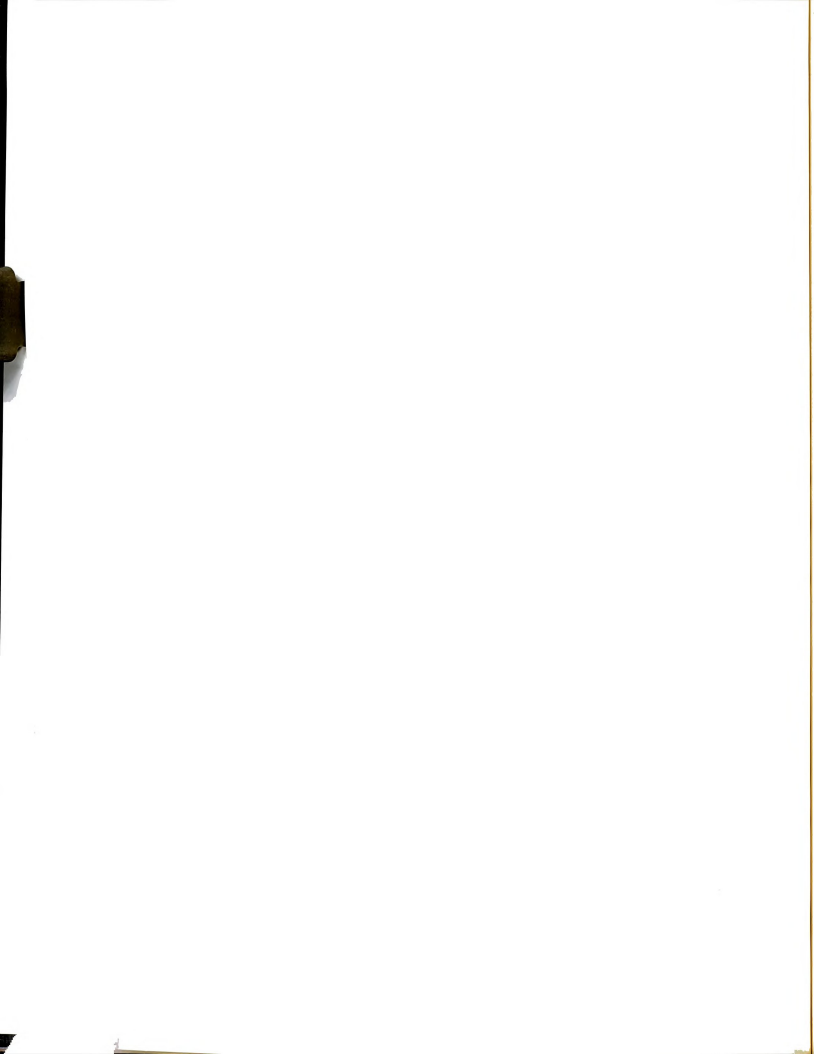
focus is on reading, often fail to differentiate between listening and reading as the mode of stimulus. Stotsky (1983), for example, in a synthesis of "findings from all the correlational and experimental studies that can be found on reading/writing relationships," found that there is very little research examining "the influence of . . . reading experience on the development of writing ability" (p. 627). Yet as reading experience, she cited both studies in which the subjects listened and studies in which they read. Chomsky (1972), in her classic study concerning the stages of linguistic development and reading exposure, went even further and explicitly stated that it makes little difference whether children listen to or read a book:

> From the point of view of exposure to the written language, it may matter little whether the child has the book read to him, as would be the case with the younger children in our study, or reads it himself, as do the older children. It is possible, perhaps even likely that in both situations the contents, style, and language usage of the book are made available to the child with little difference in effectiveness. (p. 23)

Much of the seminal work by cognitive researchers attempting to explain the active rather than passive role of language users has been applied primarily in the area of reading comprehension. The actual research, however, was often conducted using information transmitted to subjects through listening rather than reading. Pearson and Fielding (1982) argued convincingly that since much of the research in cognitive psychology, language arts, and literature on the active role of learners has been conducted using listening rather than reading as the input mode,
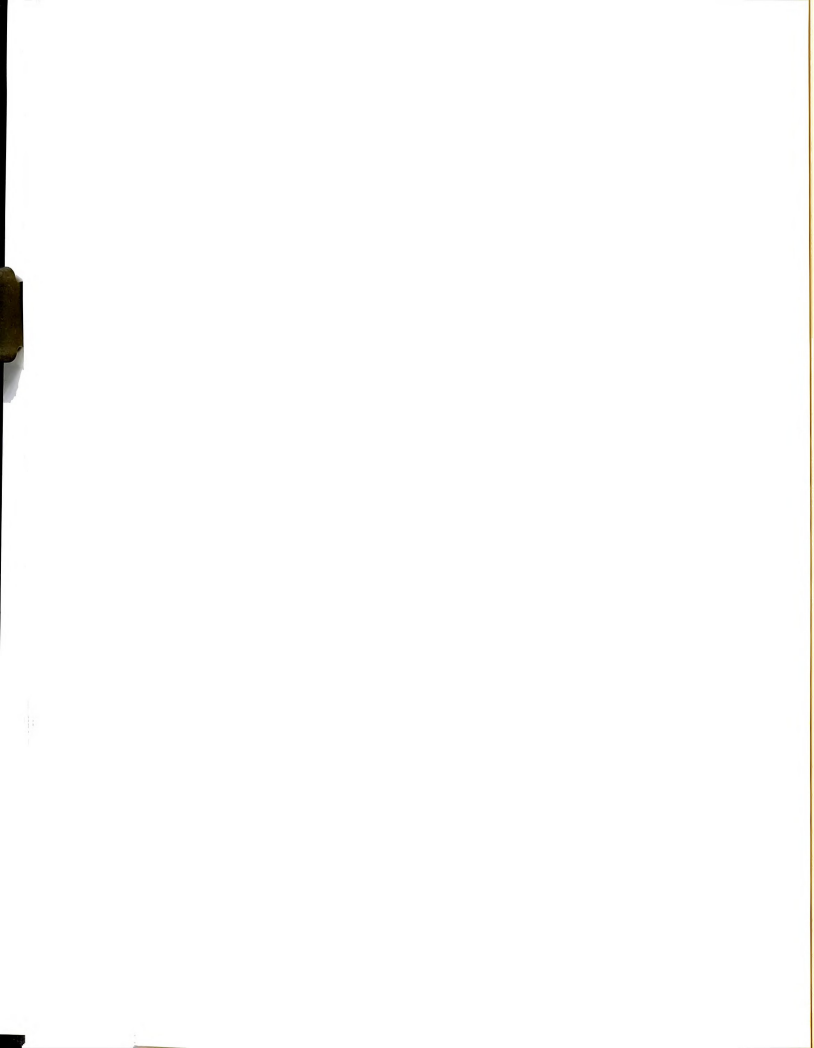
all the recent talk about active readers who construct a model of
meaning for a text, all the work on schema theory and its applica-
tion to reading practice should be regarded, if anything, as even
more applicable to listening than it is to reading comprehension.
(p. 625)

Although it appears that "both reading and listening are controlled by

the _same_ set of cognitive processes" (p. 623), and training in specific

tasks is often transferable between the two, Hildyard and Olson (1982)

found that children use different strategies to comprehend narrative

discourse when they listen than they do when they read. When they

listen, children attend to information necessary for the coherence of

the story theme and for the introduction of new events; as readers,

they pay more attention to details.

Research studies have provided empirical evidence that chil-

dren's writing, as well as their reading achievement and vocabulary, is

affected by the written discourse they hear and discuss in classroom-

like settings. Their writing reflects the literary elements, such as

plot, character type, motifs, and genre elements found in the stimulus

literature (Duncan, 1981; Mikkelsen, 1983), and they demonstrate

improvement in writing skills (Cohen, 1968; Mills, 1974). McConnell

(1982) found that second-grade children with higher levels of prior

literature exposure and writing practice received significantly higher

holistic ratings on their original narrative writing than those with

low literature exposure and infrequent writing practice. Mills (1984)

conducted a study designed to teach composition using literary models.

She found improvement in the writing of primary students from lower

socioeconomic backgrounds. Working with fifth-grade children, Pinkham
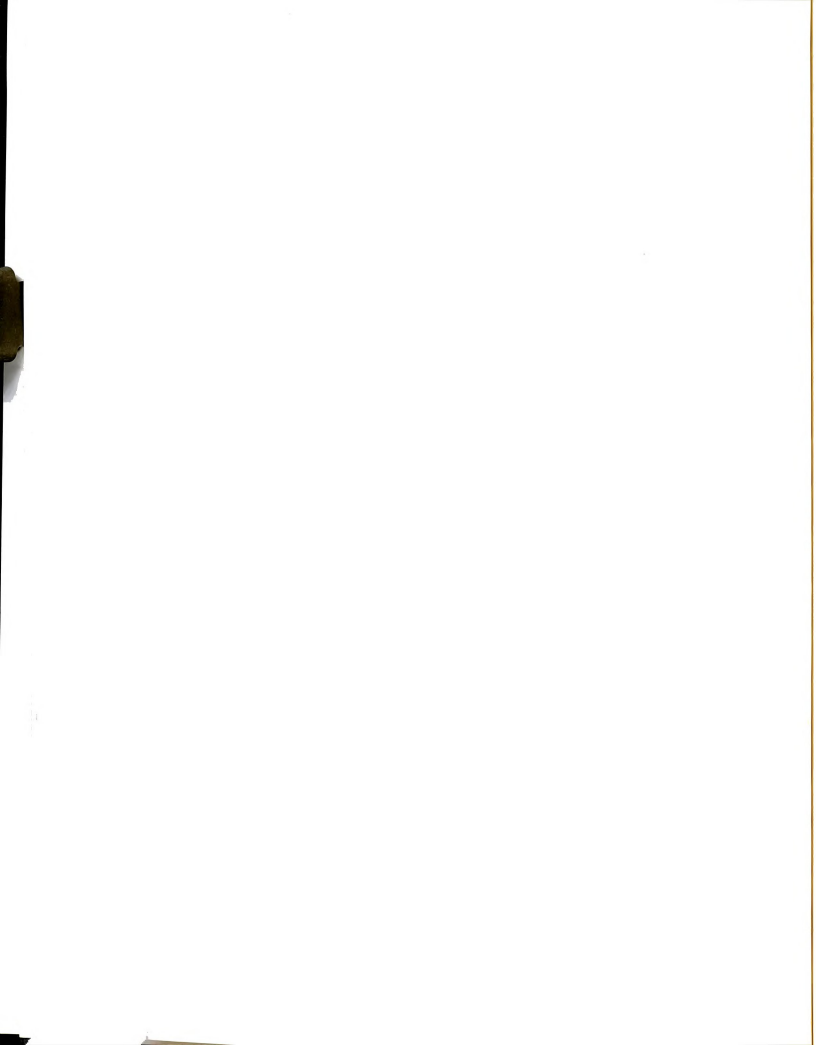
(1968) taught lessons during which she used literature to exemplify the characteristics of good writing. Although she obtained conflicting results, she concluded that the series of lessons "had a beneficial effect upon the written expression of urban children" (p. 122). She could not make such claims about her suburban sample. Duncan (1981) found indication, in preliminary analyses, that listening to a piece of literature followed by discussion of its narrative structure resulted in greater improvement by less able seventh-grade writers from middle-class backgrounds than by more able writers. Findings such as these are vitally important because they indicate that listening to stories may do more to improve the writing of elementary students than reading stories.

The Need for This Study

A majority of studies involving the effect of listening to literature on reading or writing have been conducted either with children in the primary grades (e.g., Lyons, 1972; McConnell, 1982; Michener, 1985; Mills, 1974) or with children from lower socioeconomic backgrounds (Cohen, 1968; Mills, 1974; Pinkham, 1968; Porter, 1969). Many of the existing studies have been conducted using portions of literature selections rather than a piece of literature in its entirety (Duncan, 1981; Pinkham, 1968) and/or have attempted to use literature as a model to teach specific skills (Duncan, 1981; Mills, 1969; Pinkham, 1968). Of the studies investigating the effects of listening to literature on reading comprehension and/or narrative writing which have failed to find significant results, some have
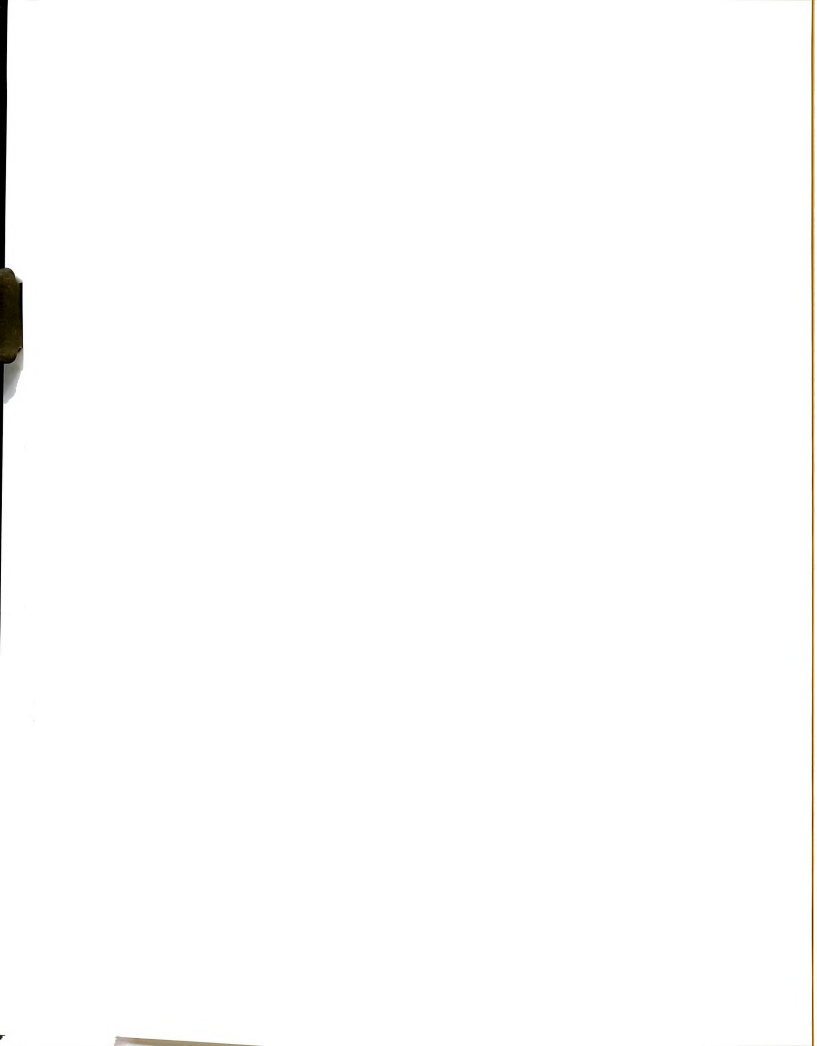
severely restricted the time to which the children were exposed to
literature (Lyons, 1972; Nielsen, 1980) and others have attempted to
measure results with standardized tests (Cohen, 1968; Lyons, 1972;
Mills, 1969; Pinkham, 1968). Few studies have investigated the effect
of the extended reading aloud of entire pieces of literature and
discussing them upon the narrative writing of middle-class children in
the upper elementary grades.

There is a need to examine the effect of listening to litera-
ture read aloud over an extended period of time on the narrative writ-
ing of children in the middle grades. There is a need to know whether
hearing a piece of literature read aloud in its entirety and discussed
as a unified whole provides a context within which children can develop
the necessary components of a given genre as well as the literary
quality of their writing. There is a need to know whether the quality
of the literature heard is reflected in the subsequent writing of the
listener, either in the literary quality of that writing or in the
development of the genre traits. There is also a need to know whether
atomistic measures of the literature read (i.e., number of T-units,
average length of T-units, maturity of vocabulary) will be reflected in
the children's writing.

Background for the Study

Even very young children recognize that "story" language is
different from everyday language (Applebee, 1978). Different uses of
language are expected to be different and are approached with different

expectations. In his analysis of language use, Britton (1970) called everyday language expressive language, language that relies on the shared representation of experience. It draws heavily on what people know in common. Story language differs from expressive language. With story language, authors attempt to create a new world, to lead an audience beyond the present into a unique experience generated by the author and structured by the "relationships among the various parts of a work" (Applebee, 1978, p. 13). When writing stories, authors guide the expectation and response of the listener or reader by carefully structuring the presentation of experience. The structure of the work itself must guide and provide a boundary for the response of the audience, for if the reaction of the audience deviates too far from that of the author, the pattern of interrelationships upon which the work is built begins to break down.

According to Brown (1977), children, in their own writing, are able to produce cohesive stories--those in which events are connected to a theme--by the age of nine. Atwell (1981) found, however, that such writing is by no means automatic, and in actual practice, writing which reflects the absence of a guiding sense of structure is common even into college years.

In 1979, King and Rentel attempted to set forth a theory of early writing development. They stated,

> What is needed is a framework for understanding how children's intentions in learning interact with varying learning contexts as they make the transition from speech to writing and, in particular, a framework that focuses on how children develop control over the written medium. (p. 243)
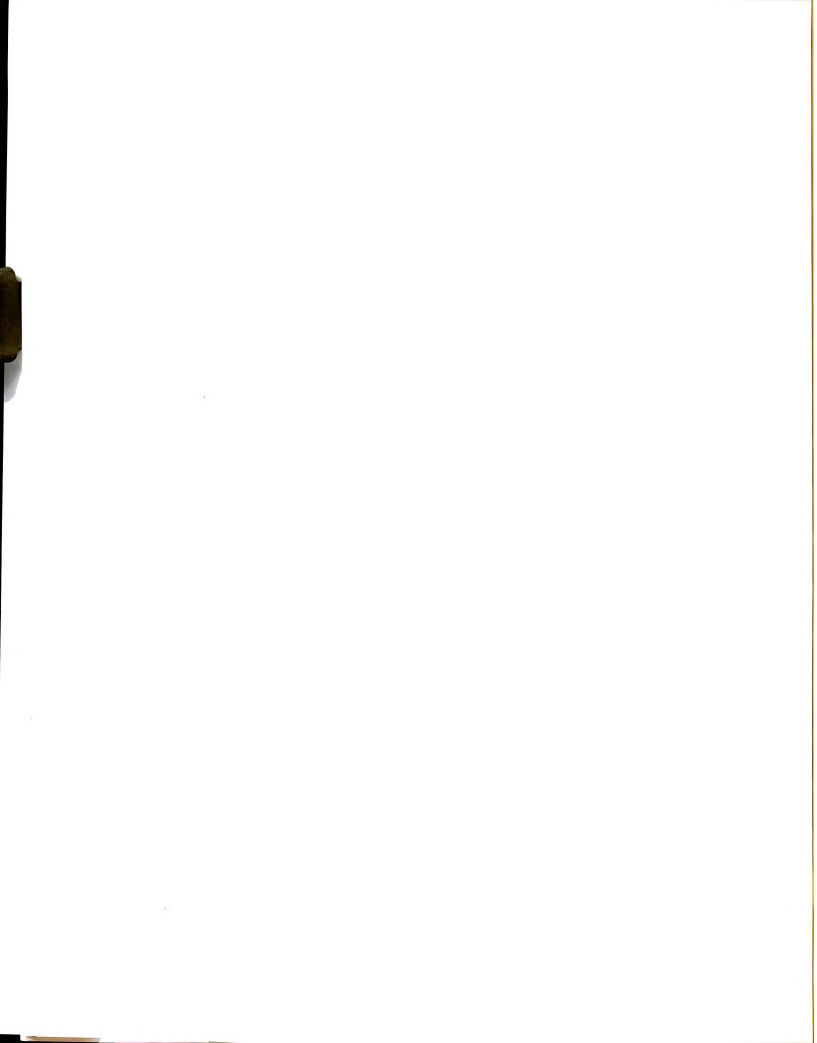
Reviewing studies concerned with children's telling and retelling of stories, King and Rentel concluded that children use an internalized story schema--an abstract representation of structural features--to guide their telling or retelling of stories. Updating their theory in 1981, they further explained that children have already learned the underlying structure of stories by the time they go to school, that that structure is canonically organized, and that four and five year olds appear to rely on that schemata to tell about common events in their lives. In light of the evidence, they concluded that "story schemata may constitute one of the fundamental cognitive bases for the rhetorical scaffolds employed by beginning writers" (p. 147). They identified several reasons supporting their view that beginning writers derive this rhetorical framework from folk and fairy tales: children's texts "mirror" many of the elements identified as elements of folk and fairy tales; children reconstitute stories according to a stereotypical canonical pattern; children respond positively to and become deeply engaged with folk tales; and such stories have a highly convention-alized structure (p. 149). In order to guide production, King and Rentel hypothesized that any story schemata must contain those abstract elements that are necessary and sufficient to the story and that estab-lish the relations between characters and events while also providing the basic structure of action. Within this abstract framework, the teller has a range of options from which to select in order to give variety and dimension to his/her story. While King and Rentel acknowl-edge that "the extent to which such schemata guide production is not
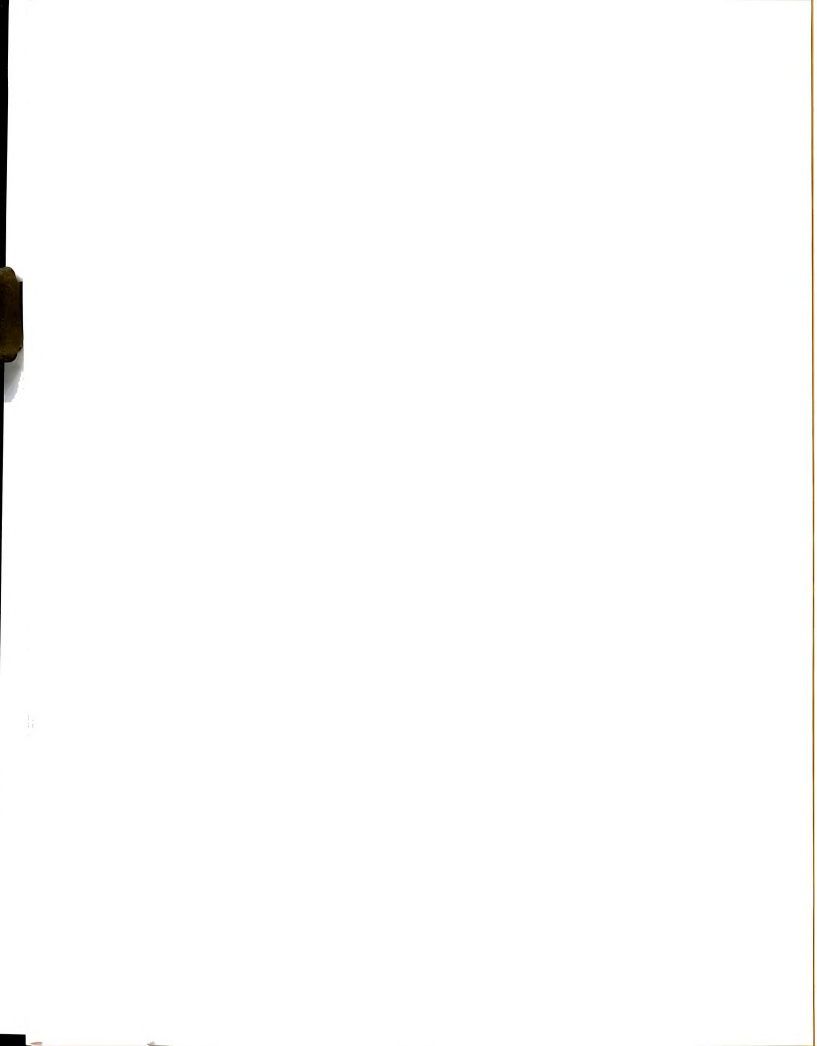
really known--however appealing or likely such a notion might be," they
concluded that research has indicated that "children . . . acquire a
general frame for fiction and then differentiate it into specific story
genres" (p. 147). In light of their theory, King and Rentel believed
that folk and fairy tales provide a rhetorical framework for early
writers.

Billman (1984), writing in Children's literature in education,
argued that series mysteries pick up where fairy tales and fairy-tale-
like novels leave off. Highly popular with the preadolescent child,
these series stories reflect the conventional nature of much folk
literature and thus are predictable in style, content, and narrative
pattern. As in fairy tales, mysteries are part of the comic tradition
in their conventional triumph of the hero/heroine and their final
predictable resolution. Beyond the psychological comfort provided by
this predictable overcoming of evil and successful resolution, series
mysteries assist the immature reader in the acquisition of what
Billman called "literary literacy." Such stories reinforce and extend
the knowledge of story schemata for these readers and "help solidify
for the inexperienced reader the elements and patterns of fictional
narrative" (p. 34). By providing preteens with "comfortable fiction
that they can come quickly to perceive as a recognizable story with
recognizable ingredients, [and] by offering engaging cognitive games
that show child readers their own responsibility in making literature
meaningful" (p. 40), they provide the foundation for the reading of
more sophisticated literature. They draw the child into interaction
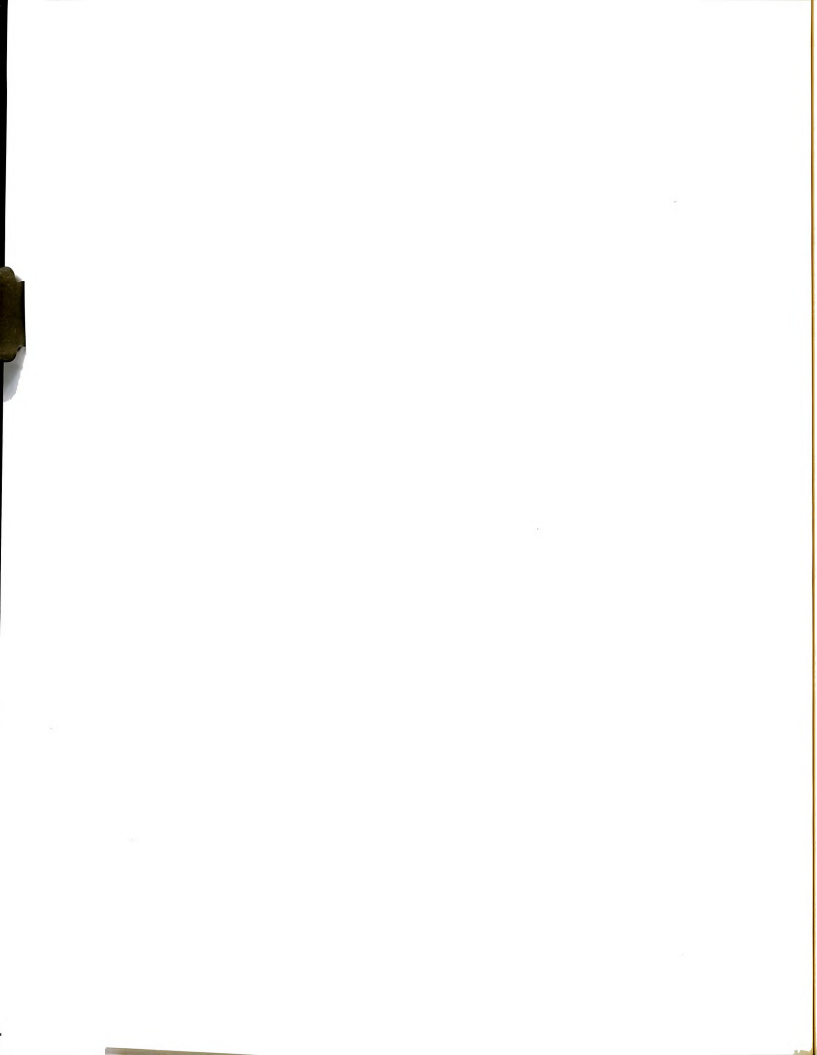
with the text, into the predicting and confirming of predictions which
is an integral part of the reading process.

In spite of the fact that the reading of series mysteries has
never been held in particularly high regard by educators, they are
widely read by preadolescent children. The Stratemeyer Syndicate alone
sells six million copies of series stories per year, many of them
mysteries (Donelson, 1978). Although many of these mysteries rely
heavily on coincidence to the detriment of logical deduction, all
incorporate the traits or conventions of the classical detective story
to a greater or lesser degree. Holbrook (1967) argued that conven-
tional stories such as these provide preadolescent children with a
socially acceptable and yet depersonalized means of expressing indi-
vidual emotion while at the same time relating to a broader social
structure.

In stories such as folk tales and mystery stories which have
highly conventionalized structures, the pattern of interrelationships
is provided for both the author and the audience. To write such
stories, however, children must become consciously aware of this
structure, i.e., of the elements of the particular genre. To help
children achieve the feeling of competence and the sense of liberation
that accompanies it, Wilde and Newkirk (1981) believed that children
must be helped to capitalize on what they already know. They
maintained that:

> Students possess an intuitive awareness, a grammar, of the rules
> that govern detective story writing. This awareness comes from
> listening to and reading stories as well as from watching
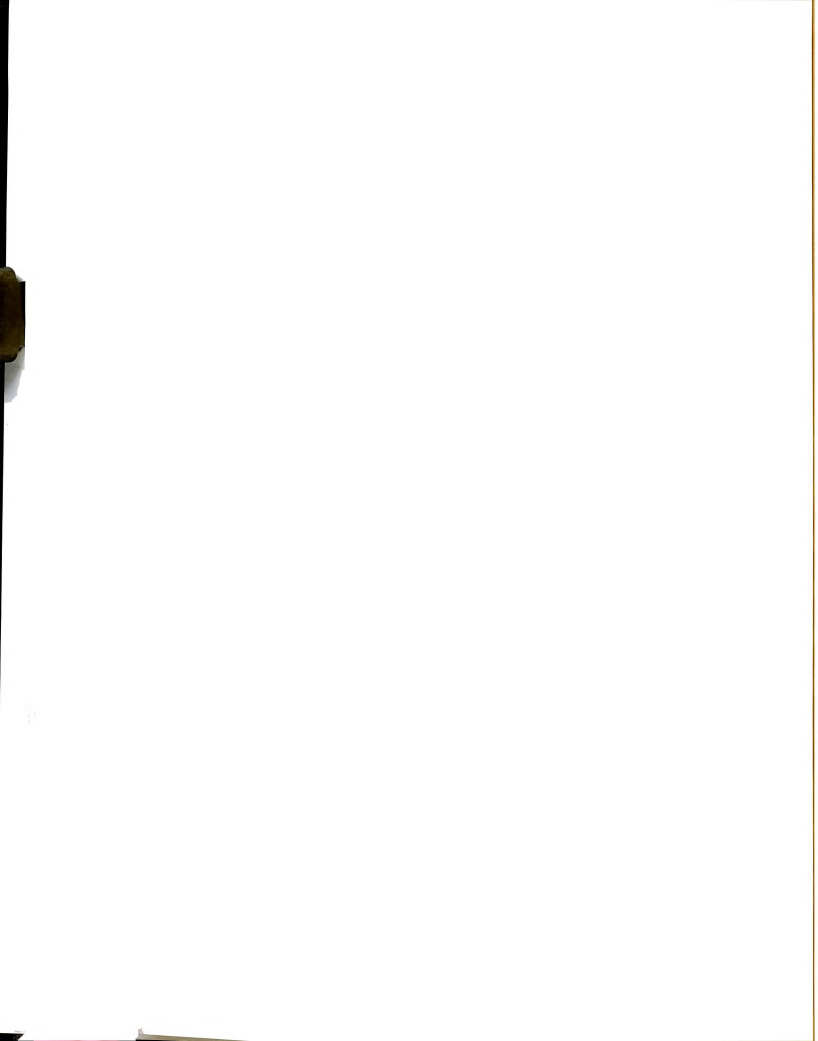
television. But in order to use these rules in their writing, students must gain a conscious critical awareness of them. (p. 287)

This study was designed to use series detective stories as a stimulus for children's writing in the same genre. There is strong evidence to support the appropriateness of these stories for the developmental level of fifth-grade preadolescents, thus providing them with an acceptable vehicle for involvement and self-expression. There is also strong evidence that children of this age level are at least unconsciously aware of the underlying structure and conventions of these stories. Upon becoming consciously aware of what they already know, children should be able to draw upon this knowledge and make it explicit in their writing. It is expected that by reading a different series aloud to each group, one series more highly developed than the other in terms of literary quality and development of traits of the classical detective genre, it will be possible to determine whether the quality of literature which children hear read aloud in the classroom affects their writing.

Statement of Purpose

The purpose of this study is to determine if the literary and linguistic quality of literature which children hear and discuss in the classroom is reflected in the quality of the stories they write concurrently.

This study has two objectives. The primary objective is to determine whether the quality of the literature which children hear and discuss is reflected in their writing. That is to say, if the children
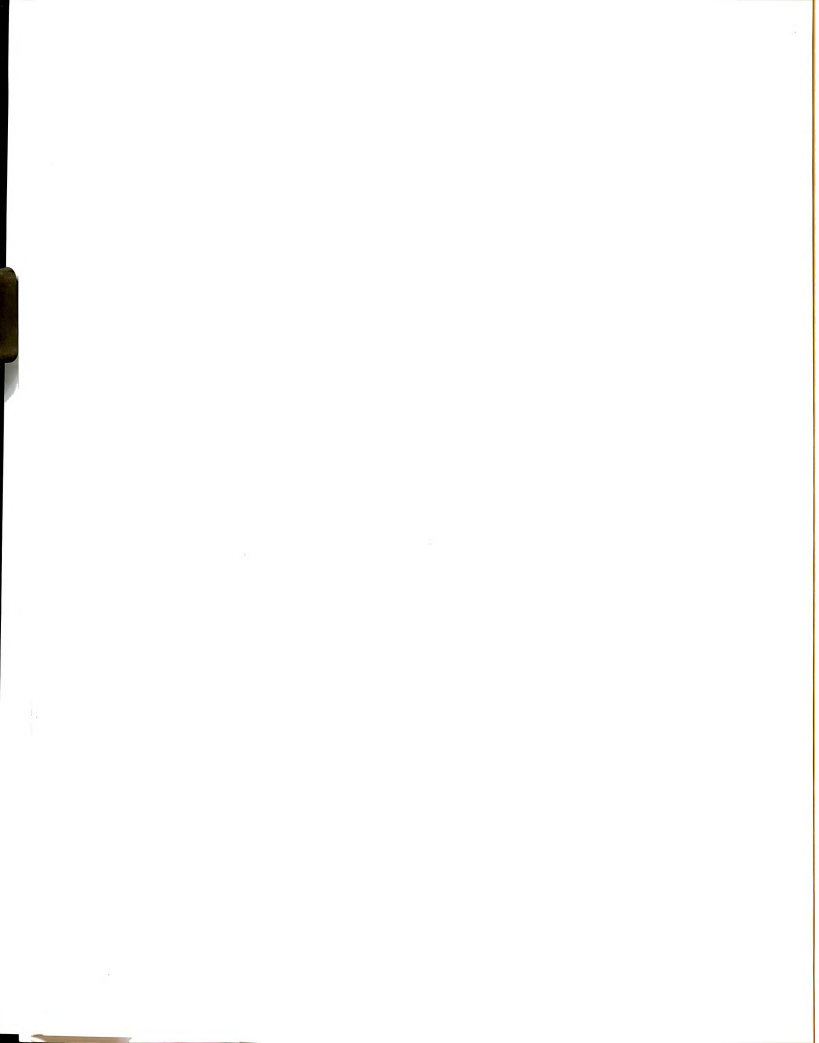
hear stories which exhibit a high degree of literary craftsmanship, will the children themselves write better stories than children who hear stories less well crafted? Will their stories contain more ideas, more involved syntax, or more extensive vocabulary? Will they be more cohesive as reflected in the development of genre elements? The secondary objective is to determine whether the writing of middle-grade children, identified by a standardized reading test as being relatively low in reading ability, is affected by hearing and discussing litera-ture more than is the writing of middle-grade children with above-average or high reading ability. If children through the sixth grade are able to comprehend better through listening than through reading, as research has suggested (Hildyard & Olson, 1982; Stricht, 1974), it would seem that children for whom it is difficult to re-create a writ-ten text would benefit the most from hearing literature read aloud and that that benefit would be reflected in their writing.

Assumptions

1. Children of school age have internalized the elements of the mystery/detective genre (Billman, 1984; Hubert, 1976; Wilde & Newkirk, 1981).

2. Children nine years and older have the developmental ability to write cohesive stories in which events are connected both to each other and to a central theme (Applebee, 1978; Brown, 1977; Emig, 1982).

3. Since writing ability is closely tied to socioeconomic class (Loban, 1963), children from middle to upper socioeconomic
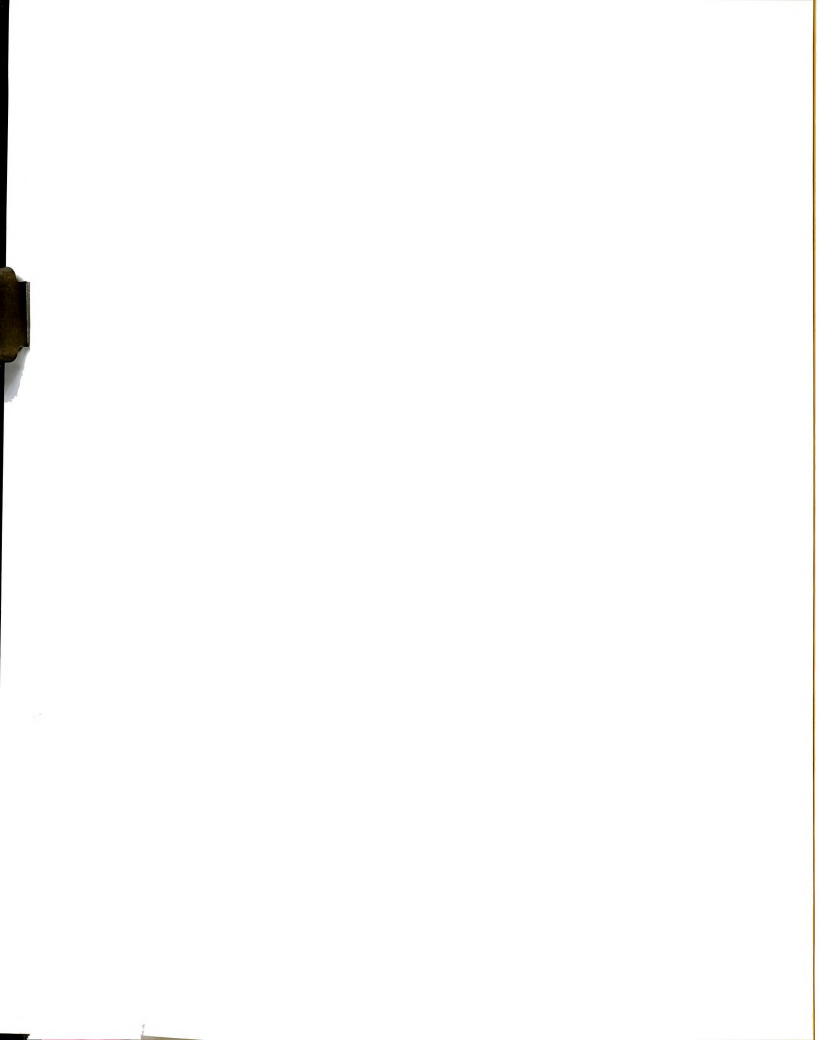
backgrounds will be most likely, in a short-term study, to demonstrate
improvement in literary quality and development of the traits of a
genre.

Statement of Research Questions

The following research questions are examined in this study:

Quality of Writing in General

Does the quality of literature which is read to and discussed
with children affect the quality of writing by those children? More
specifically, do fifth-grade children who listen to stories of high
literary quality write more literary stories, when those stories are
evaluated holistically, than fifth-grade children who listen to stories
of less sophistication?

Quality of Writing Within a Genre

Does the quality of detective literature which children hear
affect their writing of that genre? More specifically, do fifth-grade
children who hear stories in which the traits of the classical detec-
tive genre are especially well developed receive higher scores on a
primary trait analysis of the mystery stories they write than do
children who hear less sophisticated detective stories?

Fluency, Complexity, and Vocabulary

Are atomistic characteristics of the literature which children
hear reflected in their writing? More specifically, does the writing
of fifth-grade children reflect the degree of language fluency,
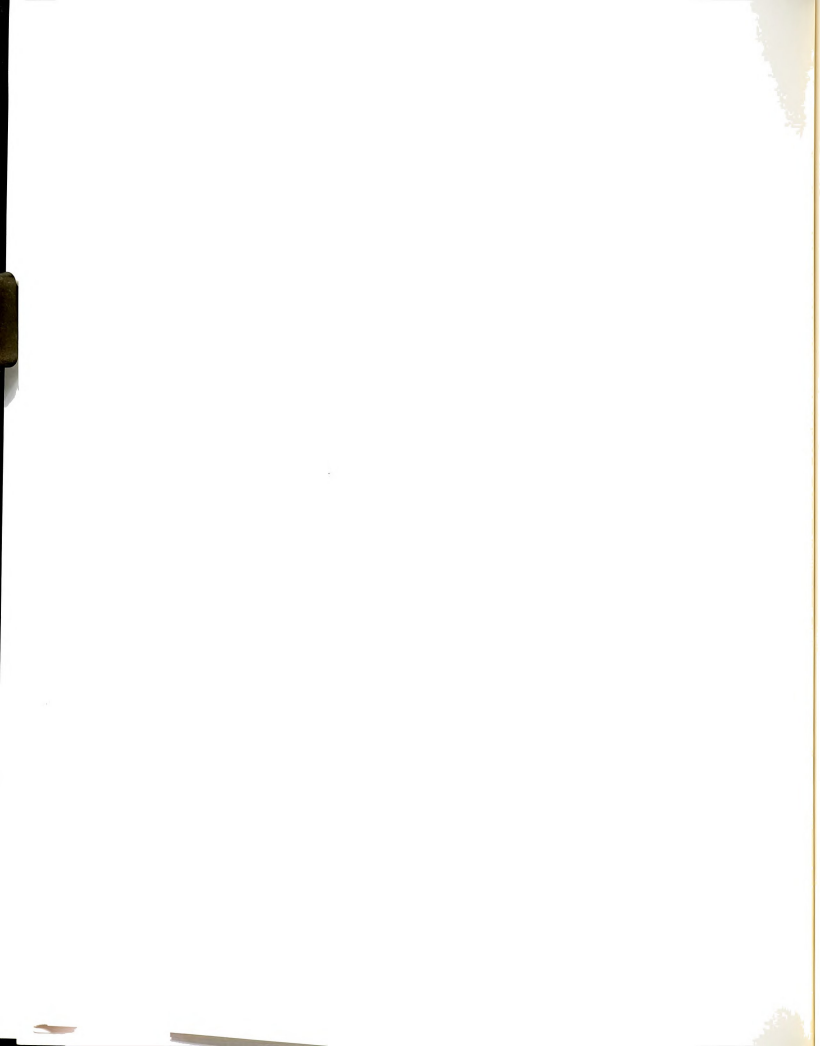
syntactic complexity, and quality of vocabulary characteristic of the stories which are read to them?

Writing Improvement and Reading Ability

Does improvement in writing correlate with type of treatment for children of all reading abilities? More specifically, does listening to more sophisticated literature result in improvement in the writing of readers having differing reading abilities (as measured by standardized reading tests)? Do they respond in different ways to the two treatments?

Statement of Research Hypotheses

The following research hypotheses were derived from the preceding research questions.

Quality of Writing in General

The holistic writing scores of the class which hears the literature rated as higher in literary quality will exceed the scores of the class which hears the literature rated as lower in literary quality.

Quality of Genre Writing

The scores of the class which hears the more highly rated literature will exceed the scores of the class which hears the less highly rated literature when evaluated by a primary trait analysis of detective stories they write.
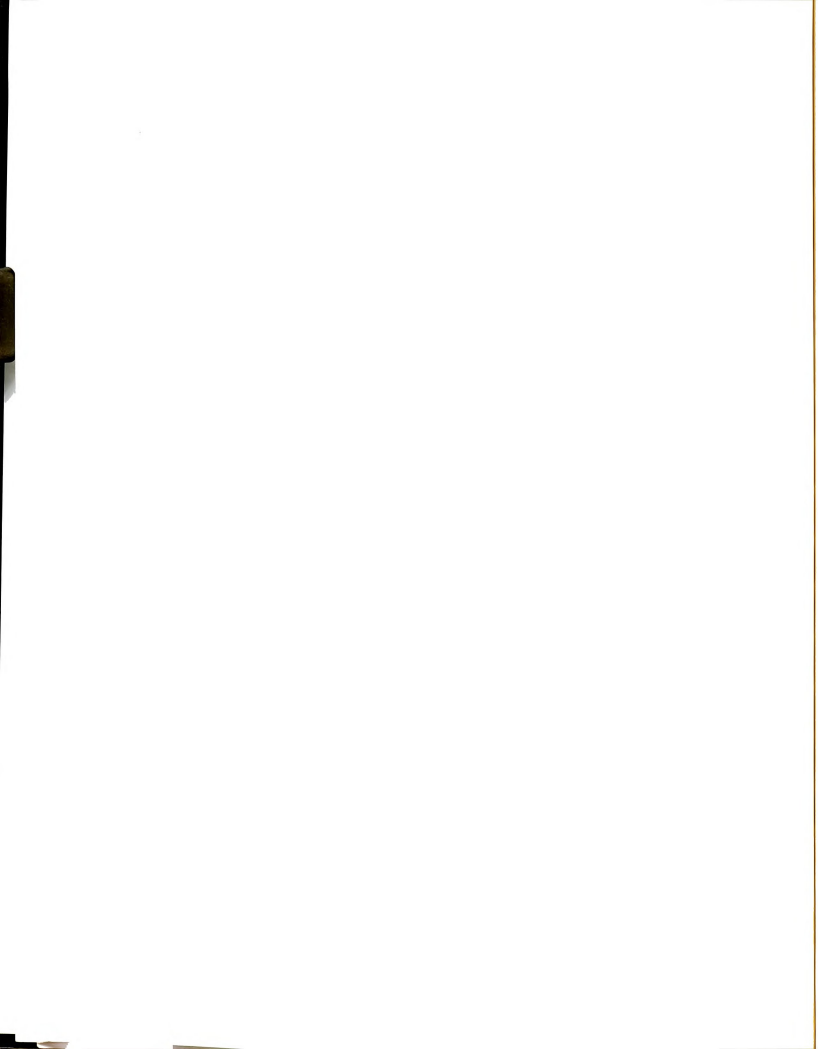
Fluency, Complexity, and Vocabulary

The class which hears the literature with greater language fluency, syntactic complexity, and quality of vocabulary will receive higher scores in corresponding measures of those qualities, i.e., number of T-units, length of T-units, and weighted vocabulary score than the class which hears literature less replete with these qualities.

Writing Improvement and Reading Ability

Readers with lower ability will show greater improvement in both groups than readers with average or above-average ability on all measures of writing: holistic scores, primary trait analysis, fluency of language, syntactic complexity, and quality of vocabulary. Lower-ability readers in the group hearing literature rated high in literary quality will show greater improvement on all measures than the group hearing the literature rated lower in quality.

Limitations

1. For purposes of the study, it was important that all of the children write under similar conditions. Therefore, the children were permitted to write only during the listening/writing sessions or arranged make-up sessions; the researcher collected the stories and kept them until the next session. Children were not permitted to write these stories at other times during the school day or at home. This meant that the children had to stop writing when the class period was over and could not write again until the next writing session. For
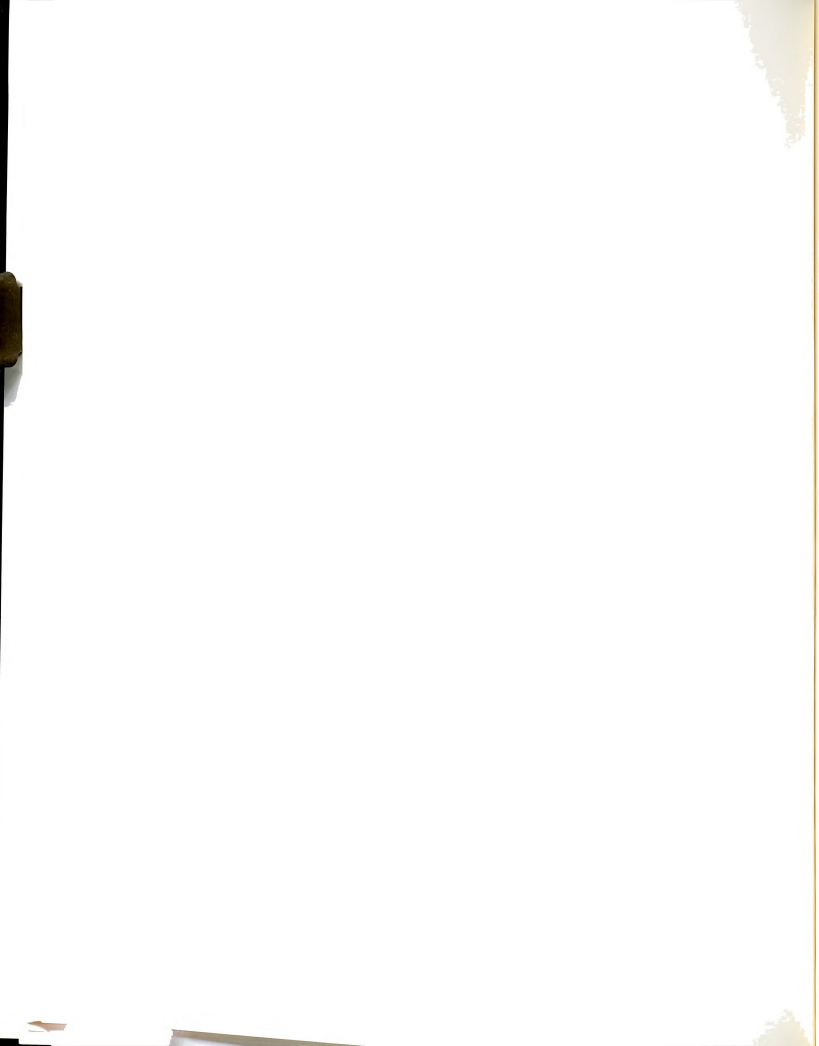
children, as for any author, this frequently resulted in the interruption of thought patterns and ideas which the children complained they "couldn't remember" when they returned to their stories and attempted to continue. Children frequently pleaded for more time to finish. When told they had to go to the next class, they would ask if they could _please_ take it home and write. Whenever such a request was forthcoming, the feeling of immediacy--of having to get it down now-- was apparent. Tomorrow was too far away. It is likely that the artificial constraints imposed by this limitation diminished the quality of writing of some if not all of the children.

2. The study was designed to span eight weeks, although it actually extended beyond the ninth week to enable each of the children to complete a finished product. Even though this encompassed the entire language arts time for one-quarter of the school year, it is a relatively short period of time in which to hope for an effect of literature on children's writing.

3. Since children in both treatment groups were drawn from two classrooms, it is possible that the children discussed the different treatment literature upon returning to those classrooms. Since the treatment was delivered orally, however, it is unlikely that this caused a contamination in the study; the children could not replicate the stories or the exposure to the quality of literature. Comments from the children indicated that many, if not all, of them were unaware, even at the end of the study, that the treatment groups were hearing different stories.
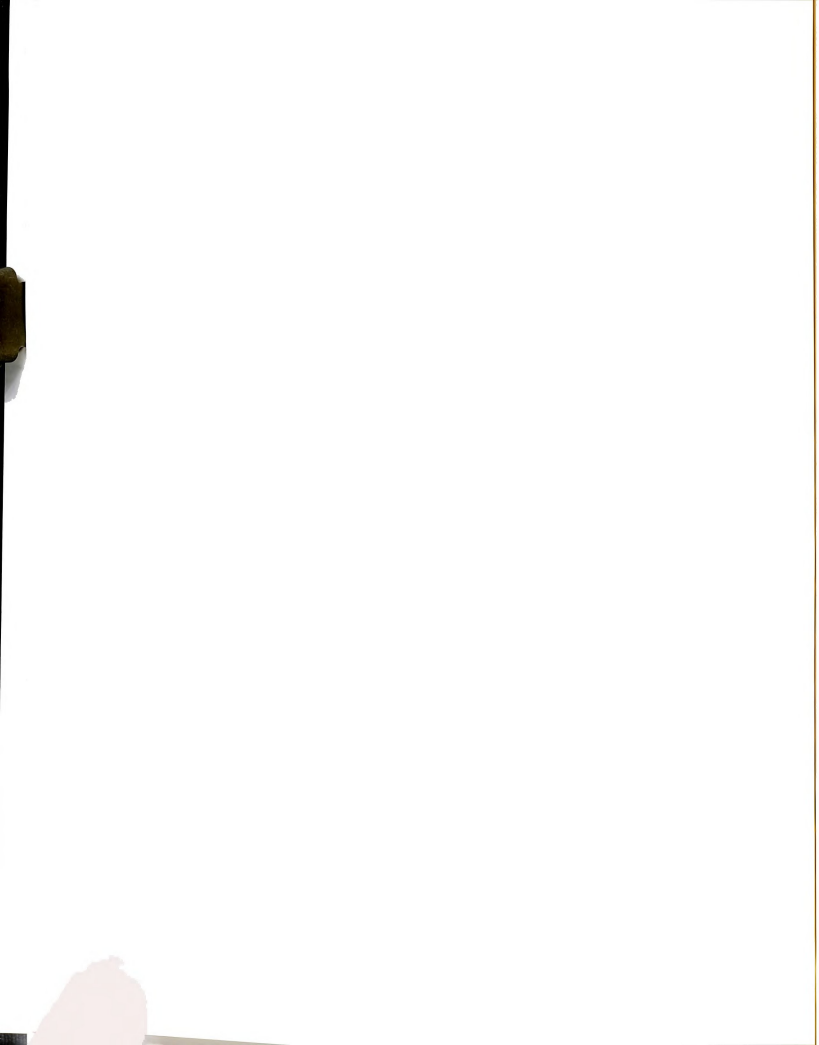
4. The process of revision was modeled briefly for the children in this study, and they were provided with the opportunity to participate in a guided activity involving revision. They appeared to have little prior experience in revising their own work, however. This was demonstrated by the fact that a majority of the children made no content changes upon the completion of their first draft, even though this process had been modeled in class and they were encouraged to do so both in their writing booklet and orally by the researcher. As a result, most of the stories were edited first drafts, not revised pieces of writing.

Definition of Terms

Mystery/detective story. For the purposes of this study, mystery/detective story refers to the classical detective story. A classical detective story is defined as one in which the problem is created and solved by the author and presented in such a way that an astute reader has the opportunity to reason out the solution. The problem is solved by the assembling of evidence and the use of deductive reasoning, not by a trick of the author (Wells, 1929).

Quality of literature. Literature of high quality has met the criteria of literary excellence. This literature exhibits outstanding quality in the literary elements of plot, characterization, style, setting, and theme, and it appropriately reflects the characteristics of the genre within which it is written (Ross, 1982). Not definable in statistical terms alone, the quality of literature is often measured by holistic rating by competent, trained raters (Cooper, 1977).

Holistic measures of writing. In evaluating writing holistically, samples of writing are considered only as whole entities. Such evaluations may view the sample of writing as representative of all discourse, as in the method employed by the Educational Testing Service, or may identify a particular subcategory of discourse and determine the appropriateness of the sample within the established boundaries of that subcategory, as in the Primary Trait scoring method developed by the National Assessment of Educational Progress (Lloyd-Jones, 1977).

Atomistic measures of writing. Although the boundary between holistic and atomistic measures of writing is sometimes disputed, "atomistic tests rely on the assessment of particular features associated with skill in discoursing" (Lloyd-Jones, 1977, p. 33). These features are isolated from the context and scored separately, often through counting (Cooper, 1977; Lloyd-Jones, 1977). Atomistic features selected for evaluation in this research are the number of T-units used in the writing, the length of those T-units, and the maturity of the vocabulary used.

Language fluency. This is an index of the number of ideas expressed and measured by the total number of Communication Units (T-units) in a piece of writing (Evanechko, Ollila, & Armstrong, 1975).

Syntactic complexity (also labeled syntactic maturity by Hunt, 1979, and syntactic fluency by Odell, 1981). This term refers to the elaboration of language or sentence maturity, i.e., the level of syntactic development. The level of maturity is reliably indicated by the
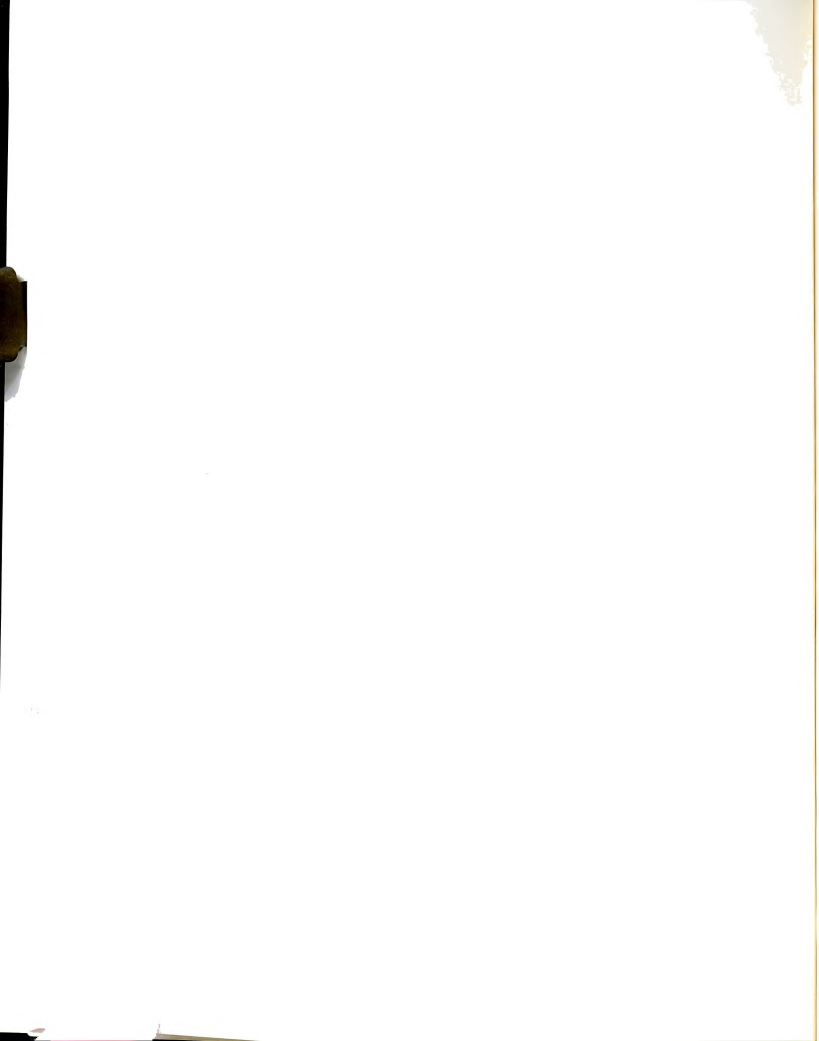
average length of a writer's T-units, and was one of 11 language characteristics displayed by the subjects in Loban's (1963) study who teachers felt had impressive language power. "Growth in syntactic fluency is reliably indicated by increases in the average length of a writer's T-units" (Odell, 1981, p. 121).

T-unit. Also called a minimal terminable unit or a Communication Unit, this term is attributed to Hunt (1970). It is defined as an independent clause with its modifiers, i.e., a group of words that cannot be further divided without a loss of their essential meaning. It is an index of the number of ideas presented by a writer, and thus a measure of fluency in language (Evanechko et al., 1975, p. 324). Loban (1976) used a similar unit in his research but called it a Communication Unit. Evanechko et al. found the number of Communication Units in a piece of assigned writing to be a significant predictor of children's reading achievement as measured by a standardized test (Bond-Balow-Hoyt New Developmental Reading Test Intermediate Level, 1965, with reliability and validity recognized by Buros, 1972).

Length of T-unit. This is a reliable indicator of growth in syntactic maturity. The length of T-units in a piece of writing is directly related to linguistic complexity; i.e., the longer the T-unit, the more complex the language is likely to be in transformational terms (Applebee, 1978, p. 182).

Maturity of vocabulary. The maturity of the vocabulary used by an author depends on the frequency with which the individual words chosen by that author are used in the English language within a
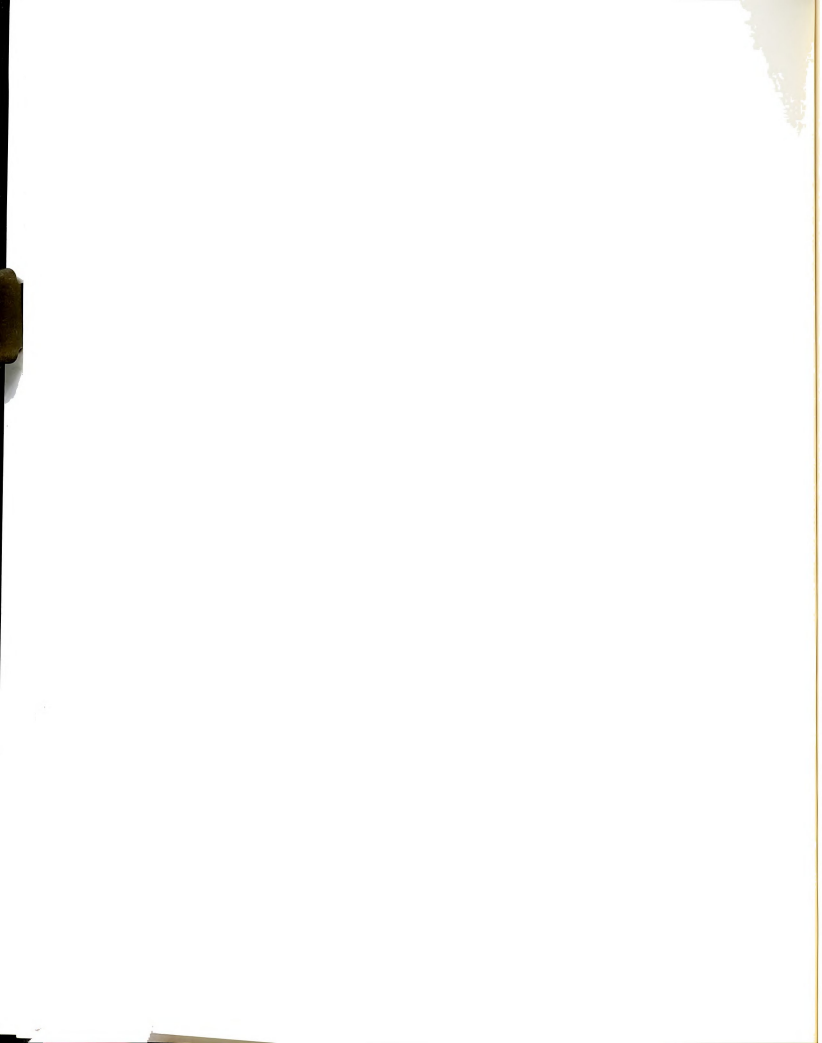
specified context. The more rarely a word is used, the more mature its use, and the higher its rating (Cohen, 1968). Maturity of vocabulary was determined by comparing each different word used by a writer with the American Heritage Word Frequency List (Carroll, 1971) to determine a point total.

      Genre. A genre is a distinctive category or class of literature which can be described by its primary and secondary traits.

      Primary trait scoring. Primary trait scoring is a sophisticated, holistic method of measuring writing which focuses the rater's attention on specific features of a particular kind of discourse (Mullis, 1980), in this case the classical detective genre.

      Primary traits. Primary traits are those traits that make one genre of writing different from another. These are also the conventions of that mode of writing. For a summary of the traits of the classical detective story see Appendix A, Literature Rating Form: Part II.

Overview

      Chapter I contained the introduction to the research study, including the statement of the problem, the need for the study, the background for the study, a statement of purpose, the assumptions of the study, and a statement of the research questions and hypotheses. The limitations of the study and definitions of terms used in this research project concluded Chapter I.
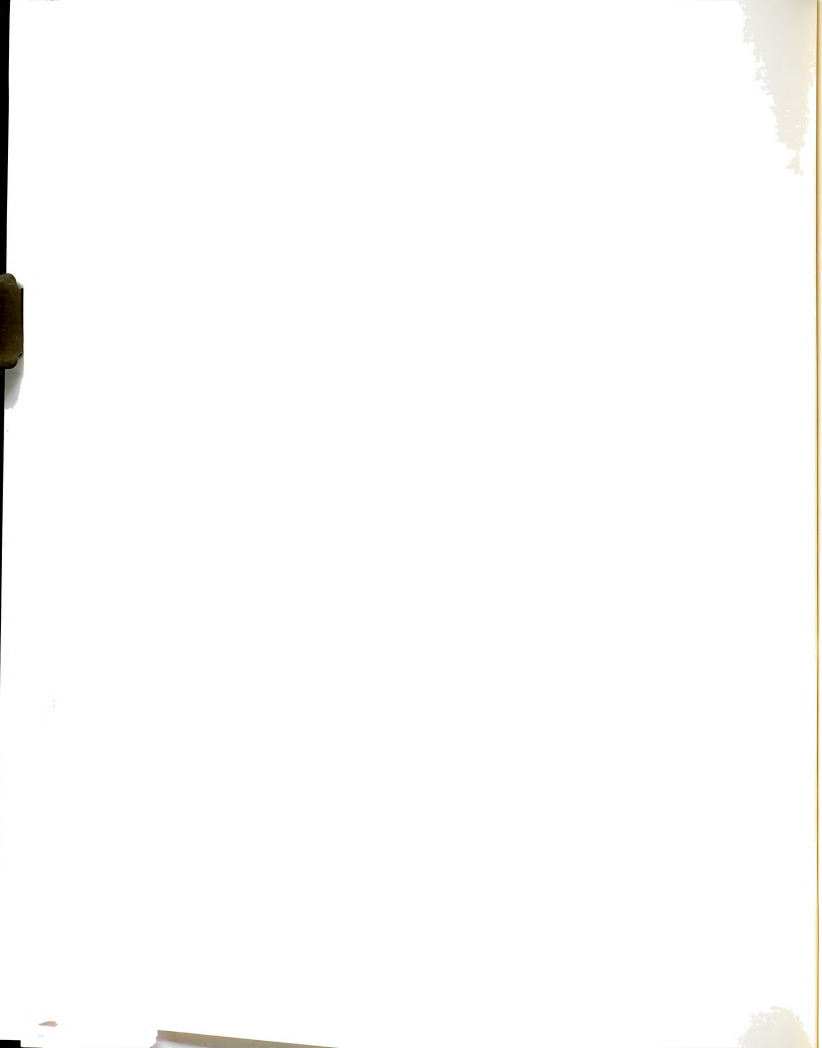
Chapter II contains a review of the literature pertinent to this study. The review is concentrated in four areas: (a) the relationship between children's writing and listening/reading; (b) writing and children's literature in the elementary classroom; (c) structure, conventions, and children's writing; and (d) detective/mystery stories--structure, convention, and children's writing.

Chapter III describes the pilot study, the design of the study and the population sample, the selection and analysis of the literature selections, the procedure and methodology, and the compilation of the data.

Chapter IV contains the analysis of the data which was submitted to a multivariate analysis of covariance.

Chapter V contains a summary of the study, reflections and observations, and suggestions for further research.
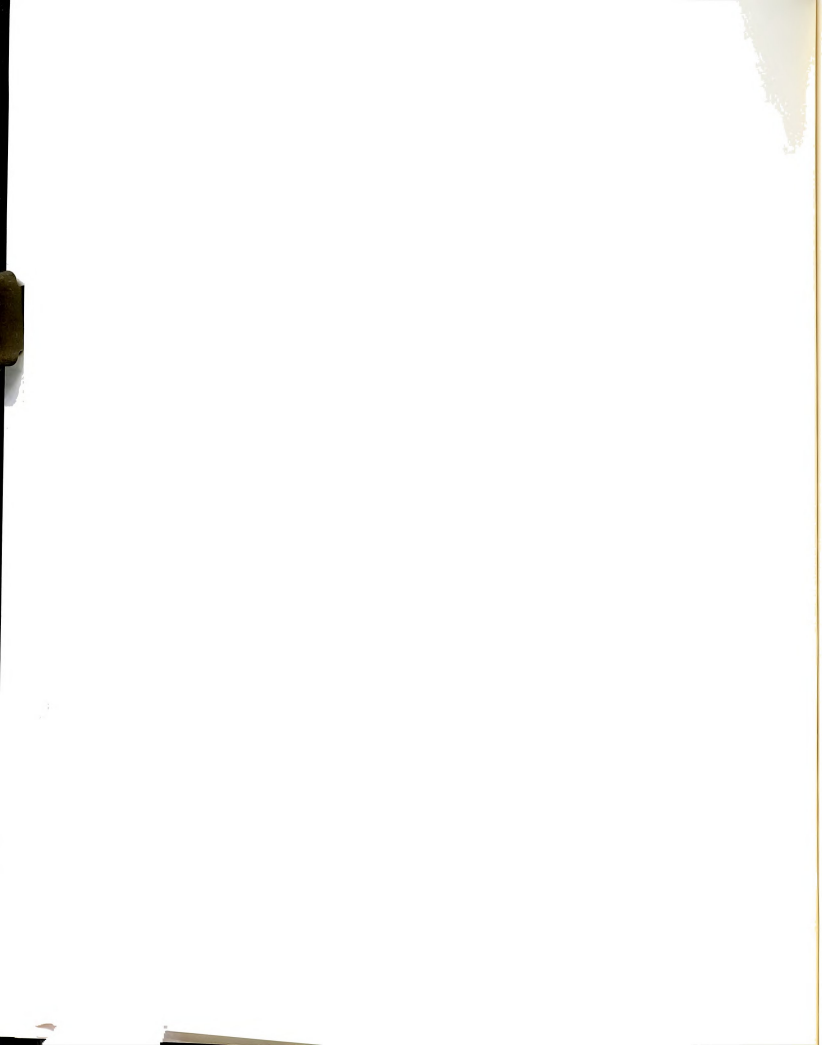
CHAPTER II

REVIEW OF THE LITERATURE

The review of the literature is divided into four major areas
which are pertinent to this research study: (a) The Relationship
Between Children's Writing and Listening/Reading; (b) Writing and
Children's Literature in the Classroom; (c) Structure, Conventions, and
Children's Writing; and (d) Detective/Mystery Stories--Structure,
Convention, and Children's Writing. A summary concludes each major
section.

The Relationship Between Children's Writing and Listening/Reading

A now-classic study by Chomsky (1972) was designed to investi-
gate children's acquisition of syntactic structures and to explore the
relationship between the children's exposure to written materials and
their rate of linguistic development. Thirty-six children between
the ages of six and ten participated in the experiment. Chomsky's
findings indicated: (a) the sequence of acquisition of syntactic
structures is developmental, and (b) there is a strong relationship
between exposure to the more complex language available in books and
the child's linguistic development (pp. 29-33). Of particular interest
to this study is Chomsky's finding that for the older children, who
were all from relatively high socioeconomic backgrounds, linguistic
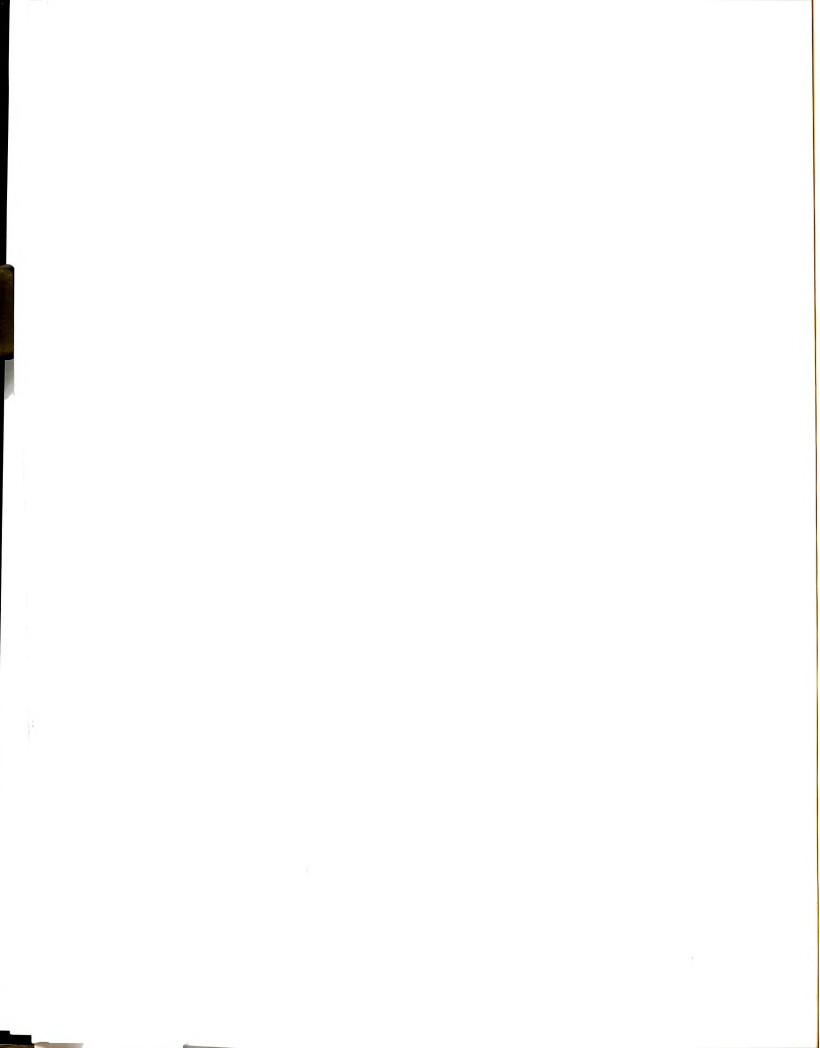
progress was related to the child's own activity in relation to reading (p. 28).

The effect of exposure to literature and early writing practice on children's narrative writing was the focus of a study conducted by McConnell (1982). Using scores from a literature inventory and from teacher and home questionnaires, McConnell categorized 144 second-grade children based on amount of prior literature exposure and writing practice. Samples of the children's original narrative writing were then rated holistically and analyzed for vocabulary and story structure elements. Using an analysis of variance, McConnell found that those children with high literature exposure and a variety of early writing experiences received significantly higher holistic ratings than children with low literature exposure and infrequent writing practice. She did not find significant differences for vocabulary or story structure elements.

The most extensive investigation to date of the relationship among the language arts is a 13-year longitudinal study, K-12, conducted by Loban (1963, 1976) and begun in 1952. The original sample for this study consisted of 338 children who were chosen using the stratification variables of sex, racial background, and intellectual ability together with proportional allocation of socioeconomic background. The statistical analysis for the study was conducted using the data for 105 of the 211 subjects remaining at the conclusion of the study. Thirty-five children were selected on the basis of their high general language ability, 35 on the basis of their low general language
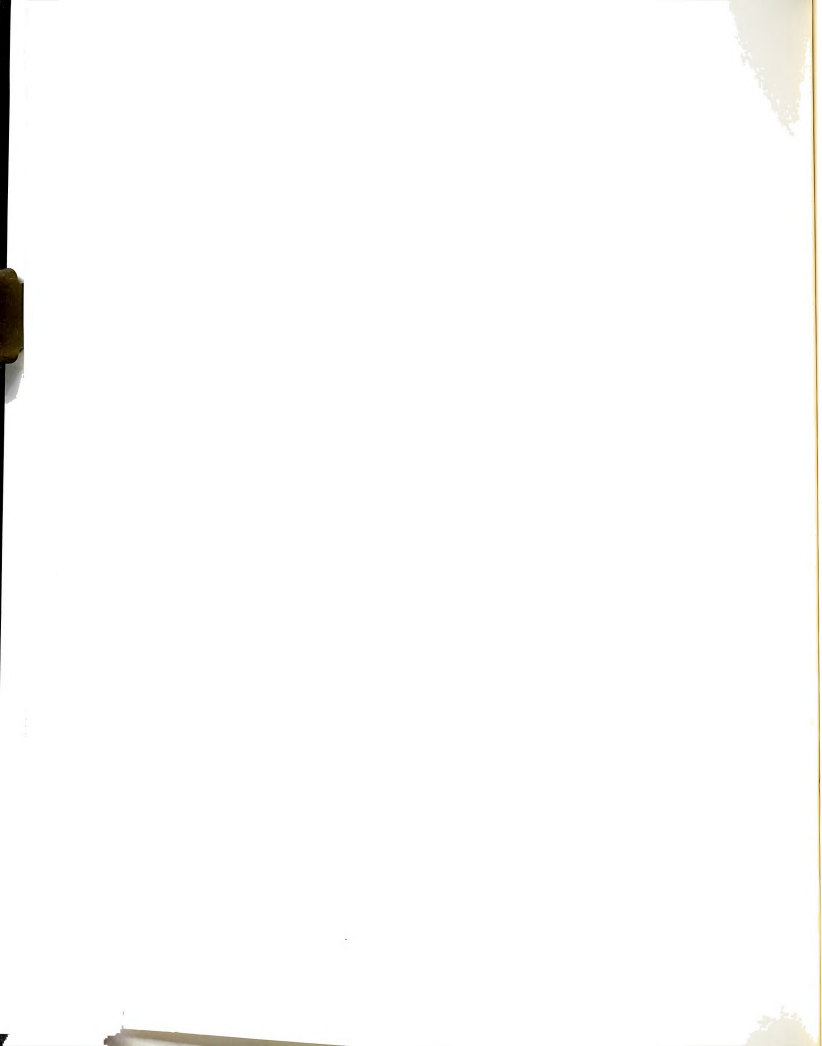
ability, and 35 were selected for a random group by using a table of
random numbers. General language ability was determined by a vocabu-
lary test administered in kindergarten together with a rating from each
elementary teacher on the child's activity in speaking, writing, and
reading (1976, p. 2).

Loban (1976) found that writing was related to socioeconomic
status. Those children who had parents or guardians with occupations
identified as professional, semi-professional, managerial, clerical,
skilled trade, or retail business were above average in writing. Those
whose parents were in lower occupational categories were rated below
average in writing (p. 85).

Loban (1976) also found a high correlation for the upper-
elementary grades between reading achievement and writing scores.
Reading achievement was measured by a standardized test and was found
to be related to general language ability. Writing scores were
obtained from compositions written by the children in response to a
picture prompt. The writing was measured by two judges, both teachers
of writing, using a five-category classification: superior, good,
inferior, illiterate, and primitive (pp. 25-26). These classifications
involved the evaluation of content, mechanics, style, and vocabulary.
Loban found that the correlation between reading and writing became
stronger as children went up in grade level. Of fourth-grade children
in the two upper quartiles in reading, determined by averaging the
paragraph and word meaning scores on the Stanford Achievement Test, 26%
were below average in writing (illiterate according to the
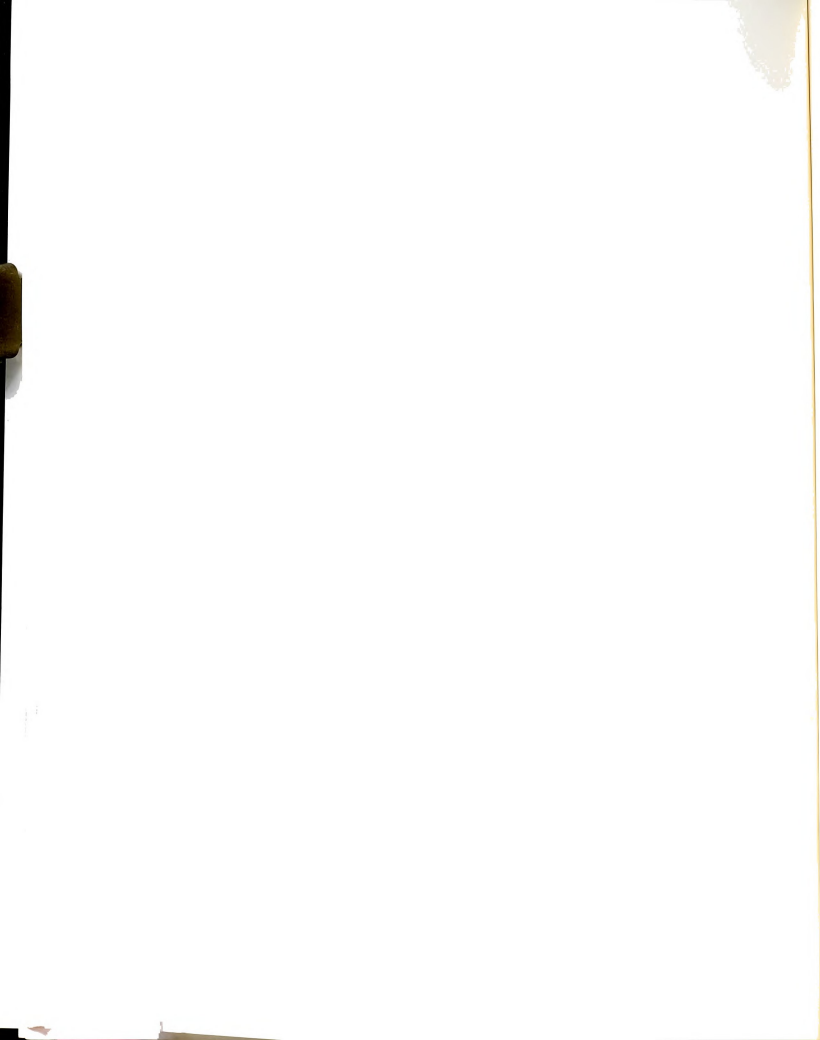
classification system). Thirty percent of the students in the lowest
two reading quartiles were above average (superior) writers. By sixth
grade, however, the relationship became stronger. Only 20% of students
above average in reading were judged to be below average in writing,
and only 17% of those below average in writing were above average in
reading (1976, pp. 72-75).

In his conclusions, Loban argued that proficiency with language
for elementary students comes through opportunities to grapple with
their own thoughts as they attempt to successfully communicate with a
real audience. He believed teachers can support this by providing
models of effective communication and by encouraging students, both
individually and in small groups, to reason and search for meaning
(p. 88).

In their survey of literature relating to listening comprehen-
sion, Pearson and Fielding (1982) highlighted what they perceived to be
a discrepancy between the ability to comprehend the spoken word and
the inability to comprehend the written word for children who do poorly
on reading comprehension tests. To substantiate this, they summarized
two lines of research pertaining to the development of listening and
reading. The first pertained to the advantages of listening and read-
ing at different age levels. The second compared the linguistic tasks
in which readers and listeners must engage to make sense of the graphic
or auditory data, respectively (pp. 621-23).

In summarizing the research pertaining to the advantages of
listening and reading at different age levels, Pearson and Fielding
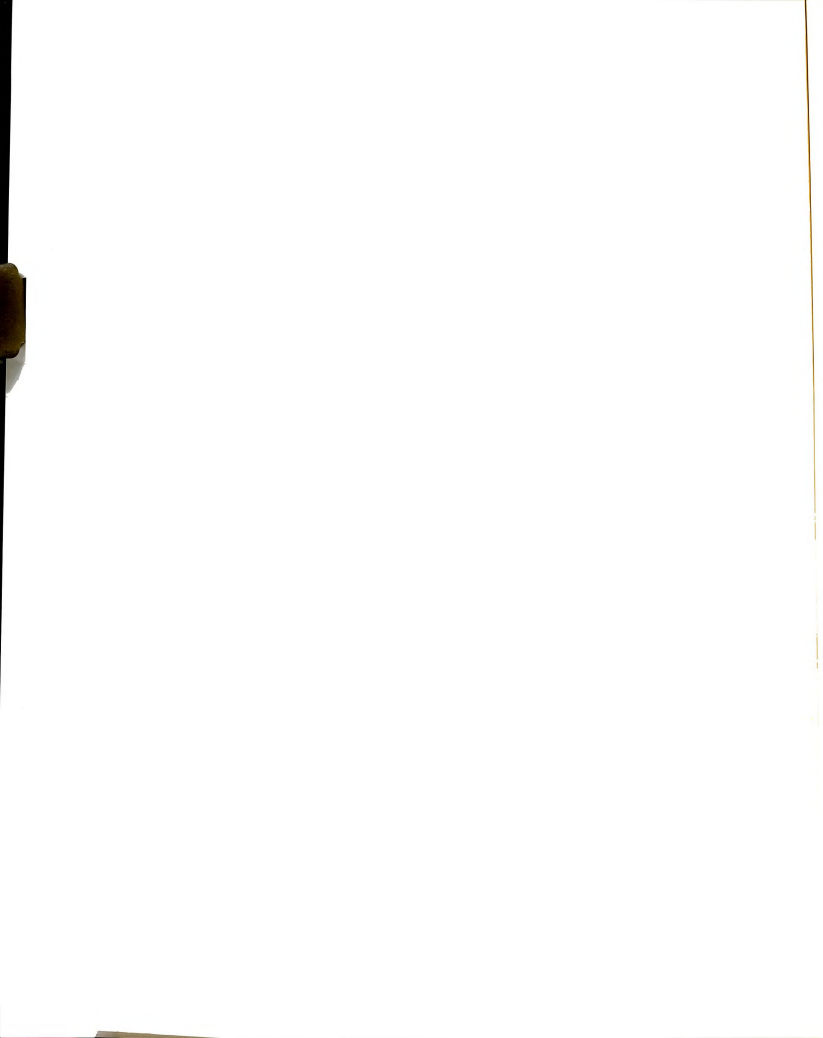
drew heavily on a review by Stricht, Beck, Hanke, Kleiman, and James (1974). Stricht et al. reviewed 31 studies that compared reading with listening comprehension at different grade levels (p. 60). They found that, for grades one to six, the results of these studies showed that children comprehend better through listening than through reading (p. 62).

The second line of research presented by Pearson and Fielding drew on work by Schreiber (1980) and focused on the differing linguistic tasks facing readers and listeners. Schreiber compared reading and listening comprehension by focusing on particular aspects of auditory messages not well transmitted through the written medium. Schreiber contended that the acquisition of reading comprehension, beyond the ability to recode, involves the reader's ability to compensate for, i.e., to supply, the oral signals or prosodic cues not present in the graphic representation of language (p. 178). Drawing on his own research as well as the research of others such as Samuels and Chomsky, Schreiber presented strong evidence that hearing the oral reading of competent adults is a crucial component for many children in the movement from decoding to reading with comprehension and fluency (p. 186).

Pearson and Fielding noted that much of the research reflecting the cognitive perspective of language, which argues for activeness rather than passiveness on the part of the language processor, has been conducted with listening rather than reading as the mode of input. This view of the language user as an active participant is reflected in
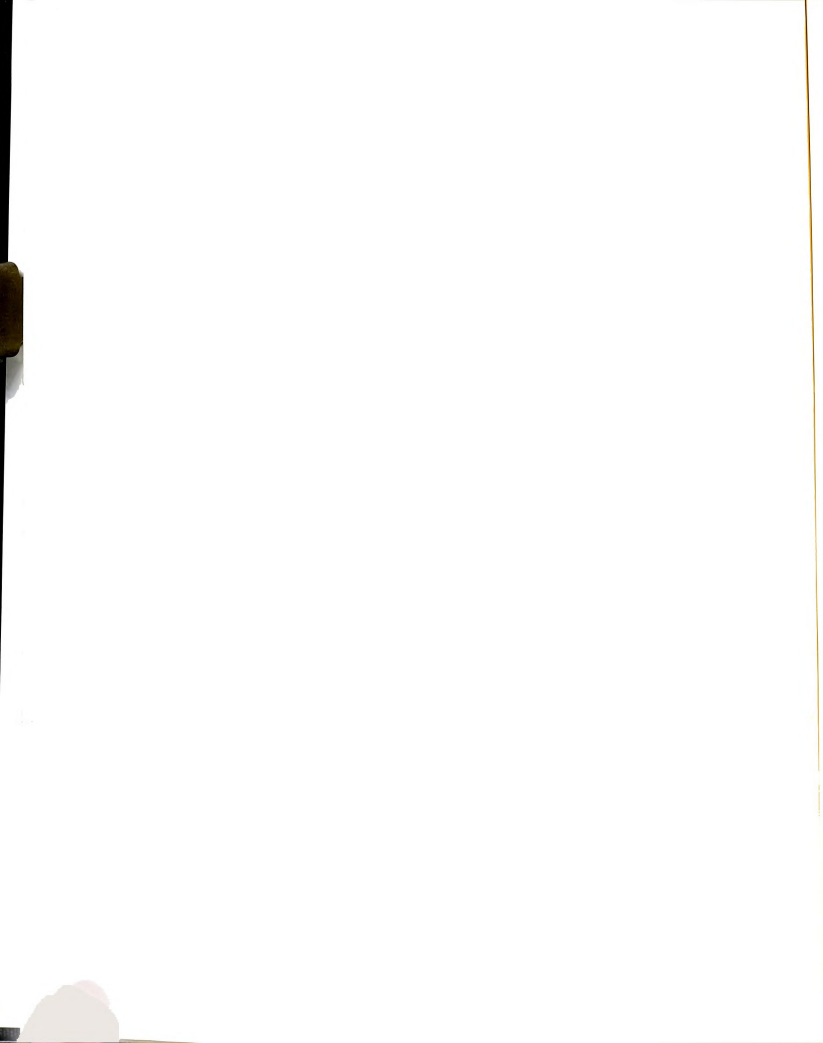
the work of Rosenblatt (1939), Smith (1971, 1978), Goodman (1965), Goodman and Goodman (1979), Graves (1978, 1982), and others. Pearson and Fielding argued that the results of this research are even more applicable to listening than to reading comprehension even though little has been written about listening from the cognitive perspective (p. 624).

Cohen (1968) investigated the effect of reading literature aloud on the vocabulary and reading achievement of second-grade children. Beginning with 580 original subjects, Cohen's final analysis involved 285 subjects. Her data were collected in seven New York City schools designated as Special Service Schools because of academic retardation, low socioeconomic population, and a high percentage of ethnic and racial minorities. The study spanned the length of the school year during which time the experimental and the control groups both continued to receive reading instruction from a basal series. Teachers of the experimental groups were asked to read a story aloud every day of the year and to engage their classes in follow-up activities suggested in a prepared manual. Books to be read were selected according to specific criteria and provided by the researcher. Teachers of the control groups were asked to follow their usual routine, reading stories as an occasional treat if at all. These stories were not chosen according to any specific criteria.

Using an analysis of covariance, Cohen found the following results: (a) the experimental group demonstrated an increase in vocabulary development over the control group, significant at the .005
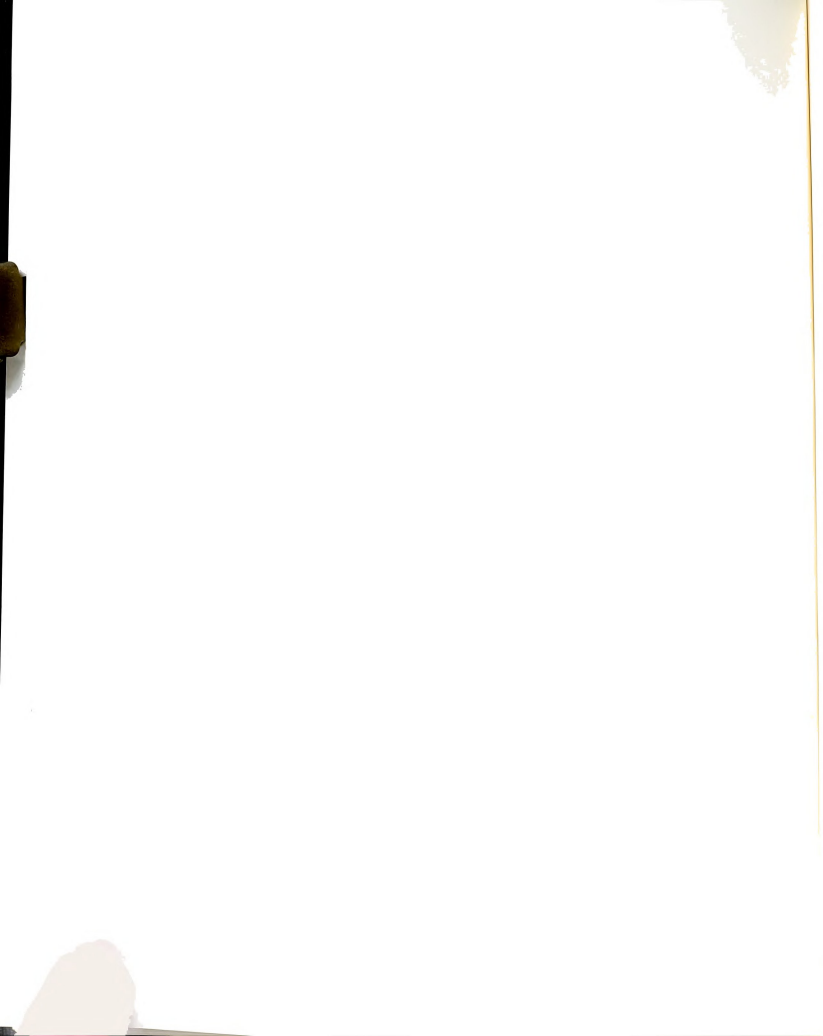
level; (b) the experimental group demonstrated an increase in word knowledge, as measured by the Metropolitan Reading Achievement Test, over the control group, significant at the .005 level; (c) the experimental group showed an increase in reading comprehension, as measured by the Metropolitan Reading Achievement Test, over the control group, significant at the .01 level; (d) the experimental group was superior to the control group in quality of vocabulary at the p < .05 level; (e) the three experimental classes composed of the lowest reading groups, as determined by reading and reading-readiness levels at the end of first grade, showed an increase over the three control classes in Word Knowledge and quality of vocabulary at the .05 level, and in Reading Comprehension at the .005 level.

Cohen concluded that comprehension of meaning through oral language is basic to growth in the language arts and that regular listening to story books chosen for their ease of conceptualization and emotional appeal aids, among other things, narrative sense, recall of stretches of verbalization, and the recognition of newly learned words in other contexts. While the relationship Cohen found between reading stories orally to the children and the children's improvement on reading measures may have been influenced by the use of follow-up activities "to strengthen comprehension of the story and individual words" (p. 211) with the experimental but not the control groups, this study is particularly significant because of its length and the number of children involved.
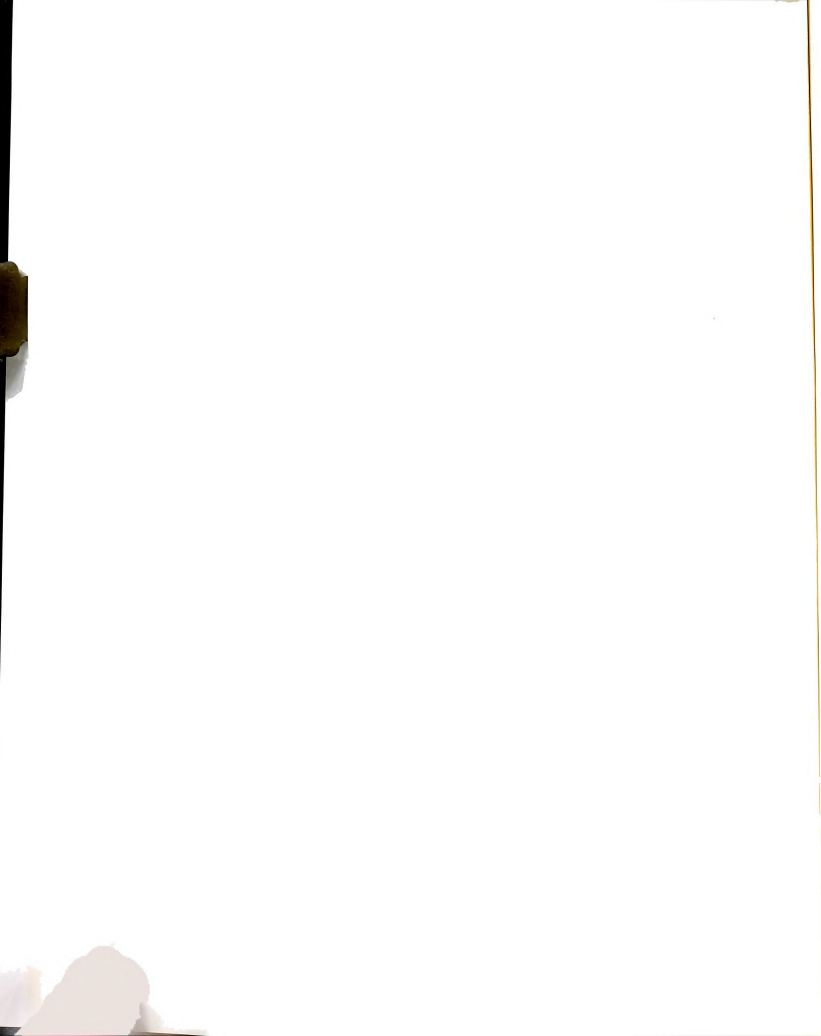
Attempting to determine whether reading aloud to inner-city, middle-grade children would affect their reading achievement and interest in reading, Porter (1969) conducted a study involving a sample population of 1,202 fourth-, fifth-, and sixth-grade students. High school juniors read literature aloud to the experimental group for 20 weeks; the control group did not participate in the oral reading sessions. To determine reading achievement, Porter used a series of tests to analyze the pre- and post-reading achievement scores of 954 students on the reading section of the California Comprehension Test of Basic Skills. She found that the reading achievement scores of the experimental group were significantly higher than the scores of the control group after listening to the literature.

Lyons (1972) conducted a study to investigate the influence of two programs designed to enhance language development on the reading achievement of middle-class children in grades one and two. The first treatment involved reading aloud to children from children's literature selected on the basis of its syntactic complexity and richness of vocabulary and discussing that literature. The second treatment provided the children with increased opportunities for active language use through discussion and oral language activities but did not involve listening to children's literature. The treatments were administered to 269 children in eight classrooms, one of each grade in four schools. An additional classroom from each grade provided a no-treatment control. The lessons were conducted for 20 minutes three times a week for 8 weeks. While analysis of the data indicated that neither treatment
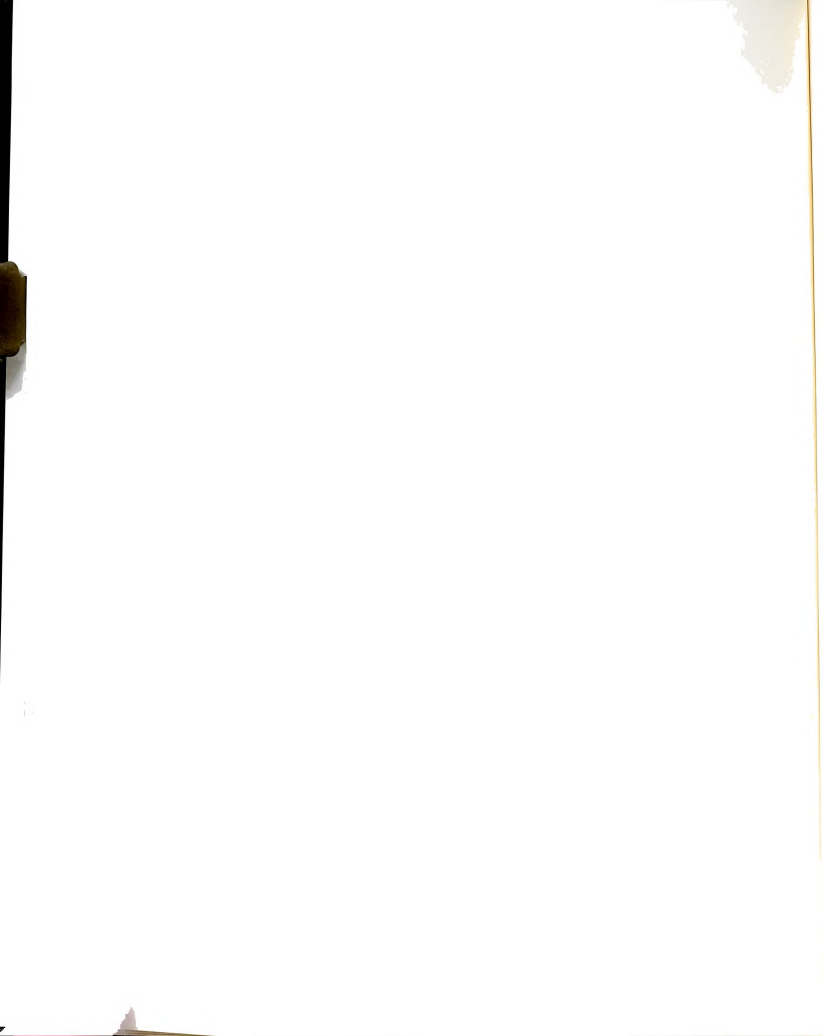
was significant, Lyons did find some evidence to indicate that reading to children more often and reading from literature recommended for grades higher than the one hearing the literature can affect reading achievement.

Lyons reasoned that, since her subjects were from middle rather than lower socioeconomic backgrounds, the language of the literature read might not have provided as great a contrast to the child's daily linguistic environment as had been true in previous studies which used the reading aloud of literature as the experimental treatment. She suggested that this may have been one of the factors precluding the findings of significant results. It also seems probable that using standardized tests to evaluate the reading achievement of first- and second-grade children may have failed to measure improvement which actually did occur (Lyons used the California Achievement Test--Reading, 1970, Level 1, the Peabody Picture Vocabulary Test, and a Linguistic Structures Repetition Test). Increasing the length of treatment or analyzing the data by reading ability level or sex rather than by total class might also have increased the chances of finding significant results (Chomsky, 1972; Cohen, 1968; Porter, 1969).

In a quasi-experimental study, Michener (1985) investigated the effects of reading aloud on the written composition of third-grade children. Students from four third-grade classes were stratified to represent low and middle socioeconomic levels. Forty-seven students were then chosen at random to participate in the 12-week study. Teachers of the two experimental groups were trained and asked to read
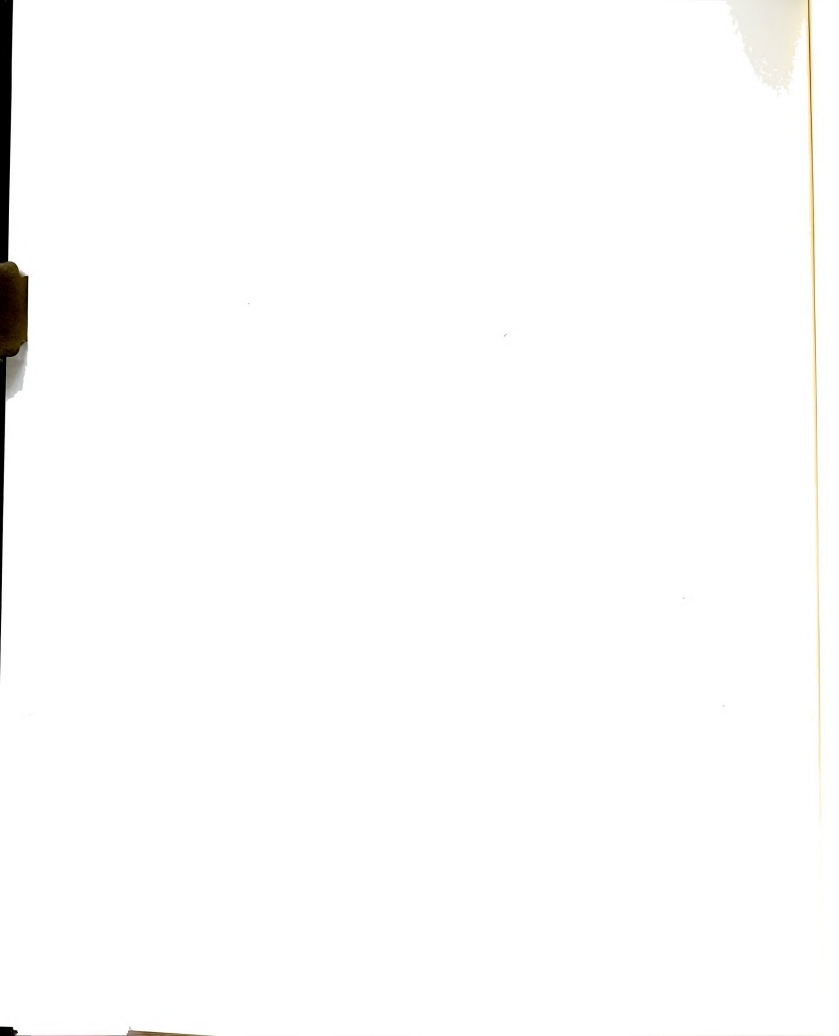
aloud for 15 minutes a day from a set of 50 literature selections; teachers of the two control groups did not read aloud during this time. Samples of writing were elicited using parallel sets of writing prompts. Pretest writing samples were collected and used as covariates in a posttest and a delayed posttest multivariate analysis of covariance. The writing was measured for writing style using holistic impression scoring, for syntactic maturity using a T-unit analysis, and for semantic maturity using an analysis of specifically selected words. No differences were found due to treatment or group in either the posttest or delayed posttest analysis. Michener recommended the need for more valid and reliable measuring instruments for writing as well as controlled field settings.

Strickland (1971) investigated the effect of listening to children's literature and participating in oral language activities on the acquisition of standard English. Strickland collected data from 94 children selected from eight kindergarten classes located in lower socioeconomic areas of two metropolitan communities. Using 50 selected children's books placed in the classrooms, teachers read aloud daily, from November to May, to children in the experimental and control groups. Following each reading session, the experimental group participated in activities designed to involve the children in oral language participation; the control group participated in an activity which did not encourage oral language participation. Strickland found that those children who participated in oral language activities after hearing stories read made significant gains in the acquisition of
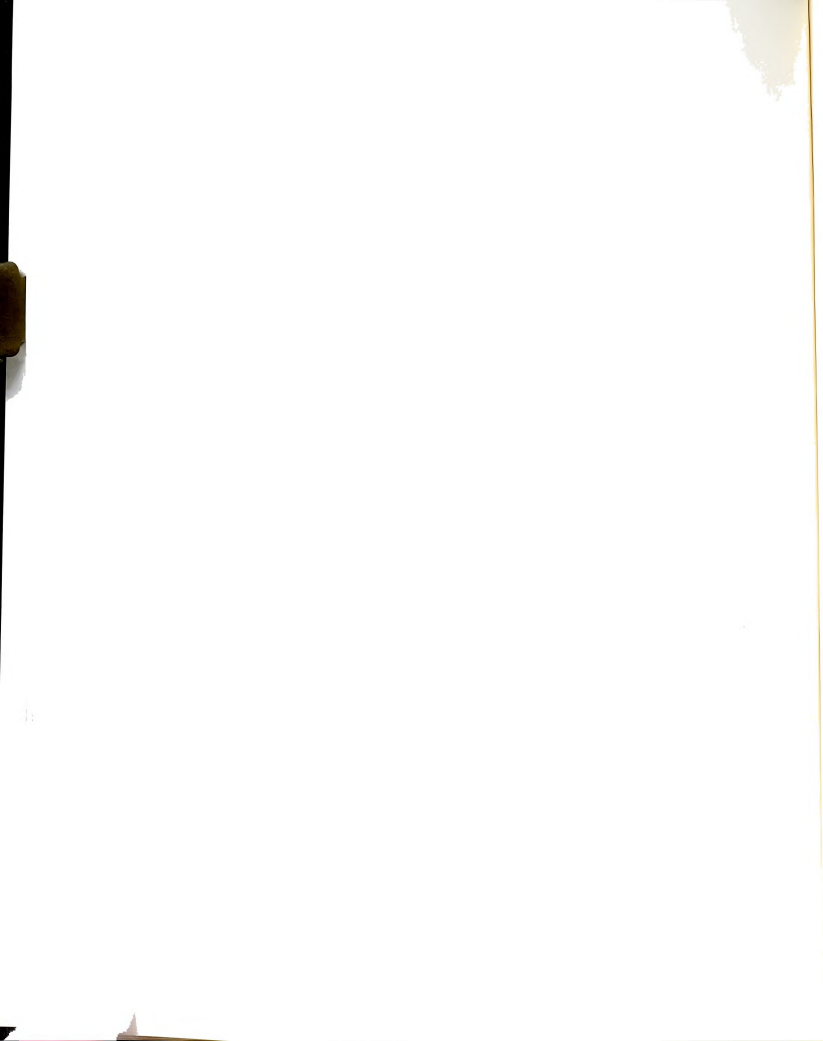
standard English without negating their native dialect. The control group, which was exposed to the oral reading but did not participate in a follow-up oral language activity, made no measurable gain. For the population in this study, hearing literature read aloud did not, by itself, bring about change in language use. Only the group which participated in oral language activity following the oral reading made significant gains in language expansion.

Evanechko et al. (1975) asserted that "the concept of a strong relationship among language skills has become axiomatic" (p. 315), but that the nature of these interrelationships has not been made clear through research. They concluded that:

> If it could be determined that certain language competencies are common to both reading and writing, then development in these areas could be planned to occur in these subjects concurrently to permit reinforcement as the child uses skills learned in the receptive reading process to apply in the expressive writing process. (p. 316)

Their study was designed to determine which aspects of writing performance would best predict reading achievement. The subjects of the study were 118 sixth-grade children in four classrooms of a school located in a middle-class neighborhood in Victoria, British Columbia. Writing samples were obtained by asking all classes to write a paper on a common theme. Instructions were common to all classes, and there was a set period of time for writing. Syntactic complexity of the children's writing was determined using a modified formula developed by Botel and Granowsky (1972). The criterion measure was the Bond-Balow-Hoyt New Developmental Reading Test Intermediate Level (1965)--subtests in Basic Reading Vocabulary, Reading for Information, Reading for

Relationships, Reading for Interpretation, Reading for Appreciation, Literal Comprehension, Creative Comprehension, and General Comprehension. Both measures were administered by the classroom teachers. An analysis of the data revealed that "the single best predictor of reading achievement was the number of Communication Units [same as Hunt's T-unit]. This measure was the most powerful predictor on all subtests of the reading achievement test" (p. 322).

Of the 13 syntactic forms measured in the children's writing, only four were significant predictors of reading achievement, and two—the Communication Unit (also called a T-unit) and Two Count Structures (i.e., passives, paired conjunctions, dependent clauses, comparatives, participles, infinitives as subjects, appositives, and conjunctive adverbs)—were consistently first in the regression equation. Evanechko et al. concluded that if fluency (as measured by the Communication Unit) and syntactic complexity (as measured by Two Count Structures) are key language competencies underlying reading achievement, then building on these two competencies in oral and written discourse could improve reading achievement. While other studies have used T-units to measure children's free writing, their rewriting (Hunt, 1965, 1970), or have averaged a T-unit score with other measures of children's writing (Loban, 1963), Evanechko et al. here introduced the use of the T-unit to measure children's assigned writing.

Exposing children to written discourse through listening appears to have different results than exposing them to written discourse through reading. In a study involving 72 children, 36 third
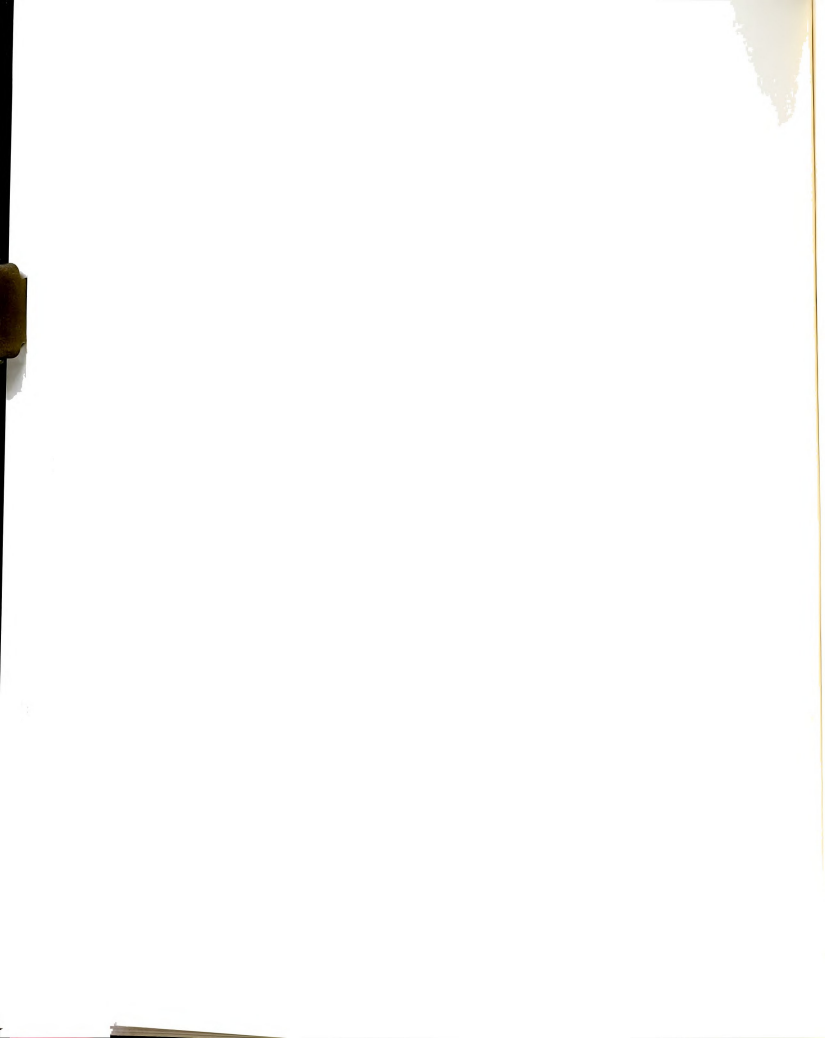
graders and 36 fifth graders, Hildyard and Olson (1982) found that readers and listeners adopt somewhat different strategies in comprehending narrative discourse. In understanding a narrative story, children appear to listen more to what is meant, but they read more for what is said. Listeners pay attention to information which is necessary for the coherence of the main story theme and for the introduction of new events. They do not recall, as well as readers do, elaborating information unnecessary to comprehension of the story as a whole. Readers, on the other hand, pay attention to all specified details, including incidental ones, and they are more able than listeners to identify whether statements are actually presented in the story or implied by it.

A 1966 study by Bergdorf provided data compatible with the findings of Hildyard and Olson. Her study involved 432 fourth, fifth, and sixth graders from various socioeconomic levels. Bergdorf obtained results indicating that children are better able to interpret literary materials read to them than material they read themselves. Her findings also indicated that children attend to different aspects of language when reading than when listening.

Stotsky (1983), in a synthesis of correlational and experimental studies on reading/writing relationships, found that better writers tend to be better readers, to read more, and to produce more syntactically mature writing than poor readers. In her summary, however, Stotsky reviewed studies involving listening and studies involving reading without distinguishing between them. Her findings,
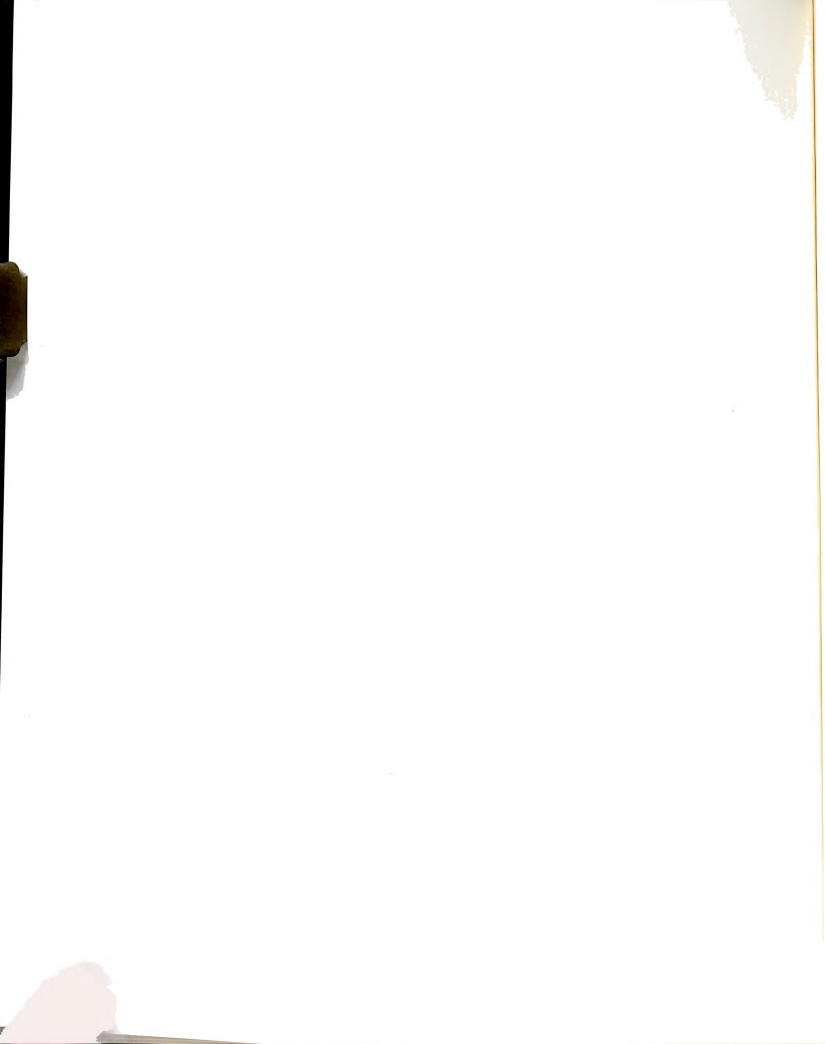
therefore, applied to receivers of both oral and written language, not necessarily to readers as such. Based on findings drawn from these studies, she concluded that "reading experience" is a consistent correlate of, and may be a critical factor in, developing writing ability. Although she found that studies using literary models noted significant gains in writing, a majority of these studies were conducted at higher educational levels, used expository or informational reading material, and were concerned with ways to improve the acquisition of academic discourse. She reviewed only one study relating to narrative writing (Mills, 1974). That study was conducted with elementary students and examined the effect of listening to literature read aloud on selected aspects of the children's writing. Stotsky recommended further research to determine the nature of the influence of "reading experience," i.e., to determine whether certain types of "reading experiences" are particularly beneficial to developing writers and whether the quantity and quality of the "reading" that good and poor writers do is important.

<u>Summary</u>

Research, as well as common sense, has indicated a strong relationship among the language arts. The amount of exposure to the complexity of language as captured in the written word appears to be strongly correlated with linguistic development. Exposure to complex materials through listening and/or reading is characteristic of the highest stage of development (Chomsky, 1972; McConnell, 1982).
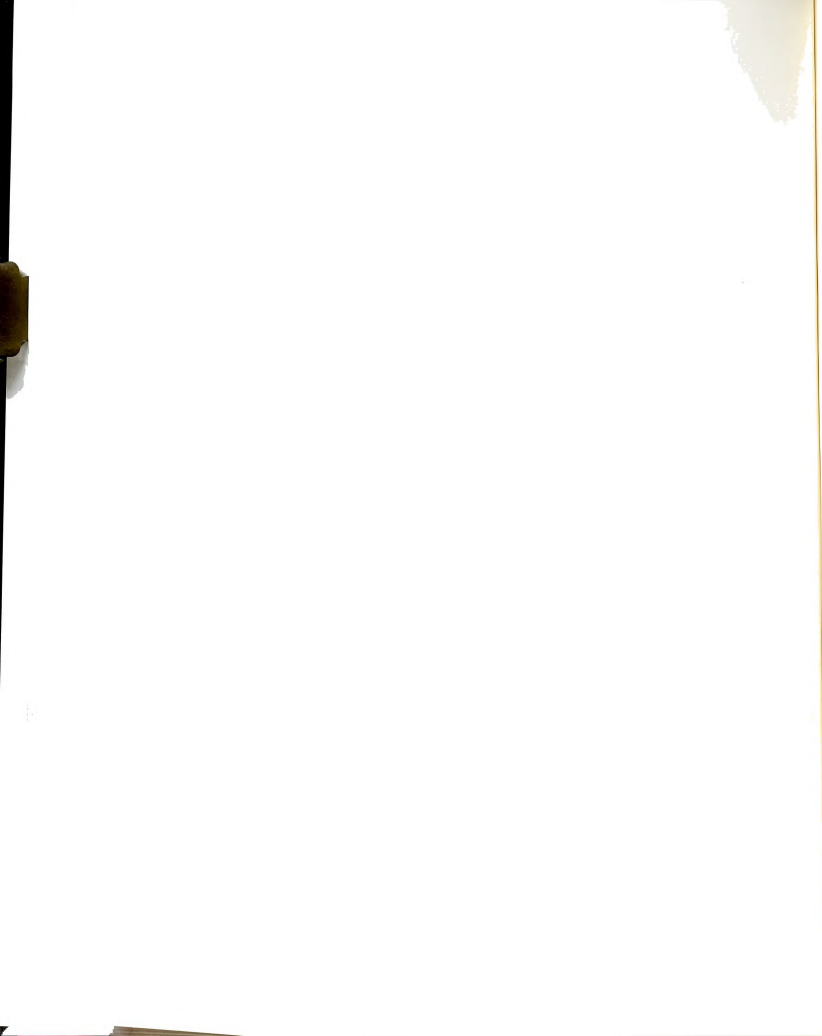
Linguistic development continues well into the elementary years and is reflected in the relative consistency of performance in all of the language arts (Loban, 1976). The general relationship between reading achievement, as measured by a standardized test, and writing ability, as measured by standardized tests, T-units, and teacher judgment, has been well substantiated (Cohen, 1967; Evanechko et al., 1975; Loban, 1976). Research studies in the area of reading achievement, vocabulary, and language development of children from lower socioeconomic backgrounds have shown that exposure to children's literature, especially when extended through discussion and follow-up activities, has a significant effect on performance in the other language arts. Listening to literature read aloud resulted in improvement in vocabulary, reading achievement, narrative sense, and use of standard English for the children in these studies (Cohen, 1967; Porter, 1969; Strickland, 1971). Less is known, however, concerning the effect of listening to children's literature on children's writing when their writing is evaluated holistically, or when the children are from other than lower socioeconomic backgrounds. Such research has been inconclusive at best (Lyons, 1972; Michener, 1985). Relatively recent research has indicated that children attend more to information necessary for the coherence of the story theme and the introduction of new events when they listen than they do when they read (Hildyard & Olson, 1982). Research has also indicated that children up through the sixth grade comprehend better through listening than through reading (Stricht et al., 1974). This may be due to the fact that reading comprehension beyond the level
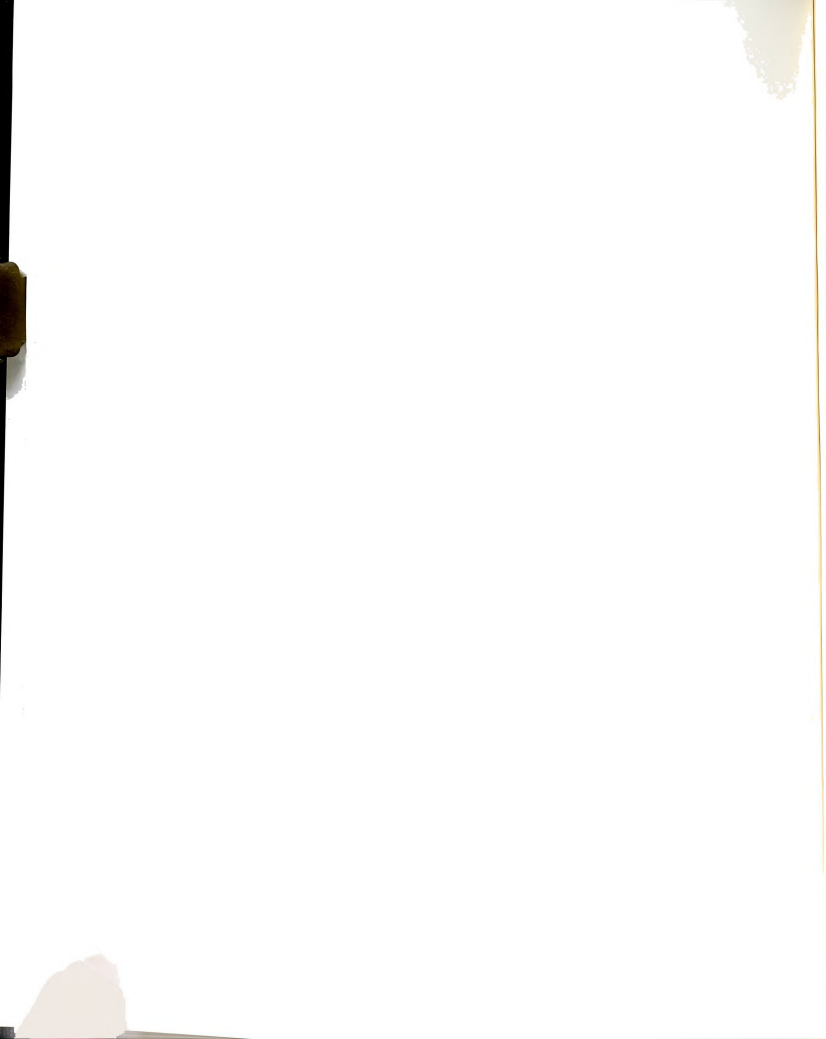
of simple recoding involves the ability to assign prosody to a written text. For many children, especially those with reading difficulties, hearing the oral reading of a competent adult aids in the movement from recoding to fluency and comprehension (Schreiber, 1980).

Writing and Children's Literature in the Classroom

Mitchell (1977), a classroom teacher, clearly stated the dilemma of teacher and student when she said,

> I [also] knew that students needed models for their writing . . . to ask them to write a story leaves most of them staring blankly ahead. When they can write about anything, they are generally overwhelmed and retreat. There are lots of ideas floating around in their heads but these ideas need some sort of magnet to pull them together and give them focus. I saw that using children's literature could be another way of providing limits and focus for their writing topics. (p. 62)

The dilemma of how to interrelate literature and writing has been a topic of much concern in educational literature.

Haley-James (1981) summarized the literature pertaining to the use of children's literature in the classroom as follows:

> Professional references generally support the positive effect that listening to and reading good literature has on composition, but as for teachers actually using such literature as a model children can emulate, opinion is divided. Prior to 1950, it was not uncommon to see such a recommendation. However, while Hughes Mearns, who published primarily in the 1920's, and the majority of authorities publishing since 1950 have advocated exposing children to good literature, they objected to the use of models of adult writing. . . . James Moffett (1968) and John Stewig (1980) have taken a middle of the road position by recommending examples from published literature be used just to initiate writing sessions. (p. 4)

In more recent years, the work of Graves (1983) and his associates has spurred a resurgence of interest in the incorporation of
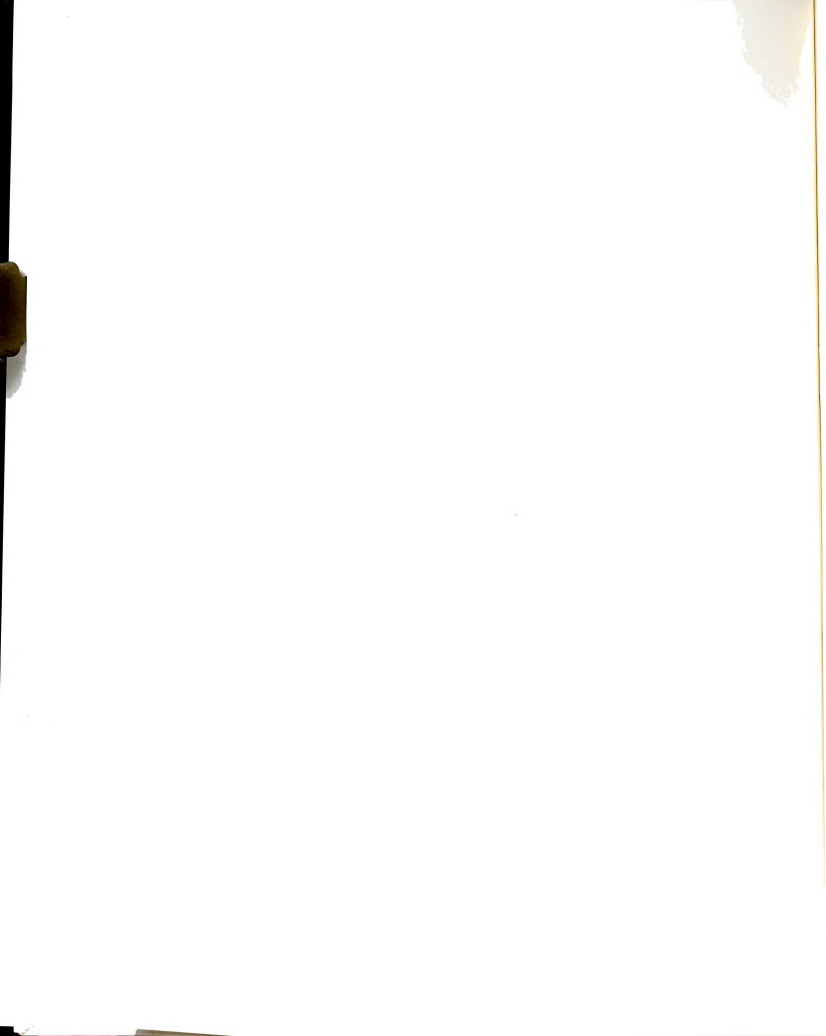
children's literature into the classroom. Graves, however, advocated that no distinction be made between the children's writing and the writing of professionals. Both are treated as important, and both are examined critically (pp. 65-76). How teachers can best help children see the relationships between professional literature and their own writing remains a controversial issue. The literature reflects a continuum of studies and opinions that range from learning by imitation to learning through exposure.

McCampbell (1966) described the use of literature models as one technique for improving the teaching of composition. He advocated analyzing models for patterns of written language, i.e., how to express, not what to express. To do this, students inductively analyze models and then imitate phrases, sentences, paragraphs, or organizational structure first in whole-class writing, then in small-group writing, and finally in individual writing. They also consider the connection between conventional literary forms and particular kinds of meanings, observing that form is often a clue to meaning. McCampbell maintained that the use of a model is not restrictive, but is an aid in improving expression.

A 26-week study to determine the effect of models imitation on the writing of seventh-grade students was conducted by Martin (1980). Sixty-one students in the experimental group participated in 20 lessons involving models imitation. The control group of 62 students studied 20 composition lessons taken from a standard seventh-grade textbook. Five pretreatment and five posttreatment writing samples provided the
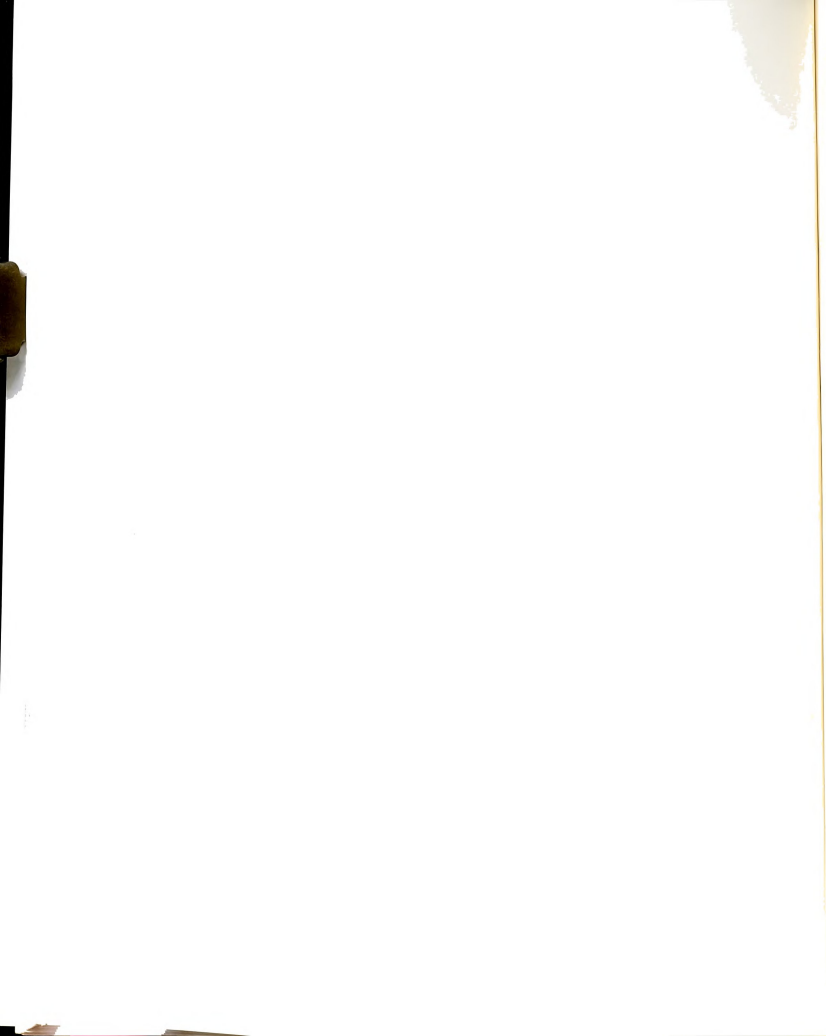
data for analysis. Writing was evaluated for overall quality by a panel of nine teachers using subjective ratings and for syntactic maturity by scores on six indices. Martin did not find significantly more improvement in the overall quality of writing or in syntactic maturity for the group using models imitation. He did find pre-post treatment growth in words per T-unit, words per clause, and adjective clauses per 100 T-units. This study indicated that while the imitation of another's writing may affect atomistic features, it does not seem to stimulate an increase in overall quality of writing.

Olson (1983), a cognitive psychologist at the Ontario Institute for Studies in Education in Toronto, discussed the use of modeling in an interview for _Language Arts_. He dismissed as trivial the behavioristic view of modeling, which he saw as imitation since it does not contain the component of comprehension. According to Olson, comprehension involves interpretation by the child of what is seen to determine what was done and why. He maintained it is this interpretation, not imitation, that guides performance.

It appears, however, that reading materials in the classroom may become models for children's writing by default as well as by design. In an exploratory study, Eckhoff (1983), a Ph.D. student with Carol Chomsky at Harvard, obtained writing from two groups of second-grade children in response to writing stimuli adapted from the 1969-70 NAEP. She found that the writing of each group reflected the linguistic structures as well as the format and stylistic features of the particular basal text in which they were reading. Using Huck's
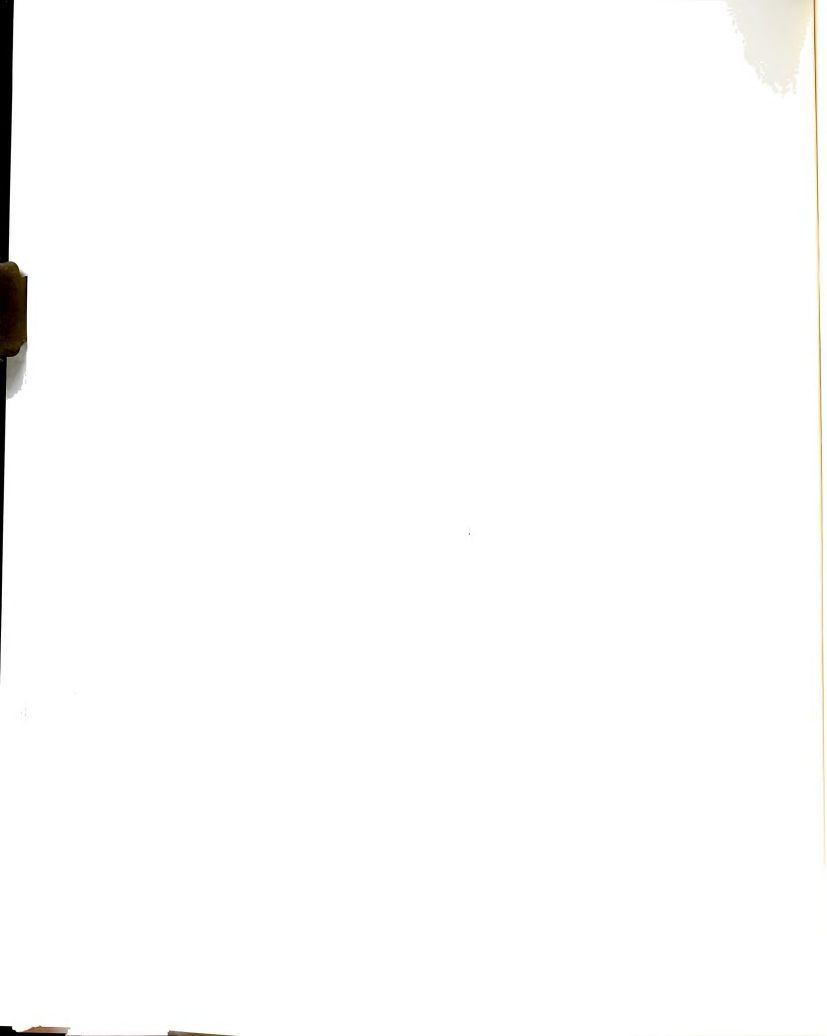
Inventory of Children's Literature, she determined that children in both groups had equal knowledge of children's literature, indicating that their outside reading was unlikely to have influenced the observed differences in their writing. Although Eckhoff did not indicate whether oral reading and listening were involved, it is highly unlikely in light of current teaching practices that children assigned to basal readers 1.2 and 3.1 read only silently. It is thus possible, therefore, that these results may be attributable, at least partially, to listening rather than reading.

In a frequently quoted article, O'Dea (1965) criticized five approaches to the teaching of writing. Two of the approaches identified by O'Dea are particularly relevant to this discussion: (a) that students learn to write by reading great literature and (b) that students learn to write essays by analyzing professionally written essays. O'Dea opposed the first approach because of its demand for close rather than wide reading. He contended that many teachers spend a great deal of time reading and discussing one piece of literature on the pretense that it will improve writing, while, in essence, such teaching is the result of the teacher's desire to teach literature rather than writing. O'Dea opposed the second approach because of its assumption that students must be given something to write about, which results in forcing the student "to parrot or to assume an artificial rhetorical stance because of what he has read" (p. 329).

In an overview of research on using models to teach writing, Smelster (1978) defined modeling as an approach that uses imitation to
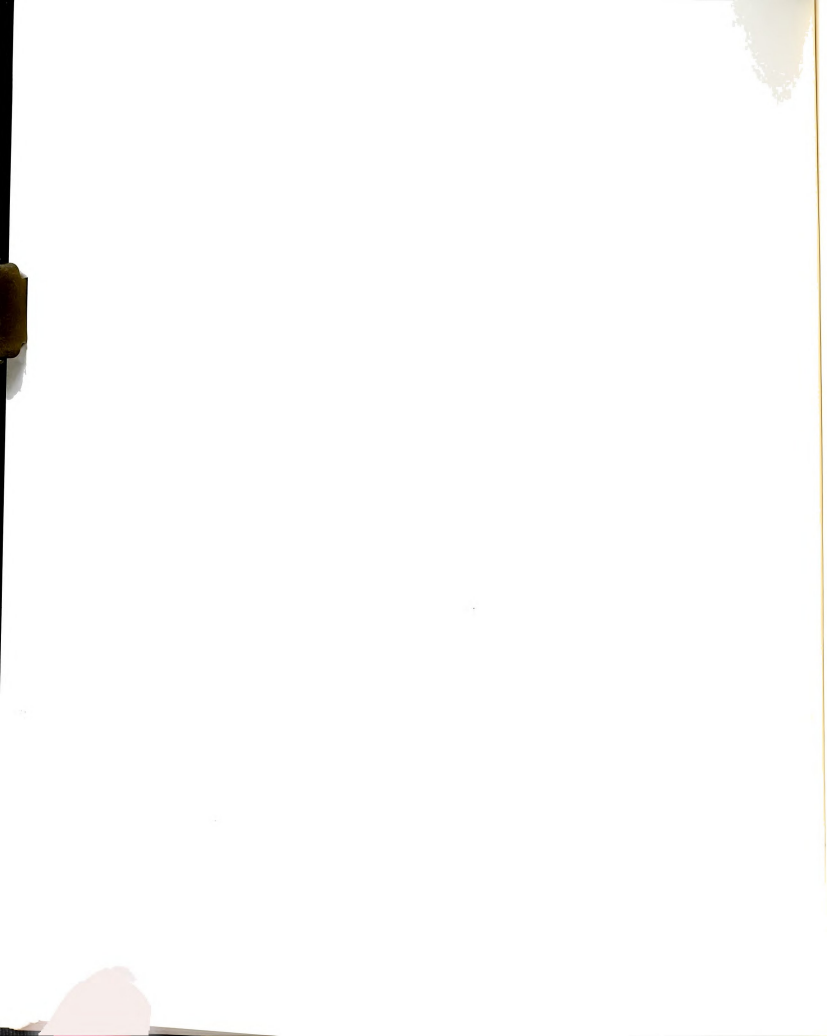
develop the skill of writing through a study of ideas and structures. Smelster indicated that a number of authorities in the field find value in the method, even though each adds his/her own particular cautions. She noted that Miles Myers, Administrative Director of the Bay Area Writing Project, has found that this approach may be effective if used together with an understanding of the writing process, sentence combining, and students' views of the world. Sara Lundsteen feels that intermediate steps are needed between the presentation of the model and the child's own writing to give the child a sense of ownership. Even O'Dea, who identified the idea that students learn to write by reading great literature as one of his myths, conceded that the assumption has some truth but argued that the models provided are usually not clearly related to the writing assignment. Smelster cautioned that the teacher must be sure that the product does not become the goal. Instead, models should be used as part of a sharing process in which children are encouraged to build on ideas gained, and to give those ideas their own interpretation and treatment.

In her Ph.D. study, Mills (1967) examined the use of literary models in teaching composition to students in four fifth-grade class-rooms from two schools in Clarke County School District of Athens, Georgia. For 24 weeks, written composition lessons were taught to an experimental group of 45 children twice a week for an hour. A control group of 77 did not receive instruction. Lessons used were based on the literary models found in specifically selected children's litera-ture. Mills obtained conflicting results from her two measures--pre
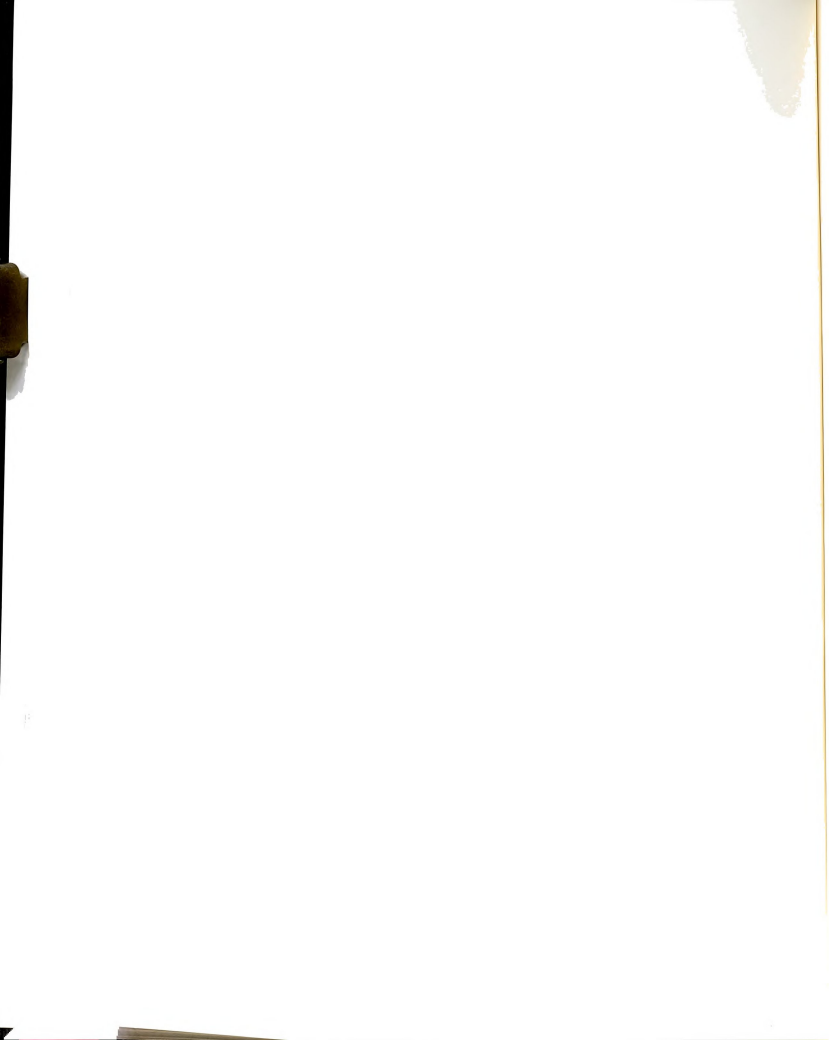
and post Sequential Tests of Educational Progress (STEP) Writing Tests
and pre and post Writing Samples. While a significant difference after
treatment was not found on the STEP Writing Test, a significant differ-
ence after treatment was found on the Writing Sample. Mills felt that
the Writing Sample was more relevant to the emphasis of the study.

In the October 1974 issue of _Elementary English_, Mills
summarized a similar three-year longitudinal study conducted in two
schools in Madison County, Georgia. Beginning in the first grade, the
experimental group participated in weekly half-hour sessions, taught by
the researcher, for 24 weeks each year. The socioeconomic level of the
students was predominantly low. The children listened to literature
read aloud and then examined that literature as a model for their own
writing. Mills stated that "in all cases, first in importance was the
pure enjoyment of the literature for literature's sake. Secondly, in
carefully measured small doses, what that literature could do as a
model to help improve one's own writing was utilized" (p. 91). The
lessons were based on an expansion of the University of Georgia's
Project English materials and focused on skills such as compound words,
usage and sequential order, and on concepts such as differences between
fantasy and realism and the reflection of time and place in setting.
Results were calculated during the fourth year for 40 students
remaining out of the original 70 in the experimental group. A fourth-
grade class receiving no special treatment was used as a control group.
The experimental group scored significantly higher than the control
group on Writing Samples (proficiency was rated by Veal's Rating
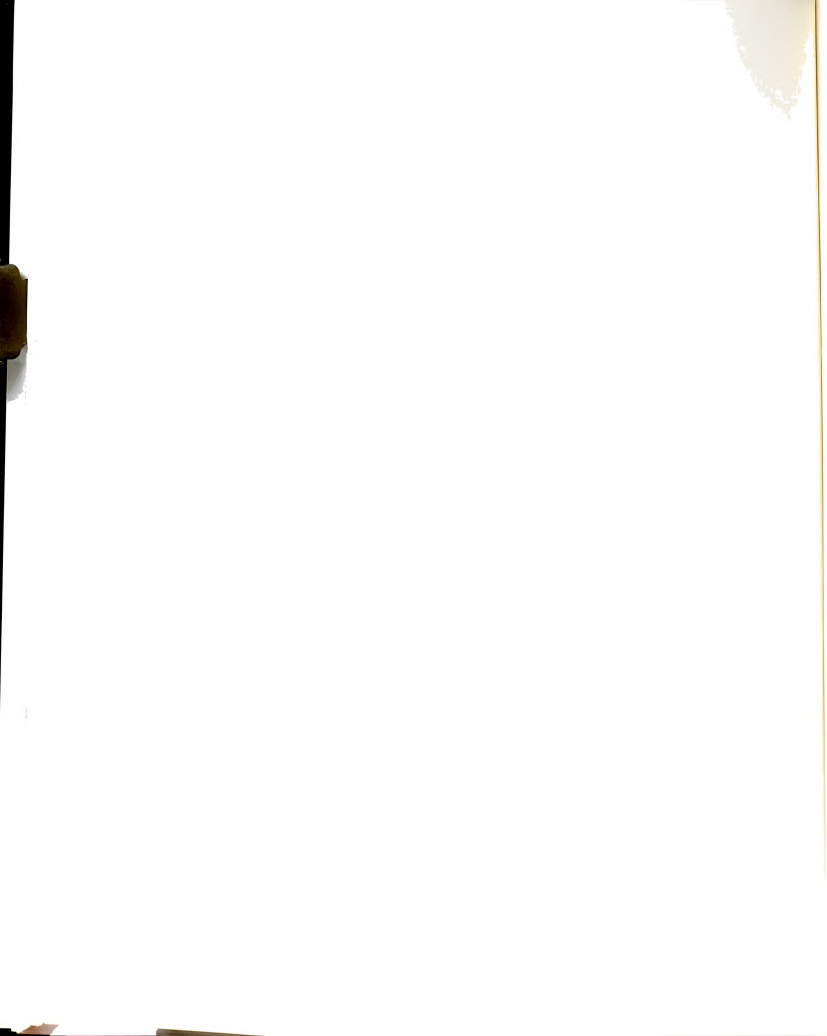
Scale), Iowa Tests of Basic Skills--Capitalization, Punctuation, and Total Language Tests.

In a particularly well-planned study, Pinkham (1968) theorized that a systematic series of lessons, based on what she found to be the recognized approaches to the improvement of composition, would improve the writing of fifth-grade children. Her primary approach was to use excellent literature as a model for writing. She designed lessons which focused, through discussion, on the characteristics of good writing as exemplified in selected works of children's literature. Into these lessons she then incorporated the basic tenets of the three remaining approaches: (a) much practice in writing, (b) revision of written expression by the child after evaluation by the teacher or class group, and (c) expanding the pupil's actual or vicarious experience background. Pinkham designed 14 bi-weekly lessons to use with the experimental group--a 45-minute period for the literature and writing period and a 30-minute period later in the week, after the writing was corrected by the teacher, for discussion, revision, and rewriting of student material. Both periods followed by the same pattern and were highly structured by the teacher. Each lesson focused on a specific characteristic of good writing; portions from literature selections were read aloud and then analyzed through direct discussion to determine the methods and techniques used by the authors to attain that characteristic. After discussion to stimulate imagination and thinking, students were encouraged to try these methods in their own writing, incorporating their own experience. The students' writing was
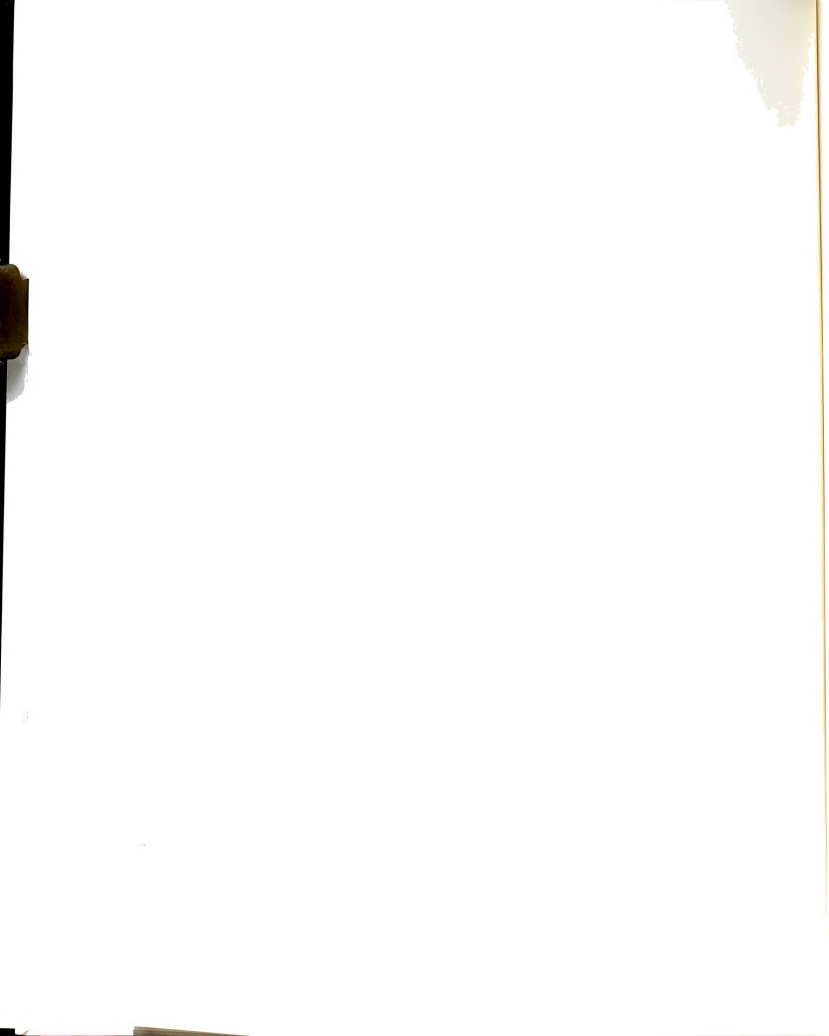
discussed during the following lesson to demonstrate excellence or the need for improvement. The control group spent equal time listening to literature and writing compositions stimulated by that literature, but did not participate in the systematic series of lessons. Two class-rooms in each of four schools participated in the study; one room was used as part of the experimental group, and the other became part of the control group. Two of the schools were urban, two suburban. Using an analysis of covariance and t-ratio techniques, Pinkham controlled for differences in chronological age, intelligence, and writing ability between classes within her experimental and control groups. At the conclusion of her study, she compared her groups using gain scores submitted to analysis of variance and t-tests. As did Mills (1967), Pinkham found inconsistent results on her final measures. She found significant differences in favor of the total experimental group and the experimental subgroups, urban and suburban, on the Sequential Tests of Educational Progress (multiple choice) Writing Test in the areas of organization, conventions, critical thinking, effectiveness, and appropriateness. The experimental urban subgroup was the only group, however, to show significant gains in written expression as measured by the Quality of Thought and Style areas of the STEP Essay Test (p < .05). Pinkham concluded that the series of lessons "had a beneficial effect upon the written expression of urban children" (p. 122). Pinkham's study raises the important question of whether reading the piece of literature in its entirety, with its structure
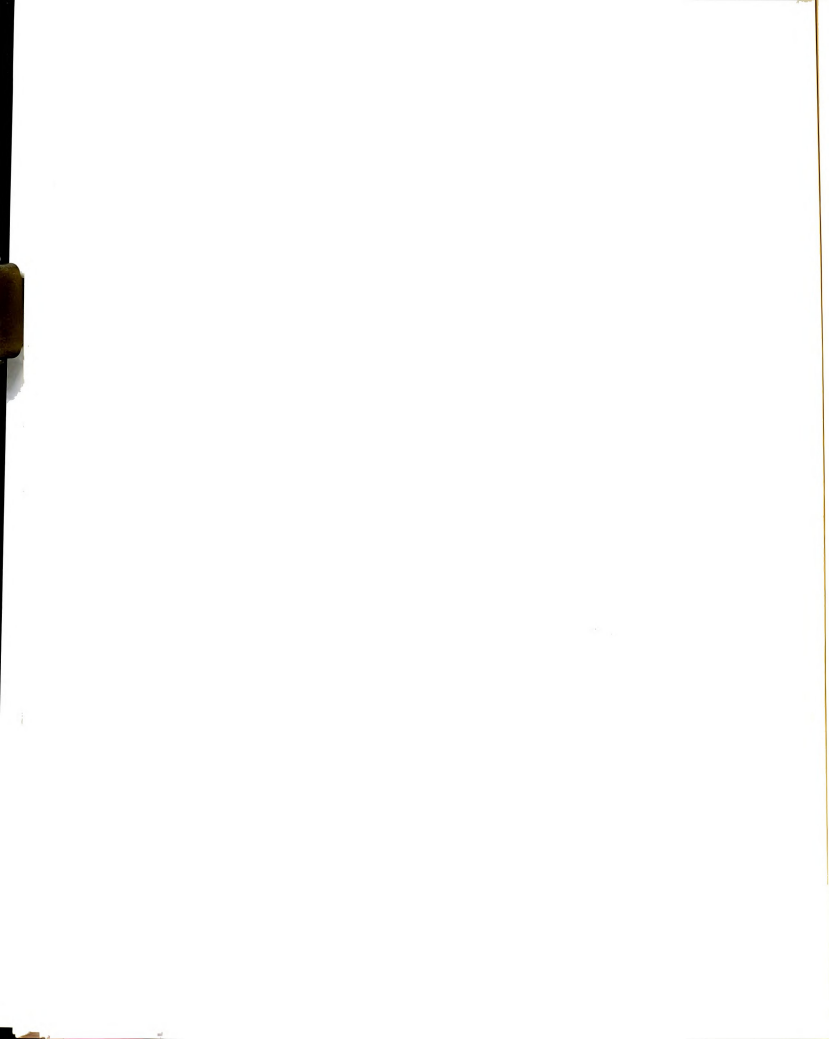
intact, rather than focusing on selected sections within that piece of literature, would have resulted in different findings.

A descriptive study by Keech (1984) provided an interesting perspective on the failure to find expected results in children's writing. Keech's study suggested that unexpected drops in scores on sequences of essay tests written by high school students may be false rather than true regression of performance. She supported her conclusions with an analysis of a longitudinal sample of high school students' writing in addition to three case studies. Her analysis suggested that as students attempt more in writing, they may lose control of the rhetorical features rewarded by readers or they may mix aspects of text construction appropriate to different kinds of texts they have not fully differentiated. As a result, their performance scores drop. While continued composing within a type of discourse may result in improved writing scores, switching to a new type may result in a drop in scores since the student must master composing skills different from those previously used.

Duncan (1981) summarized a year-long study of the writing growth of eight middle-class seventh-grade volunteers. The students varied in academic ability and had little experience in creative writing. The study was based on an underlying assumption that "active comprehension of a distinctive model of literature provides awareness of the structure of narrative prose which transfers to the student's own writing" (p. 345), and attempted to determine whether knowledge of literary models could be transferred to personal writing. Guided
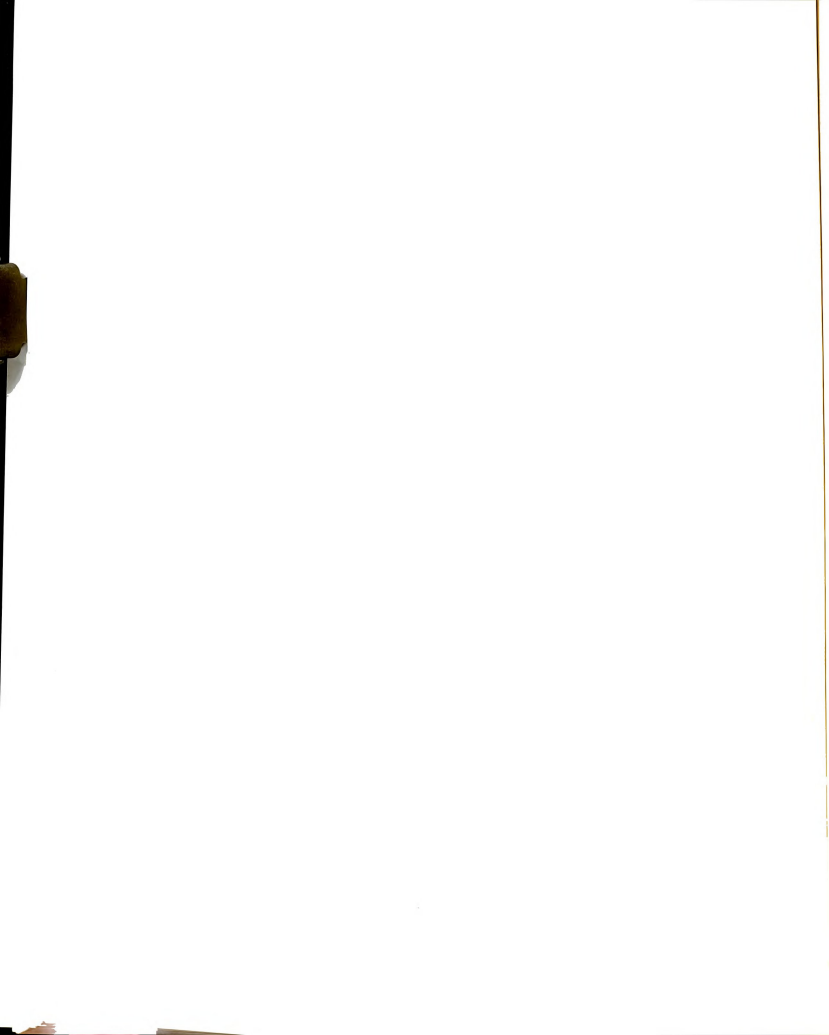
discussion was used to focus the students' attention on aspects of story structure and author's style in order to develop a fuller understanding of prose construction. Duncan used a program of sequential activities, which she called "Listen, Discuss, Write," involving target discussion of a literature model followed by writing. Weekly sessions involved 15- to 20-minute discussion periods followed by 15- to 20-minute writing sessions. As the program developed, oral discussion became brief and informal, with writing sustained for longer periods. All sessions were limited to 50 minutes. Although difficult to determine from Duncan's description of the project, it appears that a film strip or film presentation was used to present an overview of the literature model. Selected passages of the literature were then read in order to focus on specific literary components and story relationships, and discussion guided by teacher questioning followed. Children were subsequently assigned writing tasks using the discussed techniques; these writing tasks eventually developed into story writing. Preliminary results of holistic scoring and feature analysis (a) appeared to validate the "Listen, Discuss, Write" procedure for fostering growth in composition skills; and (b) indicated that although all students appeared to profit from the targeted discussion of narrative elements, greater improvement was shown for less able writers. Duncan recommended that future replications include early attention to a sense of audience.

Duncan's study is of interest because of its focus on listening to selected sections from literature followed by targeted discussion of
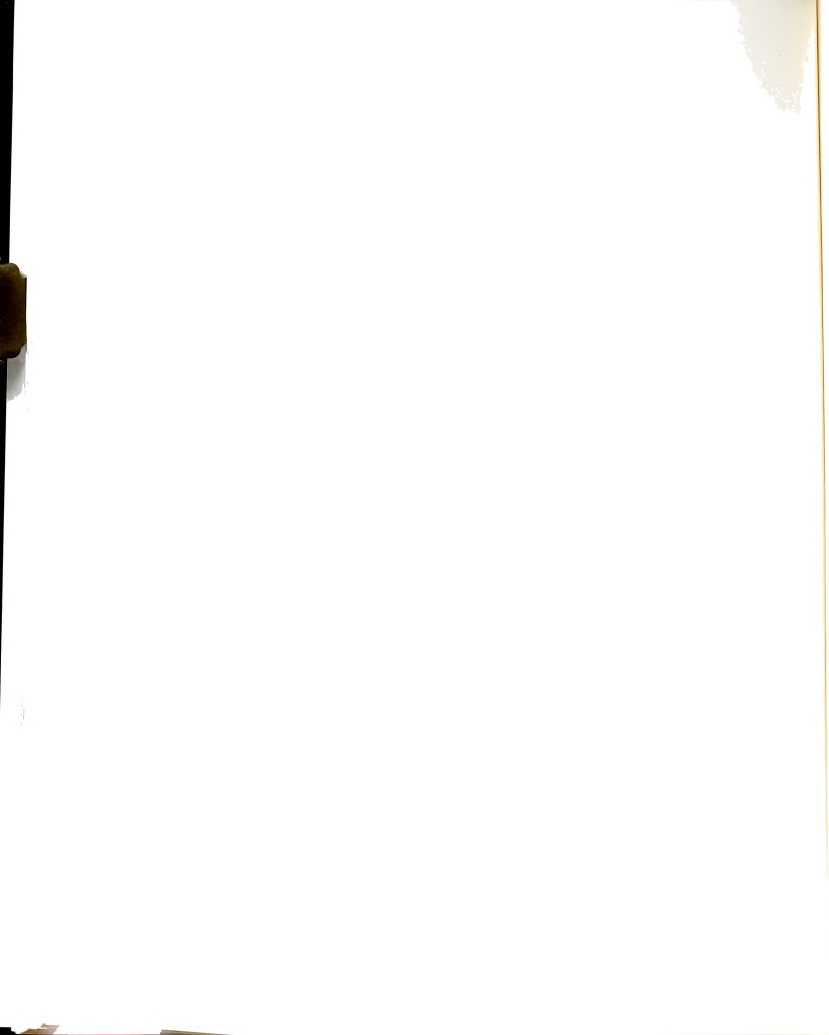
he author's development of structure through the use of literary
omponents. The study also provided preliminary evidence that after
iscussion of narrative structure, the writing of less able writers may
how greater improvement than the writing of more able writers. Like
inkham, Duncan did not read the selections in their entirety. Her
scription of the study indicated, however, that she focused on the
tructure of narrative to a greater extent than Pinkham by selecting
ne portions of literature to be read aloud expressly for this purpose.

Stewig (1980) is a major proponent of the value of literature
r children as writers. He believes in a planned sequential writing/
iterature program in which teachers read to children for at least 20
inutes a day in both the primary and intermediate grades. Apprecia-
ion, discussion, and using literature as a basis for specific writing
periences are separate yet interrelated strands of his program, which
cludes four components: intensive literature input, writing assign-
nts based on observations, writing assignments based on literature,
d editing as a means of improving compositions.

At the Eighth Annual Conference of the Children's Literature
sociation, held in March 1981, Anita Moss was a member of a panel
terested in bridging the gap between literary critic and child
ader. In her presentation, she described an attempt to involve a
oup of "regular" fourth-grade students in responding to literature
itically as well as emotionally and cognitively. Her teaching plan
developed from a theoretical base which suggests that "immersion in
basic structures of literature should enable children to read and
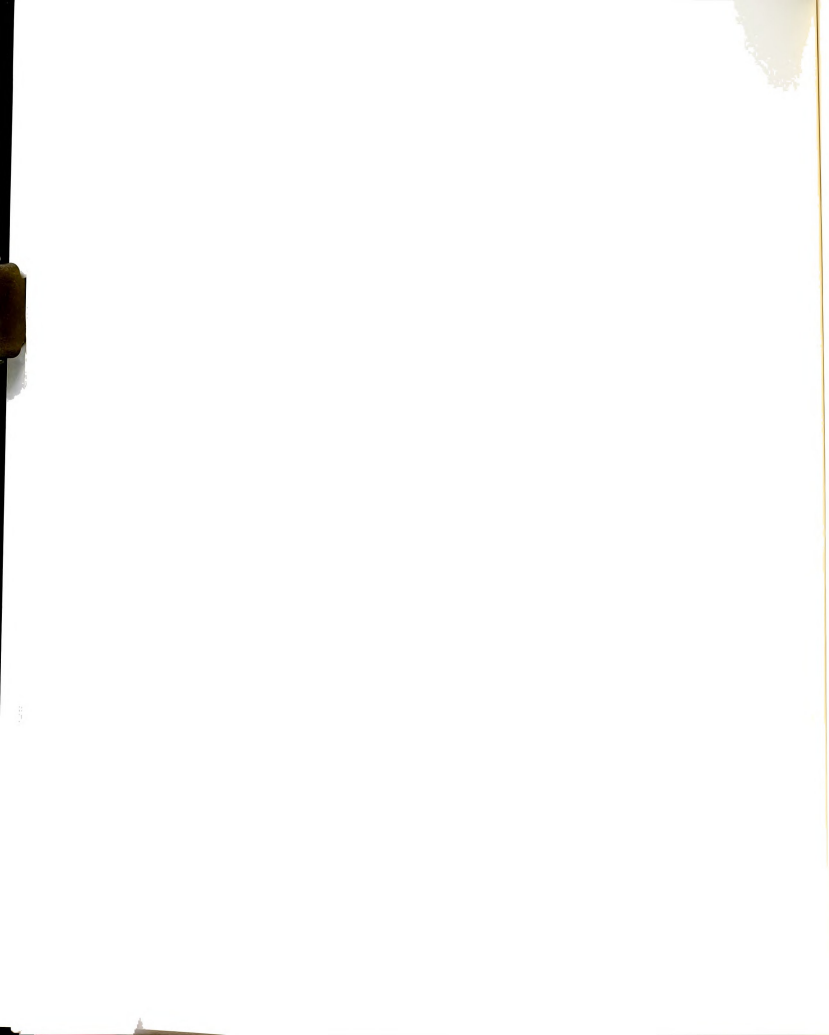
to make sense of texts more effectively and to write more effectively as well" (p. 201). Moss conducted 45-minute classes during which the children read and discussed a story or completed a writing assignment. She began by reading folktales to the children and introducing them to literary concepts such as type of journey, character types, or patterns of experience. Moss did not indicate that any formal measurements were conducted, nor did she compare the performance of subgroups of children. She believed, however, that the children learned and applied the concepts taught to the stories they read, to their popular culture, and to their own personal experience. In their writing, by the end of the term, she found that the children were using chronological order as an organizational structure for narrative, classification, cause and effect, comparison and contrast, and increased unique vocabulary.

Nielsen (1980) conducted a study to investigate the effectiveness of using quality children's literature as a stimulus for effecting narrative writing of good quality by fourth-grade children. Her study was based on the assumption that emphasis on the mechanics of composition is not as fundamental to writing of good literary quality as is the stimulation of ideas. She divided students in nine fourth-grade classrooms into four treatment groups. Two of the groups listened to the teacher read selections from children's literature; the other two groups chose books from a designated collection of quality books and read them silently. Following the reading, one group from each reading treatment was given questions, to answer individually and silently, relating to literary elements of stories. The other two groups did not
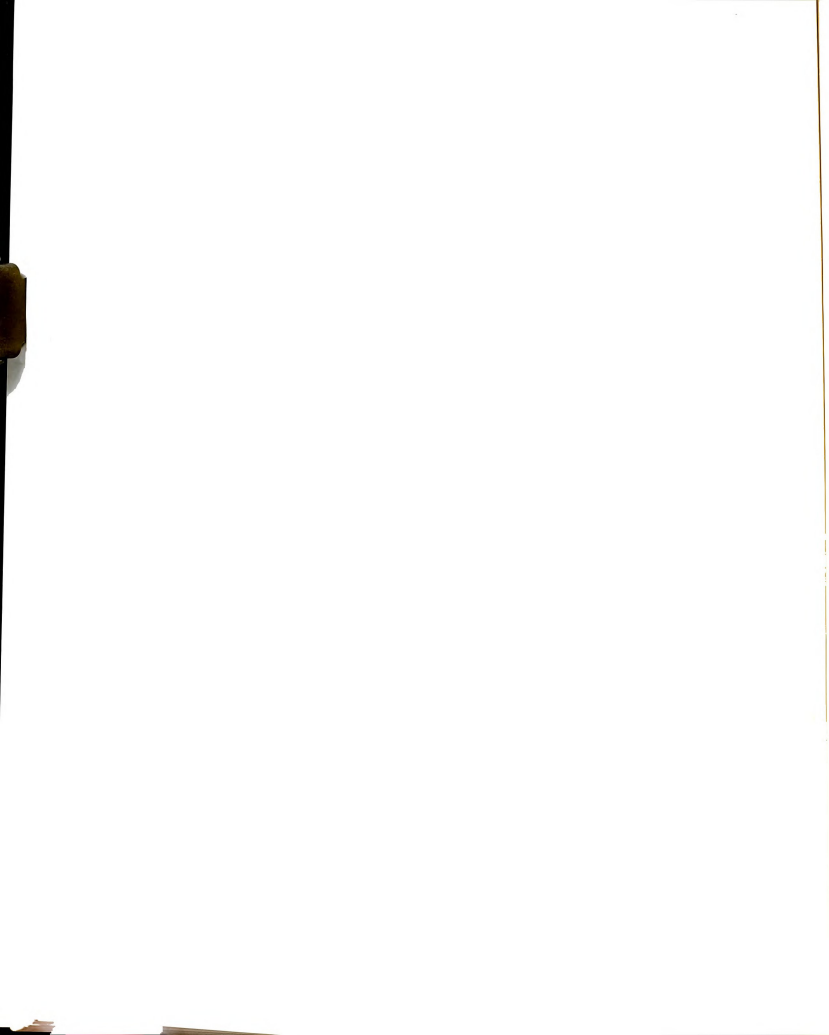
receive questions. Children from all four groups were then given 20 minutes to write a story on any subject of their choice. The writing was done individually and silently. Although students perceived themselves as writing longer and better stories at the end of the study, Nielsen found no difference by treatment in the literary quality of the children's writing when evaluated using the Glazer Narrative Composition Scale. Since the children participated in reading and writing only ten times over a period of five weeks and wrote only twice a week for 20 minutes a time, with no possibility for revision, the length of the study and the frequency of treatment may have precluded the finding of significant results in this study. The restriction on the children's interaction with each other during the writing process may also have influenced the results.

In an interesting article concerning the relationship between the child writer, the professional, and the teacher, Moran (1980) argued that the transfer of technique from reading to writing is possible but not automatic or inevitable; it will occur to the extent that the reader, in effect, becomes the writer. He saw the teacher's role, therefore, as one of presenting the author as a writer, of helping the student to identify him/herself as a writer like the author, and through this identification of writer with writer, of facilitating the transfer of technique. The attempt to facilitate the child's viewing of him/herself as an author is also a primary focus of the process writing approach. Conferencing and using an "author's
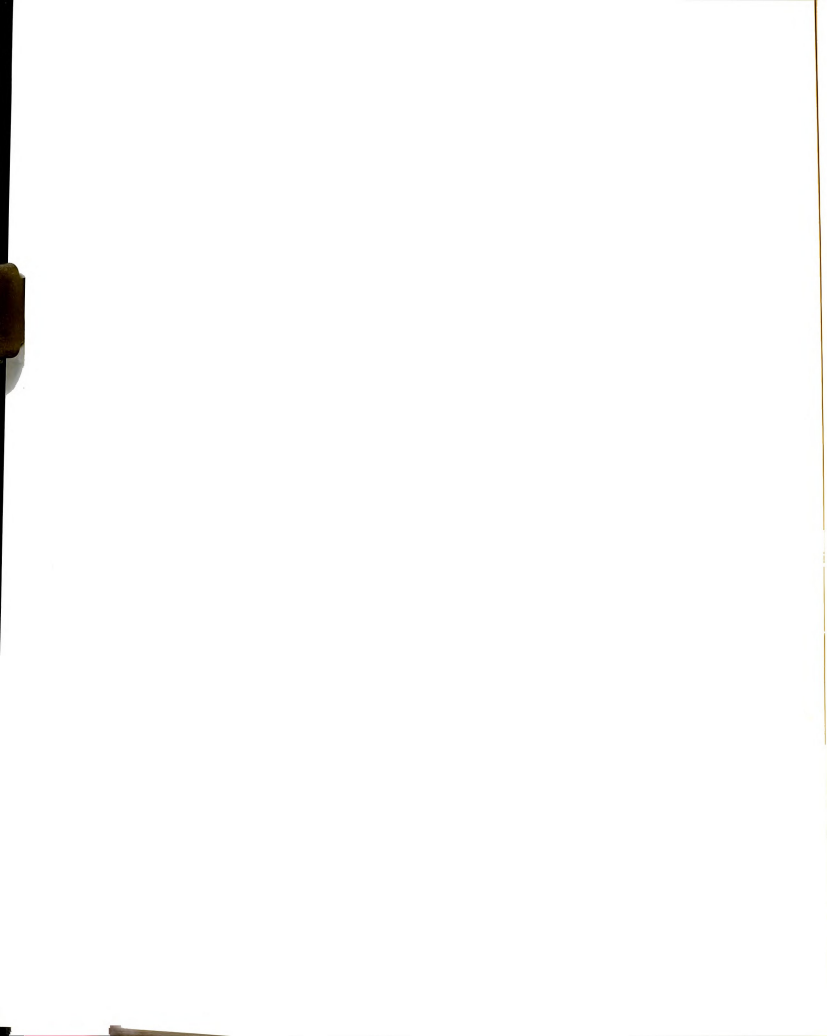
chair" are frequently used to help reach this goal (Graves & Hansen, 1983).

The concept of communication between author and reader was further examined in a study by Roskelly (1984). Although Roskelly's study pertained to the integration of literature and writing in the teaching of freshman English, there is no evidence to suggest that her argument is applicable only to the college level. She argued that the act of interpretation remains the same in literary reading and in writing and suggested that students who become aware of the operations they perform as they read literature can learn to control those operations and manipulate them in their writing.

Perhaps it is Wright (1974), in her article "Wishes, Lies and Dreams: Pedagogical Prescriptions," who presented one of the most cogent arguments concerning the use of models with children. She argued that through the process of writing, writers formulate experience through language and develop constructs to order the world. She maintained that training children in the use of techniques develops conformity through language. By using models, she argued, the teacher does this ordering and the child is relegated to filling in the blanks (p. 551).

Summary

How best to interrelate children's literature and writing in the elementary classroom is a much-debated issue in educational circles. The professional literature reflects a continuum of studies and articles advocating methods from imitation to simple exposure.
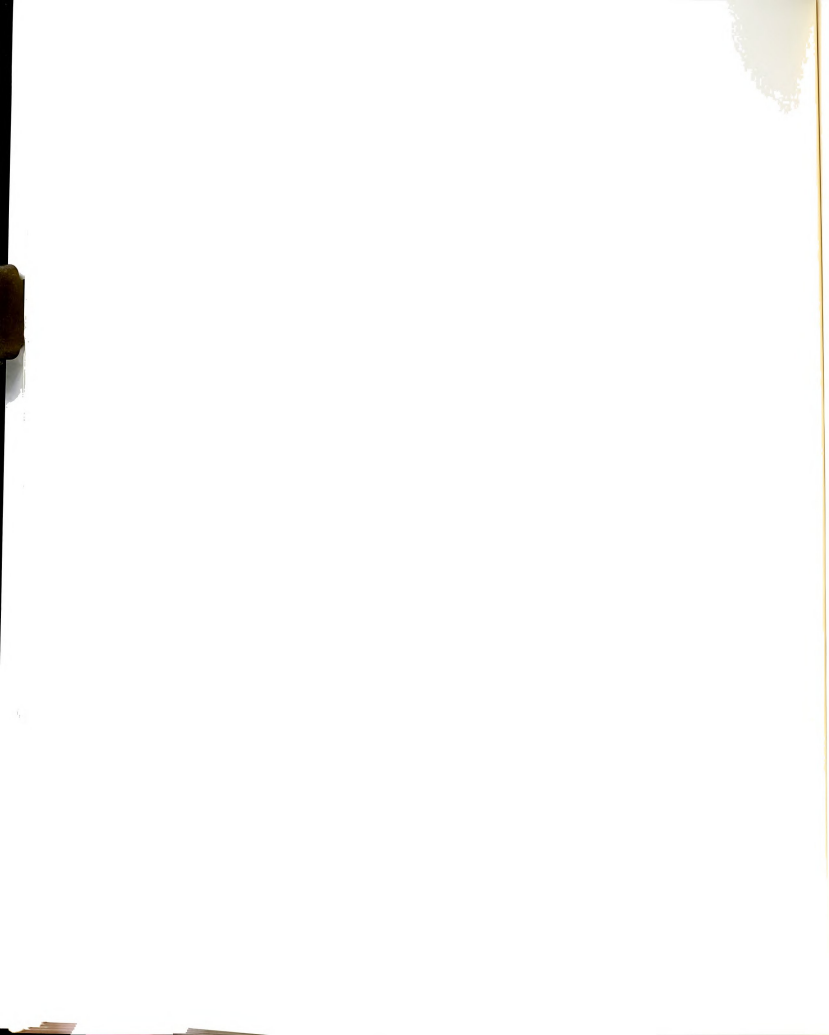
While the use of modeling through imitation may seem inviting as an aid to expression, such imitation seems to have more effect on atomistic measures of writing than on overall quality (Martin, 1980; McCampbell, 1966). A preliminary study by Eckhoff (1983), however, indicated that children may unconsciously participate in the imitation of reading materials provided in the classroom. The extent and effects of this type of modeling are thus far unknown.

There is some evidence, although conflicting, that helping children to focus on techniques used by authors of children's litera- ture in their creation of literature and then encouraging them to use those techniques in their own writing results in improvement for some children. Discussion seems to be an important component of these attempts. Inadequate or inappropriate measures of writing as well as attempting to write in unfamiliar discourse modes may be a contributing factor in the inability to find consistently significant results in these studies (Keech, 1984; Mills, 1967; Pinkham, 1968).

Writers, especially those less able, seem to profit from dis- cussion of narrative elements designed to highlight the structure of narrative (Duncan, 1981; Moss, 1981). It appears, however, that this focusing needs to be part of a planned, structured literature and writing program in which good literature models are provided and class- room emphasis is on meaning, not superficial aspects of form (Mills, 1967, 1974; Olson, 1983; Pinkham, 1968).
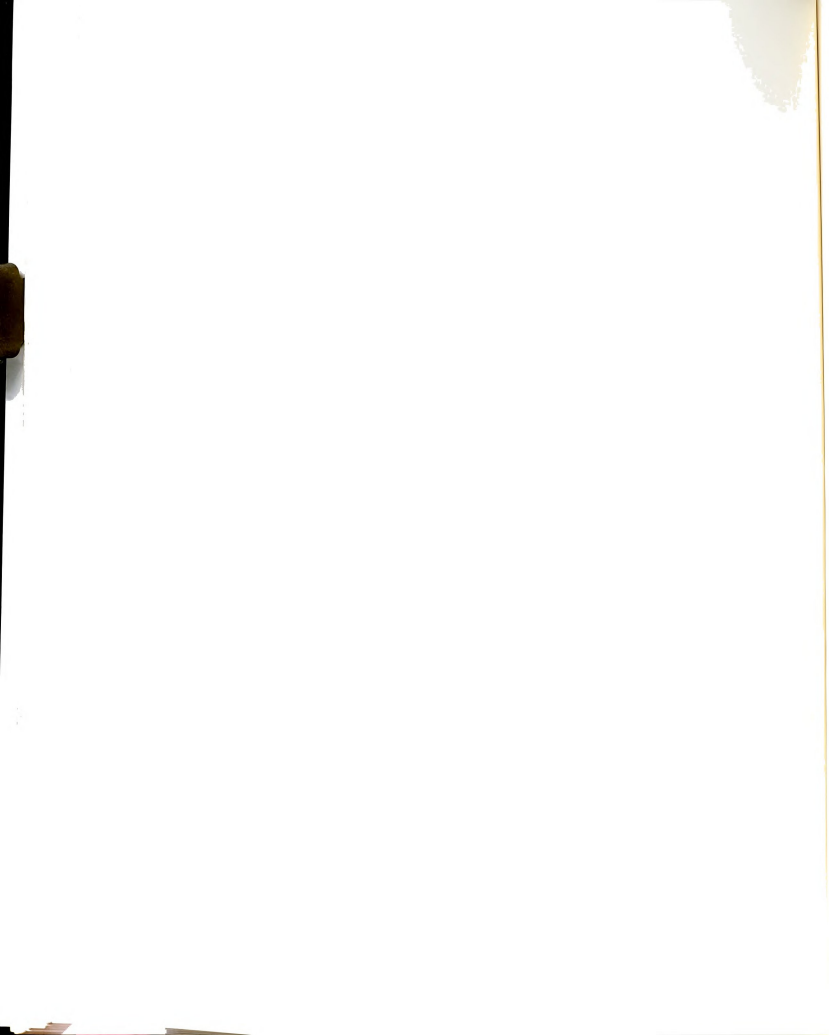
Structure, Conventions, and Children's Writing

Applebee (1979) found that children enjoy hearing and telling
stories because stories relate to but are separate from the real world.
In explaining the appeal of stories, he said:

> Children are engaged in a search for meaning, a search for struc-
> tures and patterns that will suggest order and consistency in the
> world around them. The patterns of meaning they find are primarily
> socially determined--rules of language, thought, and behavior that
> are transmitted by a range of social structures, stories among many
> others. One source of pleasure in such encounters is the pleasure
> of mastery--knowing the rules and being able to manipulate them so
> that things come out right in the end. This is a particularly
> important factor in the fascination of certain highly stereotyped
> formula stories--cowboys and Indians, later comic books, and later
> still the detective story or James Bond. . . . Another satisfaction
> derives from working out the implications of the rules and conven-
> tions that govern our lives . . . and part of the usefulness of
> stories is that through them we can explore those limits without
> losing the game. (p. 645)

He maintained, however, that any such experience with literature
"depends on the mastery of the underlying conventions which govern the
exchange between author and audience; without the conventions no
exchange can take place" (p. 645).

Applebee (1978) determined through his research that the con-
ventions of stories, including complexity which is handled by the
imposition of structure, are both developmental and learned. They
emerge gradually and over time, proceeding through a process similar to
the stages of concept development described by Vygotsky (1962). Apple-
bee found that for young children, a story is primarily a patterning of
events. Early adolescents, however, recognize that these patterns are
consciously ordered for a purpose and older students recognize that
particular works imply a broader theme or message (p. 134).
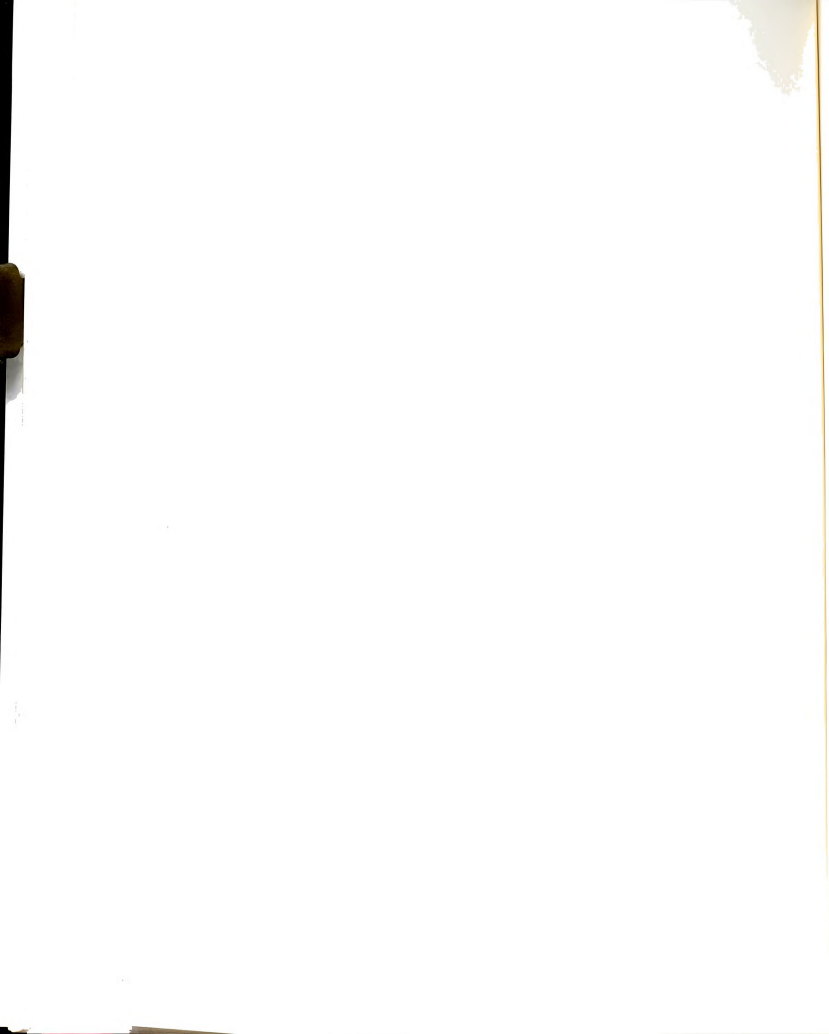
Calder (1984) designed a study to examine the effect of story models of differing complexities on children's concepts of story (as measured by Applebee's levels of story structure), their response to literature (as measured by the classification systems of Applebee and Purves), and the quality of their narrative writing (as measured by Tway's Literary Rating Scale). Calder's sample was composed of 20 pairs of suburban third graders matched according to teacher judgment of reading and writing abilities; the matched pairs were divided into two groups. For one group, Calder used, as models, stories written according to Applebee's (1978) Unfocused Chain Model, a structure slightly above the children's level of story production. He followed these stories with activities explicitly based on concrete incidents in those models. For the second group, he used stories written according to Applebee's criteria for a True Narrative. The activities for this group were based on abstract foci or themes derived from the story heard. All stories were written by the researcher. All children participated in parallel activities, including drama, visual arts and music, and in training pertaining to their respective story grammar model. The children interacting with stories above but more closely matched to their own level of production showed significant gains over the matched group on all three measures. Calder recommended further research using story models closer to the child's stage of development.

Brown (1977), in his article "Development of Story in Children's Reading and Writing," reinforced the importance of children's participation in the spectator role (Britton, 1970) which permits the
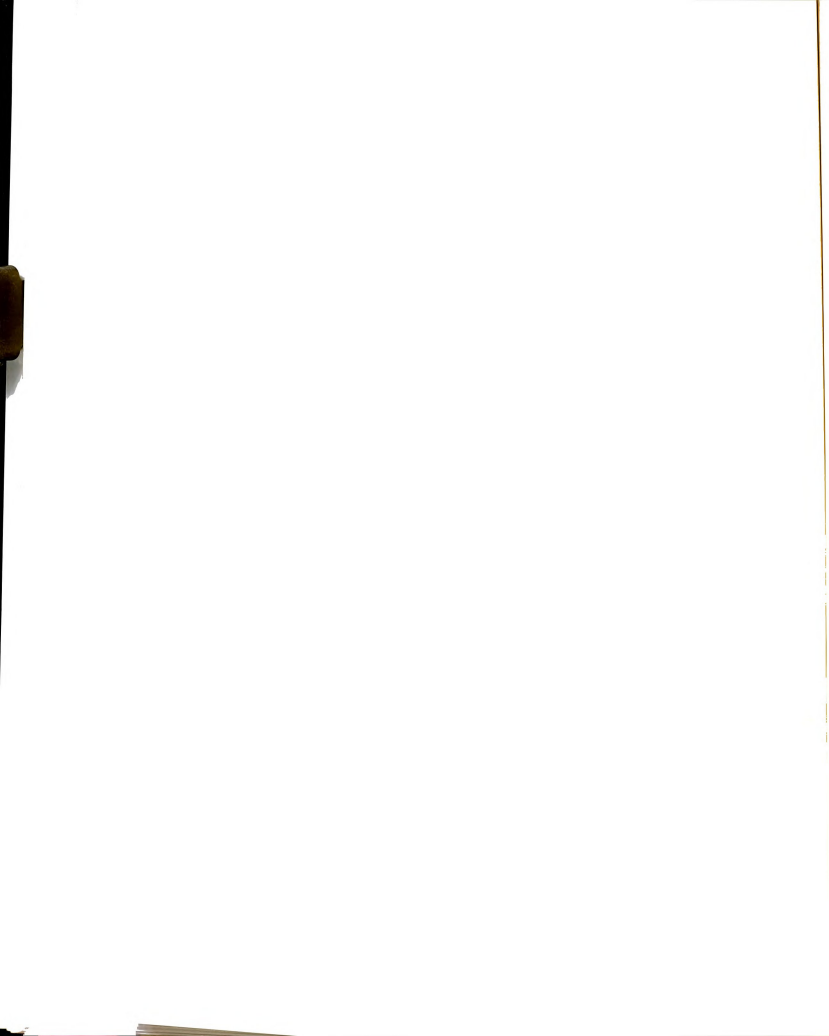
child to safely examine and modify his/her own relationship with the world while remaining separate from it. Through listening/reading and telling/writing stories, the child practices using his/her understanding of the world to predict events and actions, an ability she/he needs as a participant in real-life situations. The ability to operate with stories and to understand their rules or conventions is both developmental and learned. It is related to age, experience with stories, and facility with language. Although the ability to create a story in which the events and climax are tied to the theme is developmentally possible by about the age of nine, a child's sense of story may remain immature much beyond that. Brown noted that the ability to use story language is closely tied to reading achievement and that reading difficulties are due more to lack of knowledge concerning the variety and sophistication in syntactic patterns of written language than to difficulties in sounding out. He believed that the ability to predict syntax and gain meaning may depend on the extent of a child's sense of story. Brown recommended telling or reading stories aloud throughout the elementary school and cited Cohen (1968) and Porter (1969) in his recommendation for discussion and follow-up activities to develop memory of content, meaning, relationships, vocabulary, and story language. He also recommended the dictating or writing of stories by children to focus their attention on form and sense of story, including the logic and syntax generally associated with them.

In the second edition of her book The Child as Critic, Sloan (1984) reaffirmed that literature cannot be taught. It can only be
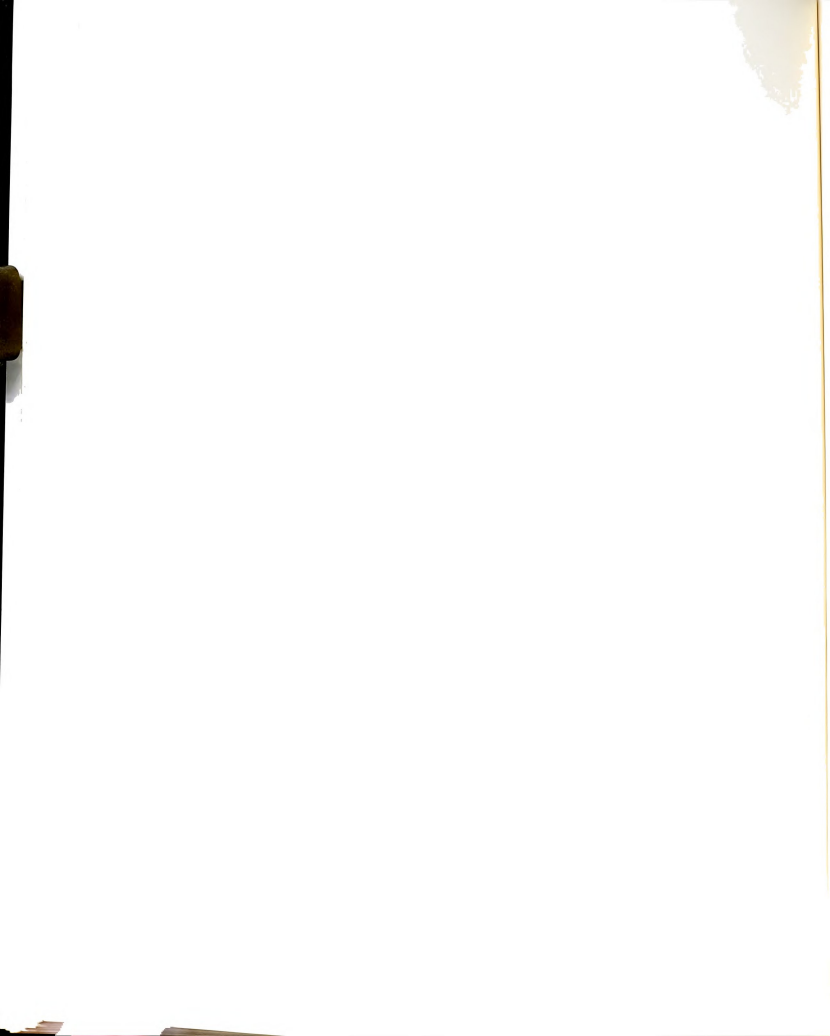
experienced and, as experience, it cannot be transmitted from one person to another. She believed, however, that experience alone does not create an awareness of the coherence of literature as an entity representing humanity's quest for identity. Literature must be treated as an art; children need to learn to respond to the total structure of a story. They need to see that a work is a unified entity, shaped and structured by the elements within it. Knowledge of story form and structure becomes personal when the child attempts to write a story. This is particularly true if the story the child is writing incorporates details from his/her own personal world into the overarching structure of an archtypical story. Both traditional and popular literature, with their easily observable literary conventions, exemplify this archtype.

Conventions, according to Smith (1981), are the basis of society's shared understanding and communication. Conventions are unpredictable at first, thus reflecting the arbitrariness of language, but once learned, "they are used as the basis for prediction, and prediction is the basis for comprehension" (p. 104).

In an article entitled "Learning to Write by Listening to Literature," Moss (1977) described a writing-literature unit designed to help children discover specific elements of narrative structure through exposure to many stories with a common and personally meaningful theme. Drawing on the theories of psycholinguists like Frank Smith, Moss hypothesized that, if immersed in literature, the children would develop a
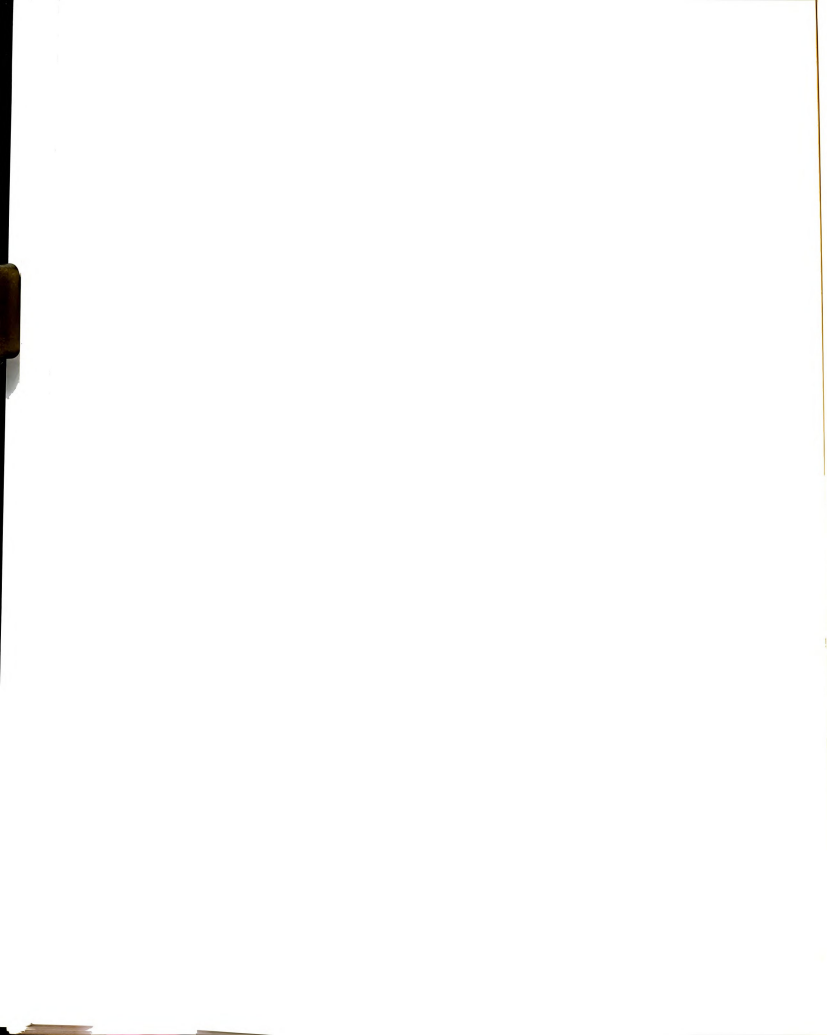
"theory of narrative" from which to make sense out of the literary world. This theory of literature would emerge as the child actively engaged in the process of comprehending and producing literature and it would serve as a base for interpreting each new literature experience and for generating new prose and poetry. (p. 541)

Working with six- and seven-year-old children, Moss read aloud many pieces of children's literature which focused in a variety of ways on the theme of animals. She encouraged the children's spontaneous response to each piece and then continued the discussion of the story focusing on some element of narrative. Following the reading and the discussions, pictures were taken of each child with his/her favorite stuffed animal. The children then wrote descriptive paragraphs to accompany the photographs, and each decided on a specific point of view from which to tell his/her story about an imaginary animal. The final stories were illustrated, combined with the photo-stories, and compiled into a class book. Moss believed that the essential ingredients of this or any successful writing-literature unit are using ideas that are meaningful to the children and having appropriate tools, i.e., narrative elements, for expressing those ideas on paper.

Yatvin (1981) described a program that used models of the writing task to be completed as supportive devices for the writing of fourth- and fifth-grade students. The group of teachers involved in the project found this method superior to explanations by the teachers since the model "contains everything writers need to know and it remains with them while they write" (p. 54). The teachers helped the children deduce the significant characteristics from the text, supplied multiple

texts, and permitted the writers to use as much or as little of the model as they needed.

A study by Atwell (1981) was based on a sociopsycholinguistic perception of language and involved the analysis of narrative writing by college undergraduates of above-average and below-average writing ability. Atwell hypothesized that the coherence of the text and the character of the process would change, depending on whether or not the writer could read his/her emergent text. She found that texts of the above-average writers involved greater local and overall coherence than the texts of the Basic Skills writers and that poorer writers were severely affected when they could not read their emerging text. Atwell explained that the writers who had clear mental schemes to guide their writing were less affected by the inability to reread their text. Atwell's findings indicated that poorer writers, even at the college level, lacked an overarching sense of structure and thus found it difficult to develop coherence in their writing.

Summarizing research in response to teachers' questions, Holdzkom, Reed, Porter, and Rubin (n.d.) reported that children's writing becomes more cohesive with age and experience. Their texts become more cohesive "when they are provided good models, well-written stories for example, which they can experience in a variety of ways. Also important is a classroom emphasis on meaning rather than on learning form" (p. 37). Squire (1983) felt that, in addition to exposure, writing in a particular mode requires instruction and directed practice in writing that form. He stressed, however, the
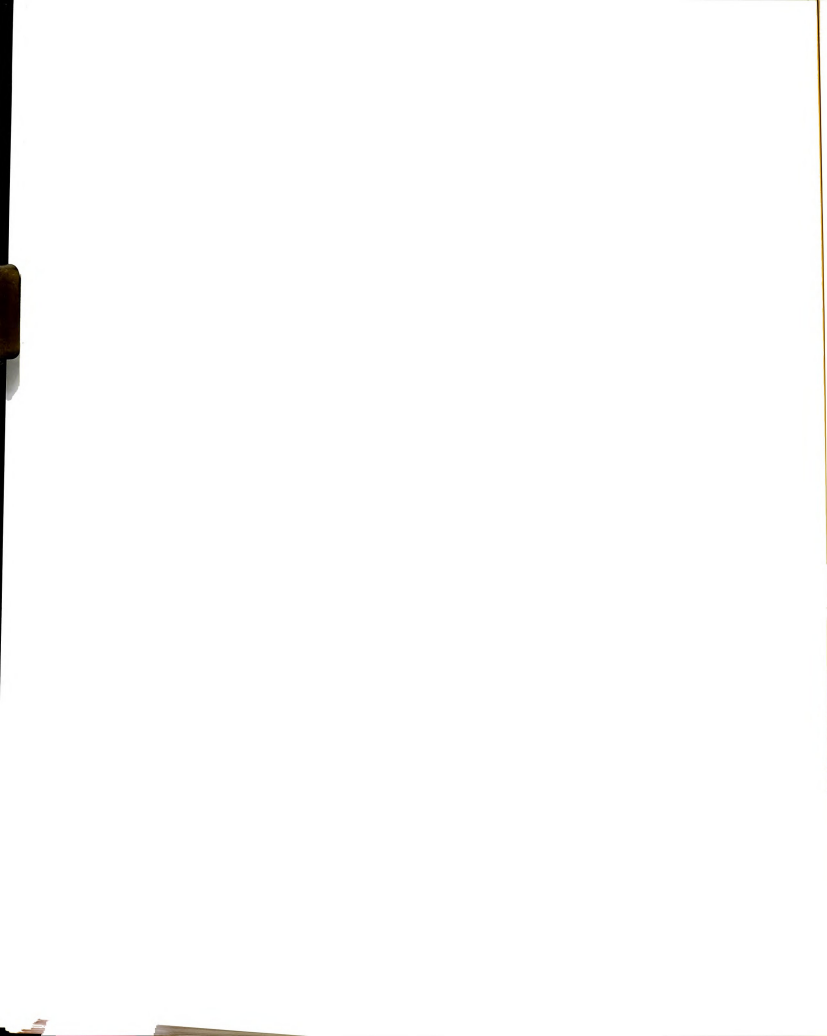
importance of helping students to grasp the piece of discourse as a
unified whole so that they have a context within which to develop the
necessary components.

In response to Bettleheim's encouragement in _The Uses of
Enchantment_ that fairy tales be reexamined for new pedagogical
approaches by those in the social sciences and humanities, Harp (1978)
concluded "if a student is to write about his own experience and that
of his society, he must first have acquired a framework within which he
can see and focus these things" (p. 158). He suggested that imagina-
tive literature is the best way to begin to teach writing and that the
first literature taught should be the most basic and elemental: the
fable, fairy tale, parable, proverb, and myth. Building on Bettle-
heim's contention that nearly every incident and character in a fairy
tale is drawn from common adolescent experience, Harp suggested that
students can retell many of these elemental forms using their own
personal experience and, in so doing, relate that experience to social
groups and structures not immediately their own.

Mikkelsen (1983) analyzed 52 stories written by 15 children,
from seven to ten years of age, immediately after they listened to
folk tales. The children met regularly over a three-month period,
listened to folk tales told or read, discussed the stories, and then
told or wrote their own stories. Mikkelsen divided the children's
writing into five categories: (a) retellings--the original was retold
with only small additions and/or deletions; (b) borrowings--details of
the plot were changed, episodes from parallel plots were included, or a
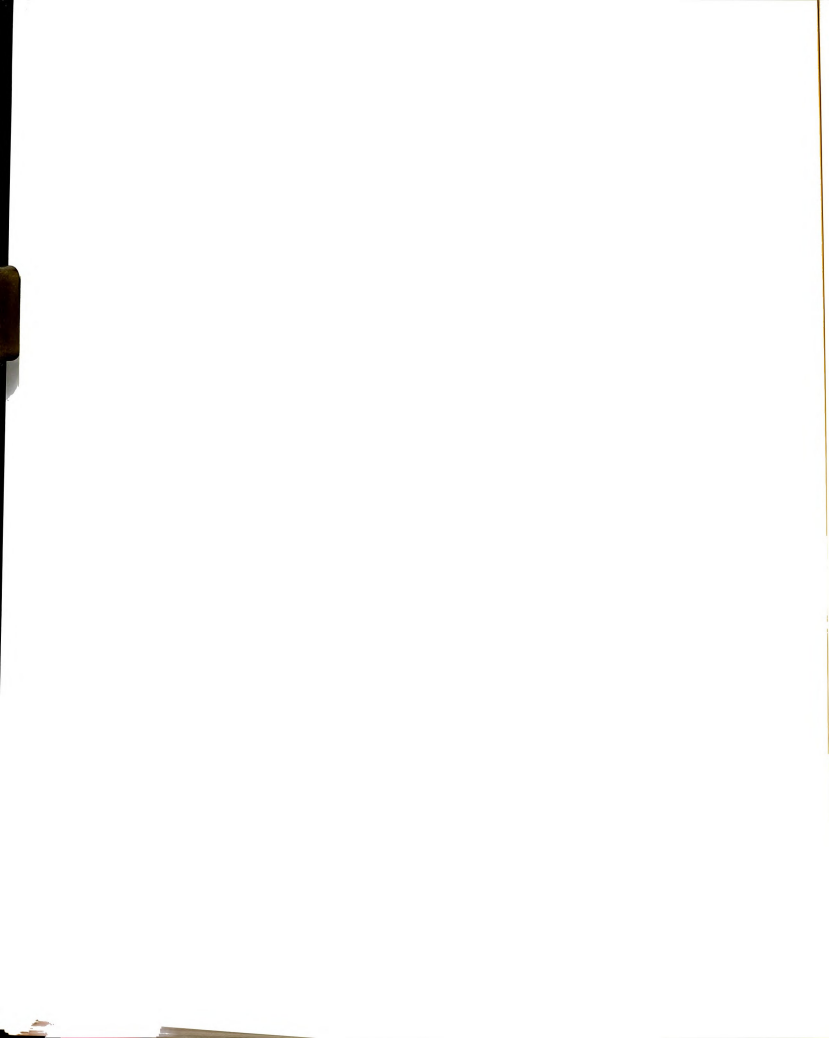
new version was created; (c) re-creations--a single literary element, usually a character, was placed into the child's own personal experience; (d) blendings--the child borrowed and integrated material from multiple literary sources as well as popular culture; and (e) transformations--using themes as scaffolding, the child integrated existing elements with new features in such a way that an entirely new product was created. She concluded that maturation plays a part in children's reshaping of literature. Children move gradually from retellings, where there is heavy reliance on an author's ideas, through the intermediate stages of borrowing, re-creation and blending to the final stage of transformation, where there is greater independence in the creative process. She also found that children do use literary motifs in their own stories and find ways of intricately fusing those elements with their own personal experience. Mikkelsen recommended further investigation into the relationships between literature genre and children's writing.

The idea that removing oneself from the role of participant helps one deal with experience is the basis of Britton's (1970) concept of spectator and participant roles. A study by Edmund (1960) indicated that preadolescents engaged in working out their relationships within society may make extensive use of the spectator role. Edmund found that middle- and upper-grade children do not automatically write, in school, about their concerns. He randomly selected 64 fifth and sixth graders from a large suburban Pennsylvania school system and required them to list five or more fears, personal problems, or things they
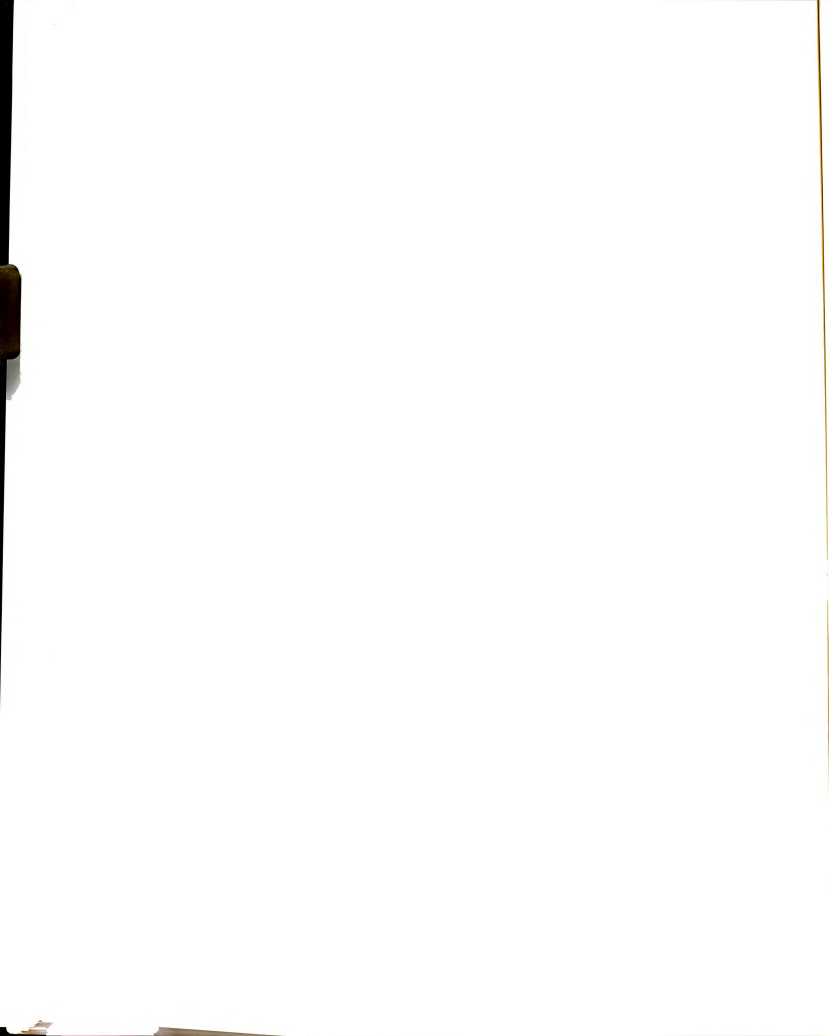
worried about. The following week, they were given an assignment to write a composition on a topic of their choice. Five of the 64 wrote about their problems, 59 did not; 5 wrote about their worries, 59 did not; 3 wrote about their fears, 61 did not. Stewig (1980) saw an implication of this study being the need of older elementary children for vicarious experiences through literature.

Holbrook (1967), a British educator concerned with children's response to literature, found considerable success in freeing even reluctant writers to write by using traditional and popular story structures. According to Holbrook, these conventionalized structures provide children with socially acceptable, depersonalized forms through which to seek self-identification and express individual emotion. He found that permitting children to express themselves through a conventional and thus depersonalized form frees the child from "having to consider explicitly something he could only grasp implicitly" (p. 115).

Summary

The structuring of personal and vicarious experience into narrative often involves a search for meaning and identification (Applebee, 1979; Harp, 1978; Holbrook, 1967). To communicate with others, however, a writer must master the conventions of language and story which are the basis of prediction and thus comprehension and which reflect and transmit socially determined rules of thought, language, and behavior (Applebee, 1978; Smith, 1981). Knowing the rules and being able to manipulate them means being able to control them, both in stories and in one's own life. Highly stereotyped,
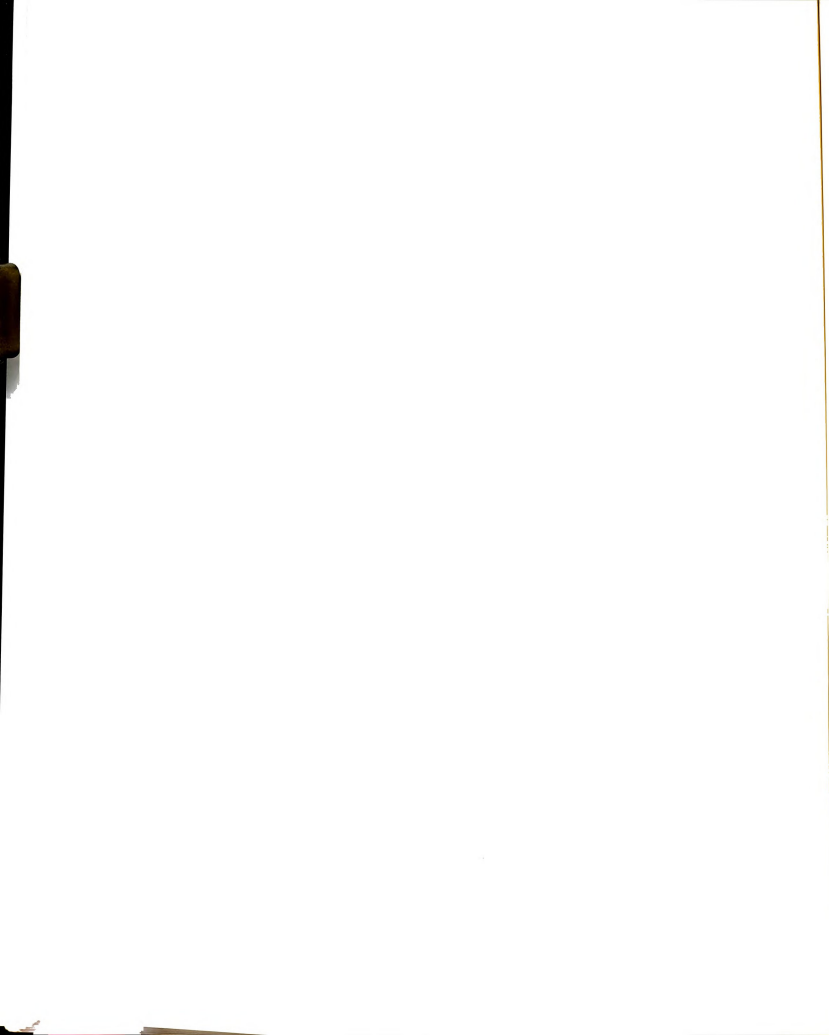
formula stories provide this opportunity (Applebee, 1979; Holbrook, 1967).

Those students who have a clear mental scheme to guide their writing create more coherent text (Atwell, 1981). The ability to write a cohesive story with a thematic center is developmentally possible for children by about the age of nine, although it may not be developed until much later (Brown, 1977). If children's writing is to become more cohesive with age and experience, however, it is important that they be provided with well-written stories as examples in classrooms which emphasize meaning rather than superficial aspects of form (Holdzkom et al., 1982; Moss, 1977; Squire, 1983; Yatvin, 1981). In contrast to much current practice, there is evidence that pre- and early adolescent children may need depersonalized, socially acceptable story structures through which they can express their individual emotion while at the same time relating that experience to the large group and social structure (Edmund, 1960; Harp, 1978; Holbrook, 1967).

<u>Detective/Mystery Stories--Structure, Convention,</u>
<u>and Children's Writing</u>

The mystery story is a highly conventional form of literature, which originated in the 1800s. In one of the classic writings pertaining to this genre, Wells (1913) suggested a three-way classification of mystery stories: ghost stories, riddle stories, and detective stories. She defined the detective story as one in which the solution is detected, not guessed; the problem is invented and solved by the author in such a way that it is possible for an astute reader to reason out
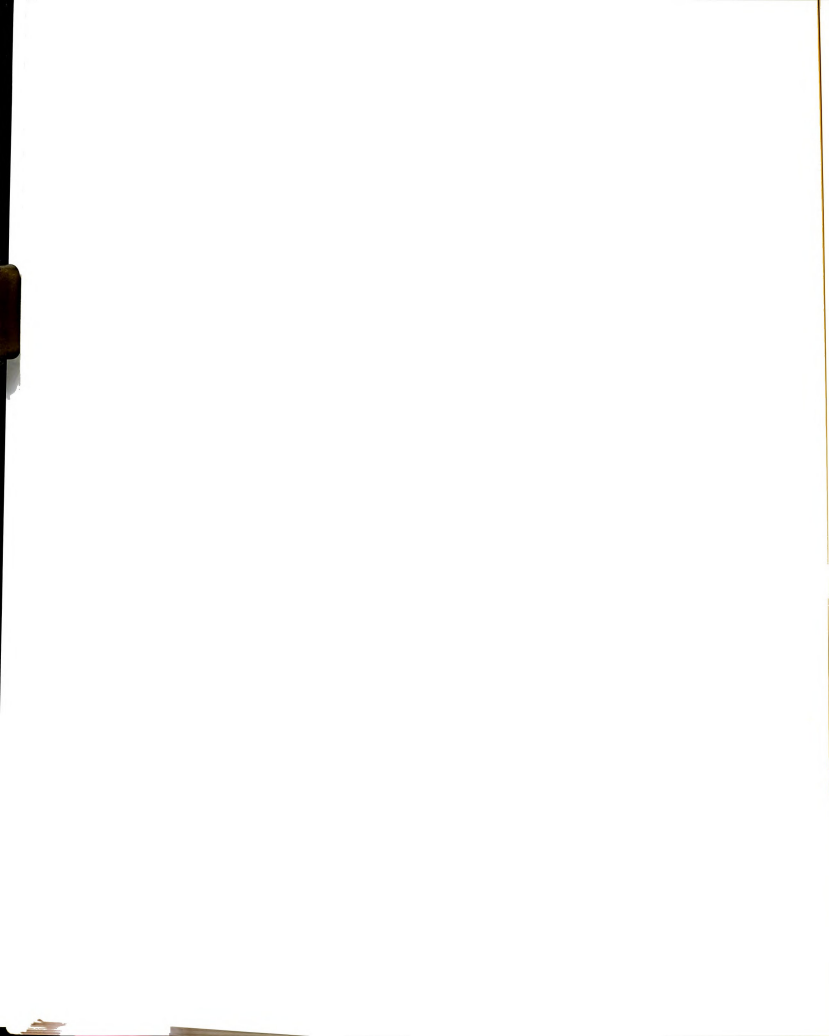
the solution. According to Wells, since all detective stories have the same plot, the only difference between a detective novel and a detective short story is one of length. In contrast to later writers, early authorities including Wells and Freeman (1941) maintained that the primary interest of the detective story is intellectual, involving a mental duel with the author as well as ratiocination. Thus, they argued that the plot must be free from fallacies, with the conclusion being the only one possible given the clues presented.

Particularly in its early history, authorities attempted to elucidate aspects of the detective story which were immutable. By the 1940s, however, things began to change. Steeves (1941) was arguing that critics could not tell writers the rules of the game, and Chandler (1944) maintained that detective fiction depended not on the actual logic of the story (since even well-known mystery writers, including Sir Arthur Conan Doyle, made significant blunders) but on whether or not the reader accepted the assumptions of the author.

By 1950, Aydelotte was able to write that the world of the detective story was a simplified one where troubles were caused by external circumstances, cause and effect were simplified to the extent that one detail could provide the solution, and solution of the crime returned everything to normal. Aydelotte was one of the first to recognize or acknowledge that the reader plays a spectator role, not attempting to solve the mystery but deriving a sense of satisfaction from watching the detective do so. He explained that detective stories were not a test of the reader's intelligence, were often not free of
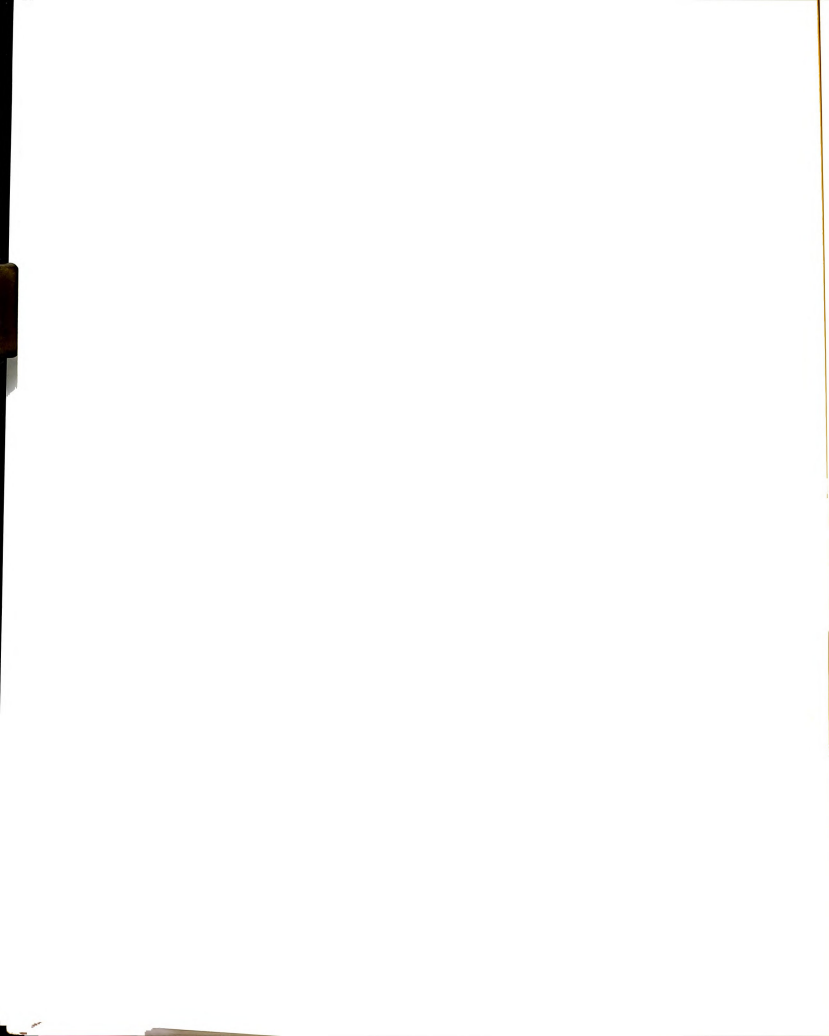
fallacies of reason, and were not factually accurate. Instead, they create a delusion of intelligence by convincing the reader that she/he has displayed intellectual proficiency by following the steps in the analysis to arrive at the correct solution. In actuality, the reader is totally dependent on the detective.

Russell Nye (1970) of Michigan State University maintained that the conventions of the classical detective story were fairly well defined by 1900. Edgar Allan Poe and Sir Arthur Conan Doyle had developed the amazingly logical, amateur detective figure, the correspondingly brilliant criminal adversary, the obscure support figure, and the ineffective, often blundering police. They had also set the basic narrative pattern which subsequent writers would elaborate and vary, but would not significantly change. The hard-boiled detective story appeared after World War I. A variation of the classical detective story, it diminished the emphasis on the answer to the puzzle and increased the emphasis on the character of the detective and the dangerous and violent world in which she/he operated. According to Nye, the affinity for unraveling riddles and solving puzzles accounts for the genre's popularity. Unlike other current authorities (e.g., Cawelti, 1976; Reilly, 1979), Nye maintained that the mystery "tells a story, nothing more; it doesn't involve symbols, multileveled interpretations, underlying myth-ritual patterns, nor elaborate psychologizing" (p. 268).

Today, the detective mystery with its variants is the literature most read by the reading public. It accounts for one out of every
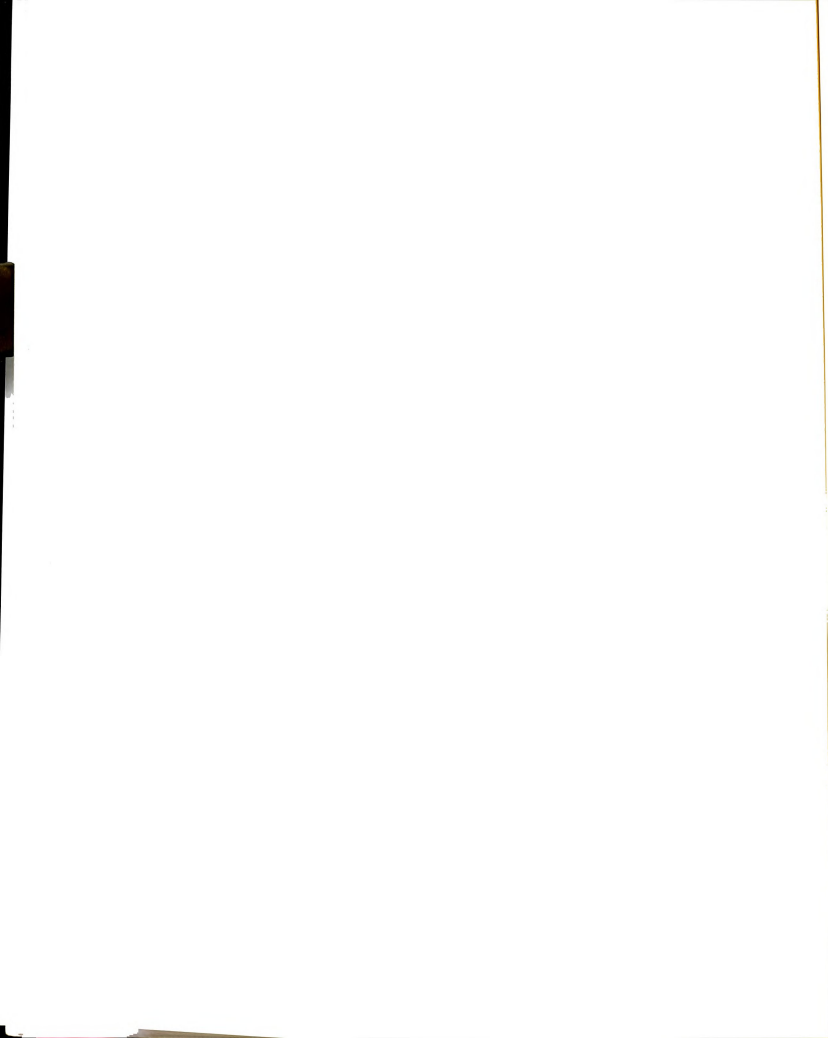
four books published or reprinted in the United States each year, for at least half of all books in rental libraries, and for a third of all library borrowings. In spite of the fact that most professional writers claim they read widely and indiscriminately as children, the reading of series books has never been held in particularly high esteem by educators. The Stratemeyer Syndicate alone, however, sells six million copies of series stories a year, many of which belong to the mystery genre (Donelson, 1978).

The reading of detective fiction has never held much status in the literary world, and, according to Reilly (1979, "until recently much of the best writing about detective fiction [was] intended to legitimate the form" (p. 64). In contrast to Nye's explanation, Reilly believed that the primary purpose for reading detective fiction is not to figure out the puzzle, but for enjoyment and escape. He explained that all detective stories are basically the same, with the conventions used to organize the narrative repeated in each one and the anticipation of the reader fulfilled in the closure of the story. Reilly identified three particular conventions employed in the detective story: (a) the illusion of reality; (b) the puzzle, which involves a disruption followed by a restoration of the existing order; and (c) the demand for closure.

The illusion of reality is created by using details and mundane facts to simulate the real world but remain detached from it. Thus, the story is not judged against reality but takes place in the created world designed to assure enough distance from the real world so that
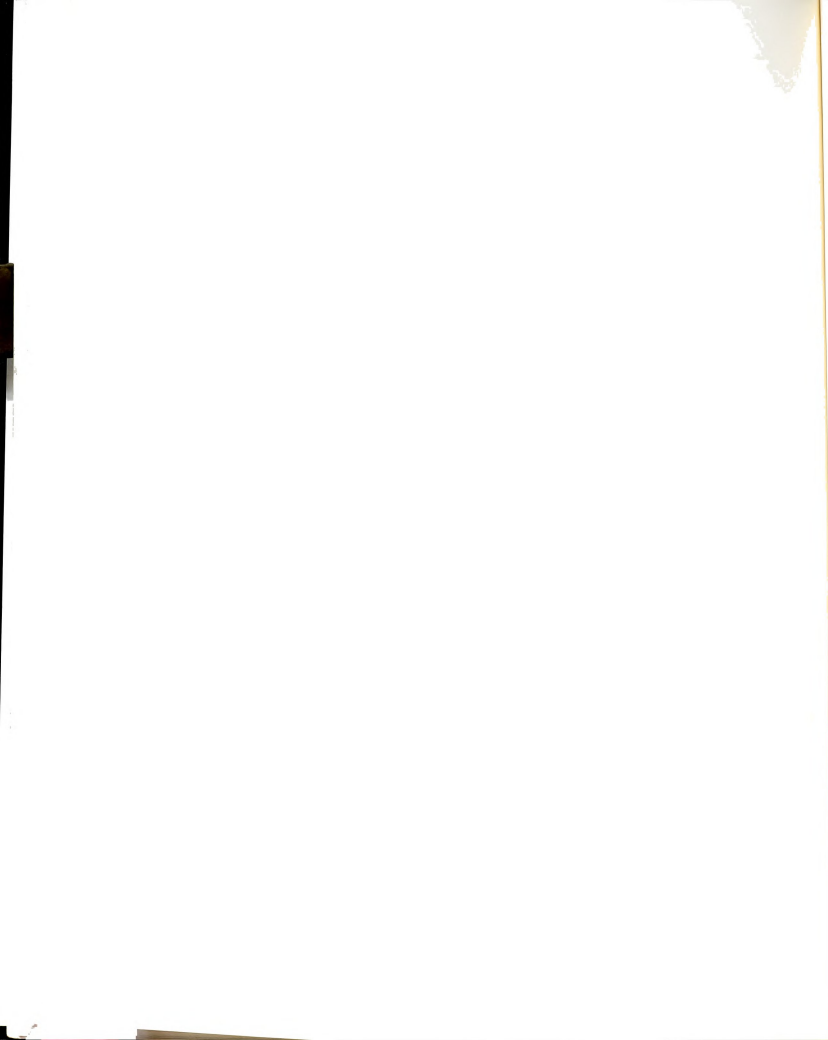
the disruption of order and its resolution become pleasurable, not
disturbing or real.

The disruption and restoration of order, i.e., the crime itself
and its solution, is also a convention of the detective story, closely
connected with the convention of demand for closure. The distance
effected by the creation of a secondary world identical to the real
world separates the crime from the reader's immediate experience and
permits enjoyment of the plot for plot's sake. The demand for closure
ensures that the detective will make things turn out all right.
According to Reilly,

> The criminal problem of the story will not intrude upon our lives
> by making reference to occurrences we know directly, but it pre-
> serves the outline of feelings we know we have. The repetition of
> conventions from one story to another promises certain resolution
> to the criminal problem, and, doing so, promises as well a resolu-
> tion to the feeling of anxiety so that we can experience the entire
> narrative as art. The detective story, thus, touches deep-seated
> feelings, just as all art does, but it does not require us to
> translate those feelings into problems to be confronted in our
> consciousness. (p. 65)

Cawelti, whose book Adventure, Mystery, and Romance Formula
Stories as Art and Popular Culture (1976) is recognized by many as the
most important contribution to date in the understanding of popular
American culture, identified the detective/mystery as formula litera-
ture. He defined a formula as the embodiment of themes specific to a
particular culture within universal or archtypical story forms. Formu-
las use "standardized" conventions that are familiar to both readers
and writers. Past experience with the formula provides the reader with
an anticipatory set for each new individual example and thus provides
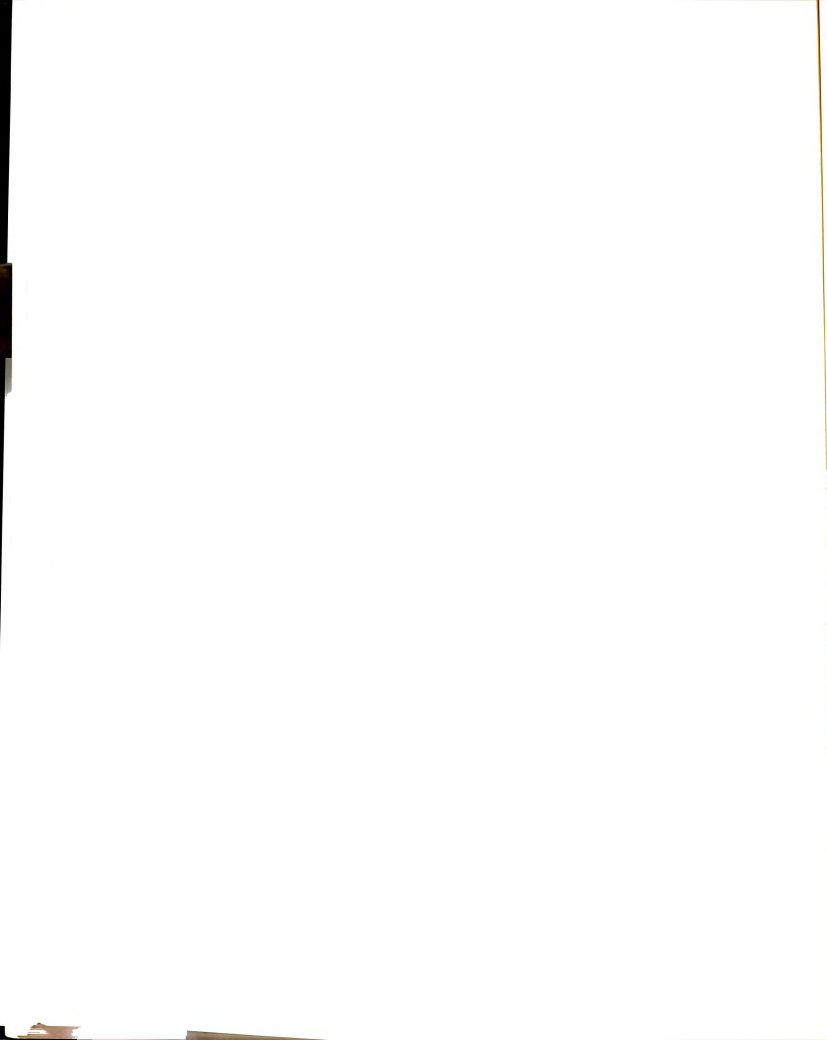
satisfaction and basic emotional security. Cawelti quoted Warshow in
explaining that the reader approaches any individual formula work
"with very definite expectation, and originality is to be welcomed only
in the degree that it intensifies the expected experience without
fundamentally altering it" (p. 9). Warshow went on to explain that the
formula appeals only secondarily to one's experience of reality. "More
immediately it appeals to previous experience of the type itself; it
creates its own field of reference" (p. 10). Thus, the quality of any
formula work depends on the writer's ability to imbue characters, plot,
and setting with originality and vitality while remaining within the
prescribed boundaries of the stereotypes required by the formula
itself.

Cawelti explained that a major characteristic of formula lit-
erature is its goal of providing escape or entertainment. Describing
what he saw as a pejorative distinction between fine art and formula
literature, he explained that mimetic literature, traditionally seen as
serious literature or fine art, "confronts us with the world as we know
it, while the formulaic element reflects the construction of an ideal
world without the disorder, the ambiguity, the uncertainty, and the
limitations of the world of our experience" (p. 13). The art of formu-
laic literature relies on the author's ability to develop excitement
and danger based on the reader's knowledge of reality without confront-
ing the reader with the insecurity and anxiety which accompany that
excitement and danger in the real world. This is accomplished pri-
marily through three literary devices--suspense, identification, and
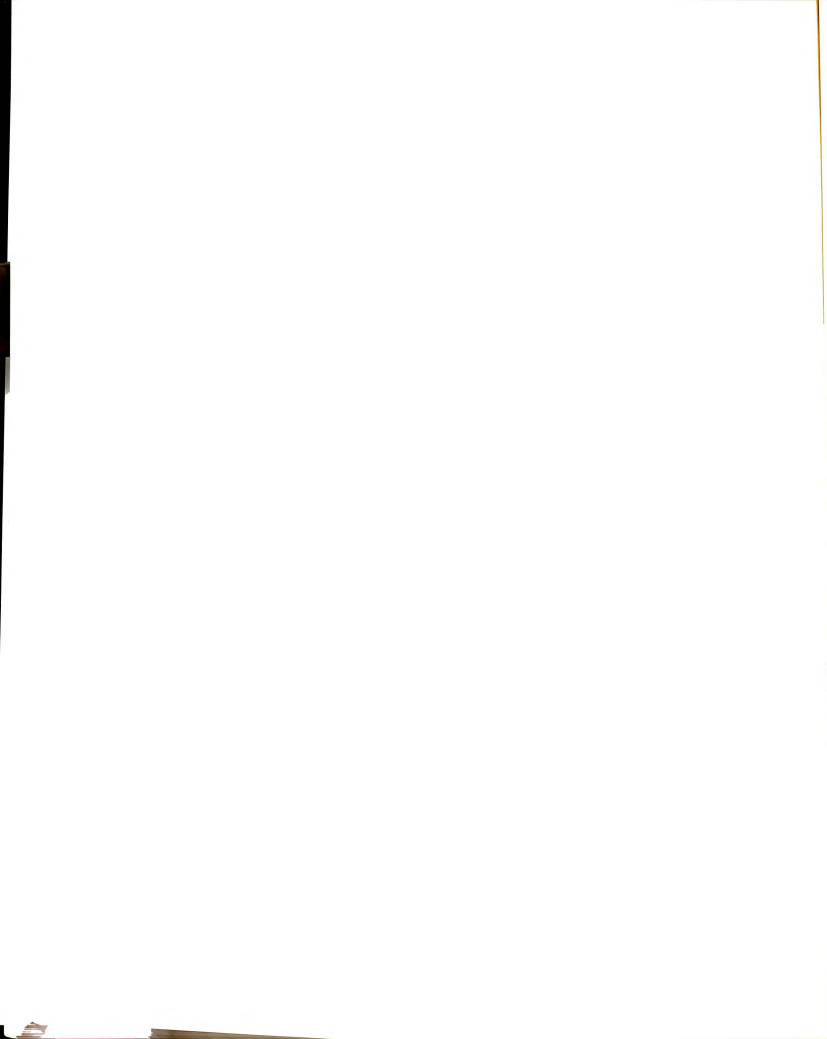
the creation of a slightly removed, imaginary world. Suspense is
created by developing uncertainty regarding the fate of a character the
reader cares about. It is intensified by tension developed by the
reader's acceptance of the formula convention that everything must
work out, and his/her suspicion that the writer might deceive him/her.
While identification in mimetic fiction is designed to make the reader
confront his/her participation in the real world, identification in
formula fiction permits the reader to see him/herself as the idealized
self, the super protagonist. This is accomplished by focusing on the
story action and by using stereotyped characters who reflect a conven-
tional view of life and society. The writer creates a world with which
the reader is intimately familiar but removes it to the extent that the
reader is not tempted to measure it by the usual standards of plausi-
bility and probability.

To explain the escapist dimension of formulaic art, Cawelti
quoted Piaget's description of play, thus unintentionally indicating
its inherent appropriateness for children:

Conflicts are foreign to play, or, if they do occur it is so that
the ego may be freed from them by compensation or liquidation
whereas serious activity has to grapple with conflicts which are
inescapable. The conflict between obedience and individual liberty
is, for example, the affliction of childhood and in real life the
only solutions to this conflict are submission, revolt, or coopera-
tion which involves some measure of compromise. In play, however,
the conflicts are transposed in such a way that the ego is
revenged, either by suppression of the problem or by giving it an
effective solution. . . . It is because the ego dominates the whole
universe in play that it is freed from conflict. (p. 20)

In describing the pattern of the classical detective story,
Cawelti identified four major components: the situation, the pattern
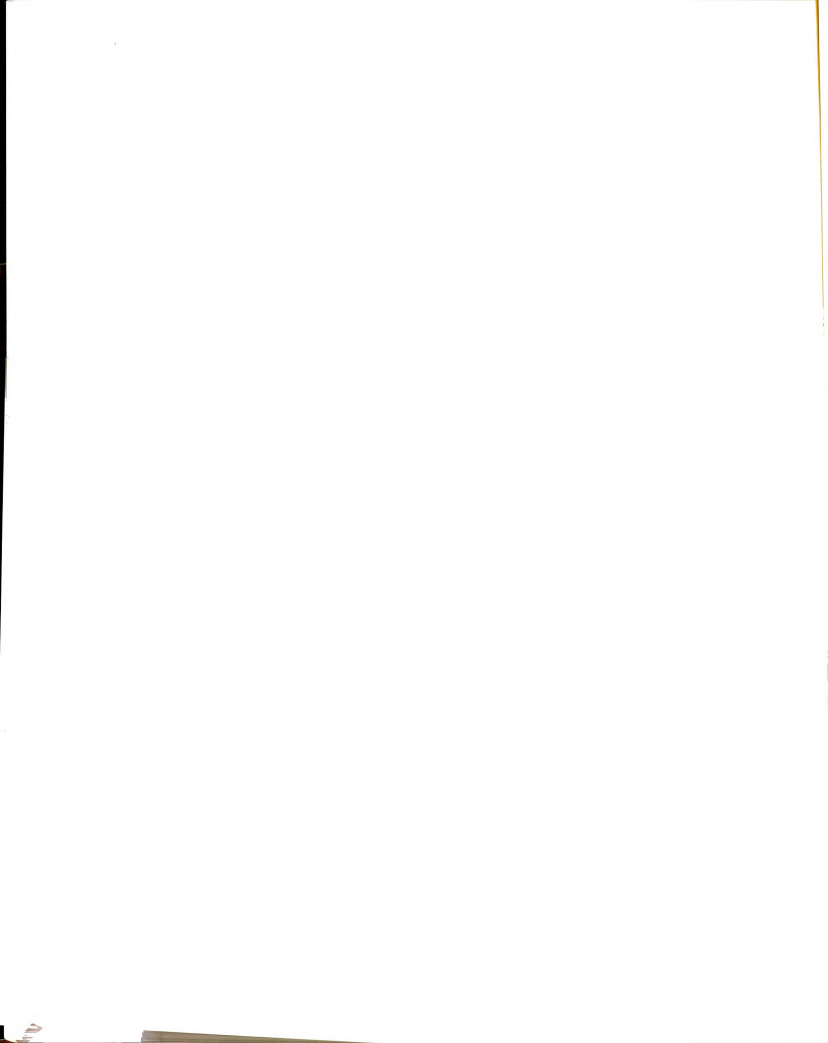
of action, the characters and their relationship to each other, and the setting.

1. The situation involves some crime, important in itself but not personally important to the detective, which needs to be solved;

2. The action focuses on the detective's investigation and solution of the crime and involves six steps which, while present, may vary in sequence and may be collapsed into each other;

    a. the introduction of the detective which establishes his/her competence and detachment from the world of the crime;

    b. the crime and the clues--although the crime appears insolvable, the clues indicate that it can be solved;

    c. the investigation conducted by the detective who mentally or physically examines or follows up on the clues;

    d. the announcement of the solution, often dramatic to increase interest in the detective's explanation;

    e. the explanation, usually derived, not from the clues, but by seeing the problem from a unique perspective;

    f. the denouement, including the apprehension of the criminal and his/her confession.

3. The characters consist of a victim--necessary but of least importance, the criminal--often brilliant, but always defined as bad and not permitted to detract from the focus on the detective, the detective--detached, brilliant, eccentric, and possessing an intuitive insight and astounding ability for inductive reasoning, and finally, others involved with the crime--friends and acquaintances of the detective who need his help, the bungling police, false suspects who need an advocate to clear them;

4. The setting is comprised of two delimited spaces--the isolated headquarters of the detective, symbolizing order and rationality, and the separated, often isolated location in which the crime occurs and in which the clues can be silhouetted. (pp. 80-98)

According to Cawelti, the hard-boiled detective story resembles the classical detective story but is different in two significant

respects: the detective's active involvement in the pursuit and accomplishment of justice overshadows the process of intellectual detection, and the detective becomes judge as well as investigator after being tempted and intimidated.

Billman (1984) in her article "The Child Reader as Sleuth" discussed the mystery genre in children's literature. While she drew heavily from Cawelti's book, her application to children's literature is of particular interest to this research. Billman maintained that the principle identified by Cawelti as fundamental to the mystery—"the investigation and discovery of hidden secrets—is psychologically appropriate for early adolescents and underlies time fantasies, contemporary realism, and historical fiction" (p. 33). She contended that series mysteries pick up where fairy tales leave off for the pre- and early adolescent whose interest in fantastic stories is becoming quiescent. These series stories provide psychological comfort, including the escape and consolation Tolkien and Bettelheim believed children find in fairy tales.

According to Billman, series books in which children encounter the mystery/detective genre ask little of readers in terms of literary sophistication or mental or emotional involvement. Instead, children are provided with an opportunity to repeatedly work out the basic narrative pattern using the particulars of an individual storyline. Billman quoted Todorov in explaining that formulaic stories encourage "'metareading,' a process by which 'we note the methods of . . . narrative instead of falling under its spell'" (p. 33). She contended

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that the child reader reads to discover "how the genre--and more broadly, literary narrative as a whole--operates" (p. 30), as well as for the answer to the puzzle. She explained that series books

> help solidify for the inexperienced reader the elements and pat-
> terns of fictional narrative. . . . Series mysteries that are as
> demonstratively formulaic as the fairy tale will be useful in
> providing for the preteen further clearcut <u>data</u> about literary
> construction and narrative categories. . . . [They] pick up where
> fairy tales and fairy-tale-like novels typically leave off; they
> are equally conventional, and hence predictable, in style, content,
> and pattern of the narrative. (p. 35)

She concluded that while many series mysteries for children ought more accurately to be called adventure stories since they lack strict adherence to the principles of ratiocination, they do provide "comfortable fiction" containing cognitive games that lead children to understand their own responsibility for making literature meaningful. They thus provide the foundation for the reading of more sophisticated literature (p. 35).

Vardell (1983) described a study designed to compare "the developing capacity to compose and the reader's response to story as it develops across age levels" (p. 47). In this study, sixth, ninth, and twelfth graders were encouraged to read and reread a professionally written mystery/detective story and to prewrite, write, and revise their own mystery story. They also responded to the stories they read and wrote by means of a questionnaire. Vardell made no mention of any additional teaching or any intentional focus on the conventions or structure of the genre. In analyzing the results, she found, as Apple-bee did, that students responded to literature in ways consistent with

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their level of intellectual development. To analyze the writing,
Vardell used content analysis to focus on portrayal of characteriza-
tion, use of foreshadowing, creation of ending, total story develop-
ment, and overall quality. In relation to characterization, she found
that sixth graders developed their characters from people they knew
personally or vicariously, ninth graders designed prototype characters
consistent with the genre, and twelfth graders expanded those proto-
types with individual characteristics. Vardell saw this as a movement
from the development of flat characters to the development of more
stereotypical ones, and finally to fuller characterization. She felt
that it illustrated a growing ability to integrate personal experiences
with story knowledge. In this study, only twelfth graders were able to
incorporate foreshadowing and to develop natural rather than unrealis-
tic or "epilogue-type" story endings. In terms of story development
and overall quality, Vardell found that although ninth and twelfth
graders understood that characters had an effect on the events in a
story, they had difficulty realizing this relationship in their own
stories. She also found that only the writing of the older students
reflected the ability to integrate the real world with story conven-
tions, thus producing a story that represented reality but was not
limited to it. Vardell found that while students borrowed or recreated
some aspects of the professionaly written stories, their stories were
generally unique and varied. She recommended (a) using literature as a
model or stimulus, thus enabling students to manipulate the conventions

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of literature, and (b) using open-ended questions designed to help students integrate their own experience with literary conventions.

The disdain of many critics and writers for genre writing in general and for the detective story in particular (i.e., for writing according to identified conventions or a formula) was discussed in a 1981 article by Valin. Valin, an author of detective novels and an instructor of creative writing at Washington University, explained that the argument, which he believed to be more apparent than real, centers on the supposed antithesis between rules and imagination. Noting E. M. Forster's contention that authors are stuck with the convention of a storyline, Valin maintained that to say a detective story writer is "stuck with a mystery is similar to saying that a sonnet writer is stuck with a particular rhyme scheme. He argued that conventions provide both limits and structure and maintained that what a writer does within the conventions determines whether she/he is writing by formula or imagination. Drawing on 12 years of writing "serious (not detective) fiction," Valin contended that a writer must decide what conventions mean to his/her work, i.e., how does the form provide a vehicle for the ideas which the author brings to the genre? He maintained that "pure" fiction touches the real world and yet seems apart from it; he argued that creative detective writers likewise "don't speak of the world as it is, but about the world as we would have it be--as we would like to imagine it" (p. 21).

In a book discussing how to teach writing within a genre framework, Hubert (1976) related her own experience with writing, including

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her feelings of inadequacy when she compared her writing with classic literature. She felt children must learn <u>how</u> to tell the stories they have inside of them. Hubert explained that a writing assignment works when it captures the writer's imagination and incorporates the writer's own personal stories or fantasies. She argued that writing should begin where the children are in their reading, television viewing, and media since a child's voice is strongest when she/he is writing about something she/he knows and likes. Hubert believed that students are well aware of story forms. Although their writing often does not reflect this awareness, their ability to anticipate and predict within popular genres gives evidence of their internalization of the elements of those genres. Hubert maintained, however, that the forms with which students are so familiar will not work for them in their own writing until they learn the conventions of genre.

Discussing the place of the mystery/detective story in the classroom, Hunter (1982) suggested that students' natural interest in these stories can be used to improve their problem-solving and reasoning abilities. Hunter believed that incorporating puzzle mysteries into the curriculum can help students master particular problem-solving and reasoning processes such as logical analysis, attention to details, and the formation of accurate and appropriate assumptions which are as applicable to everyday decision making as they are to math.

Wilde and Newkirk (1981) found the writing of detective stories an effective means of helping children develop from writing sequence stories to writing those involving causality. They felt that the

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writing of detective stories provides a transition from fiction held
together merely by chronology to the autobiographical writing promoted
by Graves. Wilde and Newkirk suggested that children are drawn to
fiction because of the power and mastery they can develop in its
freedom from real-world constraints. They felt that children should be
permitted to develop this power and mastery in their writing through
the conventions of fiction writing. To promote this mastery, the
authors developed a detective story unit, which was taught during the
last eight weeks of third grade. The unit was designed on the premise
that

> students possess an intuitive awareness, a grammar, of the rules
> that govern detective story writing. This awareness comes from
> listening to and reading stories as well as from watching tele-
> vision. But in order to use these rules in their writing, students
> must gain a conscious critical awareness of them. (p. 287)

Wilde and Newkirk maintained that the issue is not whether the teacher
should introduce writing constraints, but instead, what kinds of con-
straints these should be. They believed that if the constraints are
reasonable and if they clarify the way appealing fiction works, they
can be liberating rather than unpleasant or restrictive. Referring to
Howard Gardner's work in the field of art education, these authors
suggested that, at least in this culture at this time, there may be a
critical period in writing as in art during which a child needs to
obtain a sense of competence in the craft if she/he is to see him/
herself as a writer. If, by the time of puberty, the disparity between
the child's writing and the child's perception of competence is too
great, the authors proposed that the race may be lost.

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The following is a summary of the sequential steps Wilde and Newkirk followed in their unit:

1. The teacher read mystery stories to the class. Each dealt with a different crime and different kinds of detectives. The teacher pointed out aspects of the mystery genre and of author's style which he felt the students would need to deal with in their own stories. During the first two weeks the class discussed the stories; additional reading of mysteries from a class library was encouraged throughout the unit. During the initial period of reading, the teacher emphasized three constraints of the detective form—(a) the criminal is as smart as the detective, (b) there may be false clues, and (c) the solution must depend logically on the clues, not on coincidence;

2. The class generated lists of descriptions of possible character traits following which the students used those descriptive words to write a character description of a classmate, or a photograph. These were read aloud for peers to comment on particularly effective language choice. Then, students generated lists for their own characters, wrote, and again shared their descriptions;

3. Settings, clues and descriptions of the crime were similarly developed;

4. The teacher put a possible plot structure on the board. Children first met with the teacher to outline a tentative plan and were then paired with a peer editor; the entire class met once a week. Emphasis was on the constraints mentioned earlier, and on the plausibility of sequence;

5. Finally, after revising and editing, the stories were compiled into books. (pp. 287-89)

Palmer and Wiermaa (1982) described a project in which fifth- and sixth-grade students, ranging from gifted children to those in a special learning resource center, wrote a novel of 5 to 25 typewritten pages. Although not specifically related to the writing of detective stories, this was a sequential writing program designed to help students cope with problems inherent in an extended piece of writing and thus seemed particularly applicable to this study. According to the

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authors, the children, despite a wide range of skills, shared a commit-

ment to write a long story called a novel, had the conviction that they

could be successful in the venture, and became involved in the process.

The project lasted from February through May and was structured with

recorded checkpoints along the way so that each child could work at

his/her own pace and also quickly compare his/her rate of progress with

the progress of others. These same checkpoints indicated to the

teacher which children were ready for conferencing or instruction. In

addition to individual conferencing, periodic class discussions pro-

vided the opportunity for children to share writing samples as well as

writing problems. The writing tasks were assigned according to the

following outline:

1. The children and teacher discuss novels, including how authors
   develop storylines, settings, and characters. After several
   days, the children are asked to give a definition for novels,
   identify different types of novels, and to list their common
   characteristics;

2. The children write a preliminary storyline, a description of
   each main character, and a description of the setting--each in
   25 words or less;

3. The children work in small groups, write, and draw a picture of
   each main character to engrain the character in the mind of the
   student;

4. The students expand their storylines to develop a detailed plot
   outline;

5. The students illustrate three important parts of the story and
   write a one-page description of each scene;

6. Children write a rough draft, revise, edit, submit the final
   copy to an editing committee, and finally send the final copies
   to a high school typing class after which the manuscripts are
   bound for sharing.

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Summary

Mystery/detective stories can be seen as an extension of the fairy tale for early adolescents, providing psychological, social, and literary frameworks (Billman, 1984; Cawalti, 1976). Although children's series mysteries frequently lack strict adherence to the principles of ratiocination, they are as formulaic as fairy tales, using standardized conventions to embody themes specific to a culture within archtypical story forms. While the major goal of formula literature for adults is escape or entertainment, such literature provides children with the ability and opportunity to control the universe as they do through play activities (Cawelti, 1976). In detective stories, conventions are employed to create a world, similar to the real one and yet apart from it, in which disruption is always resolved and events are not judged by the laws of plausibility and probability operating in the actual world (Cawelti, 1976; Reilly, 1979). Although children are well aware of the detective story form from their reading, television viewing, and media participation, the transfer to writing is not automatic. To tell the stories they have inside of them, children must make their knowledge of form functional by learning the conventions of the genre. This can be accomplished by using their natural interests together with a structured literature-writing program (Hubert, 1976; Valin, 1981; Wilde & Newkirk, 1981).

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CHAPTER III

DESIGN AND IMPLEMENTATION OF THE STUDY, SELECTION OF THE

LITERATURE, PROCEDURES, AND METHODOLOGY

Chapter III describes the pilot study, the design of the study, the population sample, selection and analysis of the literature read to the subjects, and the procedures and methodology.

The Pilot Study

A five-week pilot study was conducted immediately before the commencement of the study. The pilot was conducted in a fifth-grade classroom of 30 pupils in a community separate from the one that participated in the actual study itself. The purpose of the pilot study was (a) to provide an opportunity for the researcher to experience children's responses to the questions she had designed to focus their attention on the classical detective genre; (b) to determine how fifth-grade children would respond to the structured writing program and the materials designed for their use during that program; and (c) to determine how those materials might be improved. This early study was designed to approximate the actual study itself as closely as possible. Several adjustments were made, however. The pilot extended for five weeks rather than for the nine-week period of the actual study; the researcher met with the children for a shorter time each

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day--approximately 30 minutes; the children wrote only one story (no pretest); and because of the time restriction and since no data were to be collected, one short story from the classical detective genre was read to the children at the beginning of the five weeks rather than reading daily. The children in the pilot study participated in the entire writing program, although the classroom teacher helped the children finish revising and editing their stories.

The pilot study indicated that the children responded well to the structured writing program which asked them to focus on literature first from the point of view of a listener/reader, then from the viewpoint of the professional author, and finally as authors themselves. As a result of this original study, no changes were made in this procedure. A number of changes were made, however, in the material which the children received during the writing program. Individual worksheets used during the pilot study were combined into a booklet which was given to each child at the beginning of the study. This change from individual worksheets to a self-contained booklet resulted in a number of improvements. First, it eliminated the necessity of keeping track of many sheets for each child, and it helped ensure that the children's work would not get lost. Second, binding the individual sheets into a unified booklet presented the writing task as a whole and encouraged the children to see the cohesiveness of the project as well as to examine the details. Third, whereas the children in the pilot study called the individual sheets "more worksheets" to be done, the children in the actual study identified the booklets as "my story."

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The pilot study identified two additional concerns that needed to be addressed in selection of the literature for the main study. First, it became apparent that fifth graders were familiar with a great number of mystery/detective stories and authors. Unknown to the researcher, the particular story read aloud during the pilot study (The Cackling Ghost by Sid Fleishman) had previously been shown on television and seen by a number of children in the class. This highlighted the necessity of ensuring that the literature read during the actual study not be familiar to any of the subjects participating in the research. Second, selection of literature below the maturity level of the listeners appeared to be both inappropriate and self-defeating for the study. At the beginning of the project, the children in the pilot study were troubled that the literature read was "too easy" for fifth graders. Regardless of the fact that the genre traits were easily identifiable, and that the story was to be used only as an example of writing in a particular genre, the stigma of "too easy" seemed to affect their motivation to participate. The lack of sophistication in the plot also resulted in a second problem: a number of students imitated it quite closely in the writing of their own stories. This experience demonstrated that the literature read aloud needed to be at or above the expected maturity level of the students in the study to stimulate interest and motivation as well as to ensure that the plot could not be reproduced by the students in their own writing.

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The Design and Implementation of the Study

The basic design of the study was a 3 × 2 randomized block design with a pretest and posttest. (See Figure 3.1.) The pretest consisted of an initial story written by each child. Five different scores (Appendix J) were obtained from this story: (a) a holistic rating score representing the literary quality of the writing, (b) a holistic rating score representing the development of the genre traits in the story, (c) the number of T-units, (d) the number of words per T-unit, and (e) a vocabulary score representing the maturity of the vocabulary used. After completing the pretest, the children were randomly assigned to one of two treatments. The treatments consisted of reading aloud to the children each day. Group 1 heard novels from a children's literature detective series (hereafter called the Literary Series) determined by qualified raters (a) to be of high literary quality and (b) to contain the traits of the classical detective genre, each trait being well developed. Group 2 heard novels from a children's literature detective series (hereafter called the Popular Series) determined by the same raters (a) to be lower in literary quality than the series read to Group 1 and (b) to contain the traits of the classical detective genre, but these traits were less well developed than they were in the Literary Series. Both groups participated in discussion of the literature according to the same predetermined format; both groups followed the same procedure in developing their second stories. The second story written by each child provided

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the five posttest scores (Appendix J). The results of the study were analyzed using a multivariate analysis of covariance (MANCOVA).

Reading Ability	Treatment		
	Literary Series Treatment 1	Popular Series Treatment 2	Total
Group 1--High reading scores	8*	8*	16
Group 2--Middle reading scores	8	8	16
Group 3--Low reading scores	8	8	16
	24	24	48

*These two groups originally consisted of nine subjects each. According to University regulations, a child is allowed to withdraw from any research study at will. During the first week of this study, a child in Treatment 1, Group 1, obtained a letter from his parents stating that he had their permission to withdraw from the study if he so desired. Thereafter, whenever he did not wish to participate in the activities of the study, he would indicate, both to the classroom teacher, the other children, and the researcher his intention to withdraw. The classroom teacher and the researcher concurred that the long-range needs of this child would not be met if this situation continued. It was decided that he should discontinue participation in the research and remain with the classroom teacher for the duration of the study. Since an equal number of subjects was needed in each cell for analysis, one subject was selected at random and dropped from Treatment 2, Group 1.

Figure 3.1.--Study design.

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According to Cornfield and Tukey (1956), this sample, although
not randomly selected from a larger population, can plausibly be con-
sidered a random sample from such a population, and results of the
study can be generalized to subjects "like these" if the population
used is clearly described, the correct model is used for analysis, and
the purpose of the analysis is clear.

The Population Sample

The subjects participating in this study reside in a rapidly
growing suburban community adjacent to a metropolitan center in mid-
Michigan. The population includes employees of the State of Michigan,
white-collar employees of General Motors, and professors and students
of a major Michigan university. Many of these are professional people
with an income over $50,000. Four elementary schools, one middle
school, and one high school are attempting to meet the needs of a
community in which the school enrollment has sky-rocketed. With 264
new students, enrollment during the year this research was conducted
increased at three times the normal rate. Enrollment in the elementary
schools had grown by 180 students during the past 18 months. While the
school district spent $3,072 a year per child compared to the state
average of $2,767, it faced the necessity of severe program reduction
unless an upcoming millage proposal was passed. An emphasis on writing
was one of the priorities set by the school board for the 1985-86
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The elementary school in which this study was conducted served a more diverse economic population than the other three in the community. Although a majority of its population of 439 children were from the upper middle class, it enrolled children from all socioeconomic strata--low, middle, and high. Approximately 8% of the students qualify for free or reduced-price meals. The principal describes his staff of 30 as having high expectations for themselves and as being strongly committed to a high level of student academic growth. The teachers speak of the principal as a supportive facilitator. The school prides itself on the high level of community involvement at all levels, including yearly participation of approximately 200 parent volunteers in programs such as Project Charlie (drug education), Junior Great Books, a publishing center, and Picture Person (presentation of famous works of art). Although the entire teaching staff is Caucasian, approximately 15% of the students are from other ethnic groups--3% Black, 10% Asian, and 2% Hispanic.

Two fifth grades were initially recommended for this study by the building principal. One of these classes was taught by two teachers, one in the morning and one in the afternoon. Because of this shared teaching situation, scheduling proved impossible and a third fifth-grade teacher was asked if she would be willing to participate. Her acceptance provided two fifth-grade classes, one with 26 students, one with 27. Forms for permission to participate in a research study were immediately distributed to the parents of all children in the two classes. Permission was received for 51 children to participate, 26

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from the first room, 25 from the second. One child from the first room subsequently moved, and a child from the second room left the study as explained earlier. Following the completion of the treatment, the scores of an additional child were selected at random and discarded to equalize the groups for analysis.

Random Assignment

Once the sample was determined, a reading comprehension score from the standardized test routinely administered by the school district was obtained for each child having permission to participate. The Gates MacGinitie Reading Test (1978), Level D, Form 1 had been administered to all children during May 1983-84, the school year before this study. An equivalent form was administered to new students. The NCE (normal curve equivalent) score was used. For this sample, the stanine scores were as follows:

Stanine 1--0%   Stanine 5--23%
Stanine 2--2%   Stanine 6--17%
Stanine 3--2%   Stanine 7--27%
Stanine 4--6%   Stanine 8--10%
                       Stanine 9--12.5%

Whereas a normal distribution of scores would have 40% below, 20% at, and 40% above the fifth stanine, this sample was skewed to the top half of the normal curve as expected, with 12% below, 23% at the fifth stanine, and 67% above that.

After the scores were obtained, an assistant to the researcher assigned a number to each name and corresponding score, then detached the names from the scores and filed them separately. The researcher then divided the scores into three groups: Group 1--higher

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comprehension scores (NCE 73-99), Group 2--middle comprehension scores (NCE 55-73), and Group 3--lower comprehension scores (NCE 20-55). In instances where it was necessary to assign subjects with the same score to different groups, the Gates NCE vocabulary score was used to determine which subject was assigned to which group (Table 3.1). Within the three groups, each subject was then randomly assigned to one of the two treatments. To assure that no child could be identified by reading level during the treatment, the three groups within each treatment were randomly mixed using a random numbers table. At no time did the researcher see the names of the children and their reading or vocabulary scores together.

Scheduling and Organization

By rearranging their daily schedules, the teachers were able to devise a schedule for researcher/student contact which provided one and one-half hours on Monday morning and Thursday afternoon, and two hours on Tuesday afternoon, Wednesday afternoon, and Friday morning for each of nine weeks. The time per day was divided equally between the two treatments. Random assignment of the two classes complicated scheduling because it meant that only approximately half of each class would be meeting with the researcher at any one time. Rather than combine the rest of the children into one group, the two teachers decided each would conduct class with the children remaining in their respective classrooms. This arrangement provided continuity for the children and assuaged the teachers' concerns that parents wanted the

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major portion of instructional time to be under the direction of the classroom teacher. In light of the school district's emphasis on writing, the researcher became known as a special writing teacher.

Table 3.1.--Gates-MacGinitie reading comprehension scores (normal curve equivalent).

Group	No. of Students	NCE Comprehension Score	Stanine	NCE Vocabulary Score
1	1	99	9	
1	3	93		
1	1	88		
1	1	84	8	
1	1	81		
1	3	78		
1	3	76	7	
1	3	73		103, 84, 82
2	3	73		73, 73, 57
2	2	71		
2	3	66		
2	1	64	6	
2	2	62		
2	2	60		
2	3	58		
3	3	55	5	
3	2	53		
3	2	51		
3	2	49		
3	2	47		
3	2	44	4	
3	1	41		
3	1	40		
3	1	29	3	
3	1	20	2	

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The two treatments met back to back. To minimize disruption and encourage a smooth transition between groups, the teachers and the researcher concurred that it was better to have the groups meet in the same order each day rather than to alternate. This arrangement was maintained throughout the treatment period since the researcher could see no benefit in reversing the meeting order halfway through the study. To avoid the connotation of ability difference frequently associated with reading instruction groups, the treatments were designated as the "early group" and the "late group" according to the order in which they met.

To provide optimum facilities for the study, one of the classroom teachers volunteered his room. He, in turn, took his remaining children to the art room, the library, or a small room off the back of the classroom, but separate from it. The classroom used by the researcher was large, roomy, and carpeted except for the back portion. In addition to a desk for each child, it contained two round tables, three carrels, and several extra desks for independent or small-group work. The desks were usually arranged in small groups, a large square, or rows in which desks abutted each other. The room was windowless but had a door which opened onto a main corridor. Because of constant distraction in the hall, the door was generally kept closed, often causing the room to become warm and stuffy. Although the room was equipped with a circulation system, the noise generated by the fan interfered with the children's ability to hear the literature being read and thus was seldom used. Having her own room meant that the

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children, not the researcher, moved. This, together with the positive
attitude of the teachers and the principal, contributed to the accept-
ance of the program as the language arts portion of the regular cur-
riculum. During each treatment session, half of the children had the
opportunity to sit in their own desks while the children from the other
room used a desk belonging to someone else. While occasional minor
irritations resulted when visiting children disturbed the contents of a
borrowed desk, this caused no major problems.

Selection and Analysis of Literature

Specific literary selections to be read aloud to the students
were chosen from the classical detective genre. Literature for the
study was selected by this researcher based on the following criteria:

1. The novels to be read aloud were part of a series, all were
written by a single author, and both series contained at least four
titles.

2. Each title used met the criteria of the classical detective
genre.

3. The publication date was recent enough that the language
and style used by the author were not dated.

4. The literature was reviewed in professional journals as
being appropriate for children in the middle to upper elementary
grades.

5. While series books and/or detective stories for children
are seldom considered worthy of review by authorities in the field of

children's literature, all titles used in this study were reviewed by major professional journals. Each title in the Literary Series was positively reviewed in two out of three major reviewing journals, namely <u>Hornbook</u>, <u>Booklist</u>, and <u>Bulletin of the Center for Children's Books</u>. Each title in the Popular Series was reviewed in at least one of these same journals as acceptable or better.

6. The characters, plot, and setting of the two series were comparable: the main characters in both series were children, with a member of the police force as a "significant other"; the plot in each novel of both series met the criteria for a classical detective story; and both series were set in England, albeit one series pertained to a contemporary time period while the other occurred around the turn of the century.

Having met these criteria, the following titles were selected and used in the study:

Literary Series

Newman, Robert. <u>The Case of the Vanishing Corpse</u>. Atheneum, 1980.

_____. <u>The Case of the Threatened King</u>. Atheneum, 1982.

_____. <u>The Case of the Frightened Friend</u>. Atheneum, 1984.

Popular Series

Dicks, Terrance. <u>The Baker Street Irregulars in the Case of the Missing Masterpiece</u>. Elsevier/Nelson, 1979.

_____. <u>The Baker Street Irregulars in the Case of the Blackmail Boys</u>. Elsevier/Nelson, 1981.

_____. <u>The Baker Street Irregulars in the Case of the Ghost Grabbers</u>. Elsevier/Nelson, 1981.

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The Primary Trait Scoring Instrument

After their selection, these titles were rated by two profes-
sionals in the area of children's literature, who validated the deci-
sion of this researcher. Both raters had obtained their Ph.D.'s from
major midwestern Land Grant universities with majors in the area of
children's and adolescent literature. One is currently a professor of
children's literature at a college in a major Michigan city. The other
is the reading consultant for a large city school system in a mid-size
midwestern city. The series were rated on their quality as literature
and on the extent to which they developed the characteristics of the
classical detective genre. The rating was performed on a primary trait
scoring instrument developed by the researcher (Appendix A). Primary
trait scoring is a holistic scoring method which requires evaluators
to assess a piece of writing as a whole. For scoring purposes, how-
ever, the particular aspects of writing to be attended to in the holis-
tic evaluation are identified. According to White (1985), "the primary
trait score is a single number representing the quality of the paper
according to the scoring guide for that trait" (p. 23). The instrument
used in this study was designed to determine the extent to which the
writing in these two series reflected the qualities of good literature
and to determine how successful the series were in developing the
characteristics of the classical detective genre.

From a careful and thorough search of the literature pertaining
to the qualities of literature, five elements of literature were
identified: plot, setting, characters, style, and mood. The primary

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'ait instrument asked the raters to consider and evaluate each element

separately. Due to the interrelationship of these elements within

ich story, however, the ratings on the five elements were combined to

'ovide a total score representing the literary quality.

Ten traits pertaining to the classical detective genre were

so identified. The primary trait of this genre is its creation as a

izzle story in which a normal but currently disrupted situation is

sturned to normal by a major character who uses clues present or

scovered to solve the problem through logic and deduction. Nine

econdary traits were also identified:

1. The detective is adequately established as being mentally

stute.

2. The actions of the characters are consistent with the

esignated role the character plays.

3. The plot centers on the detective's investigation, solution

' the crime, explanation of the solution, and final resolution of the

ituation.

4. The setting imitates the real world but is removed from it

) the extent that the events and actions in the story world are not

ibjected to the standards of plausibility and probability used in the

sal world.

5. The crime is not important as such, but provides a back-

'ound for the story and a reason for the deductive activity of the

etective(s); it is not the focus of the story.

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6. Clues presented are unobtrusive on a first reading, yet are integral to the story and can be seen as contributing to the solution once that solution is known.

7. In spite of the formula restriction that things will turn out all right, the author creates suspense by developing uncertainty about the fate of a character.

8. The solution of the crime is a logical outcome of the clues presented in the story when those clues are seen from the appropriate perspective.

9. The story ends with a resolution of the disruption, including an explanation of the solution.

These 15 traits, five reflecting general literary quality and ten reflecting the extent of development within the classical detective genre, compose the two sections of the Literature Rating Scale in Appendix A. Each trait was measured on a six-point scale. While the Educational Testing Service generally defines four levels of competency for a trait (Mullis, 1981), 5-, 6-, 9-, and 15-point scales are also in use. This researcher chose to use the six-point scale, which "is becoming more and more standard for such tests" (White, 1985, p. 125). The six-point scale permits greater precision by the raters, particularly since it does not offer a midpoint, thus forcing a choice on mid-range papers (Myers, 1980; White, 1985), and permits greater discrimination in statistical analysis than do scales using fewer points.

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Rating of the Literature

Copies of each novel were sent to both raters along with a Literature Rating Form: Part I and Part II, which they were asked to complete for each novel and for each series as a whole. The correlation between the ratings of the two readers and the researcher was very high:

On literary quality: researcher and rater 1 -- .96
                      researcher and rater 2 -- .94
                      rater 1 and rater 2   -- .84

On genre quality: researcher and rater 1 -- .83
                      researcher and rater 2 -- .85
                      rater 1 and rater 2   -- .99

The data used to compute the Pearson product-moment correlation coefficient between the ratings are given in Tables 3.2 and 3.3.

All three evaluators rated the Literary Series higher than the Popular Series on Part I of the Literature Rating Form, indicating that the literary quality of the Literary Series was higher than the literary quality of the Popular Series, and on Part II of the Literature Rating Form indicating that the traits of the classical detective genre were better developed in the Literary Series than in the Popular Series. The differences between these ratings were all significant with p < .001. (See Tables 3.4 and 3.5.)

Both raters felt strongly that, while the Literary Series deserved the higher rating it received, it was less likely to be read by children because of its sophistication; therefore, it was less appropriate for its reading audience. This professional evaluation lent credence to the purpose of this study: to determine whether and

Table 3.2.--Professional literature: correlation of rater ratings of literary quality.

	X	Y	XY	X^2	Y^2
			Rater 1 and Researcher		
Literary Series					
Novel 1	24	27	648	576	729
Novel 2	30	30	900	900	900
Novel 3	28	28	784	784	784
Popular Series					
Novel 1	15	17	255	225	289
Novel 2	15	20	300	225	400
Novel 3	15	21	315	225	441
Total	127	143	3,202	2,935	3,543

$$R_{xy} = .96$$

	X	Y	XY	X^2	Y^2
			Rater 2 and Researcher		
Literary Series					
Novel 1	28	27	756	784	729
Novel 2	27	30	810	729	900
Novel 3	25	28	700	625	784
Popular Series					
Novel 1	17	17	289	289	289
Novel 2	21	20	420	441	400
Novel 3	21	21	441	441	441
Total	139	143	3,416	3,309	3,543

$$R_{xy} = .94$$

	X	Y	XY	X^2	Y^2
			Rater 1 and Rater 2		
Literary Series					
Novel 1	24	28	672	576	784
Novel 2	30	27	810	900	729
Novel 3	28	25	700	784	625
Popular Series					
Novel 1	15	17	255	225	289
Novel 2	15	21	315	225	441
Novel 3	15	21	315	225	441
Total	127	139	3,067	2,935	3,309

$$R_{xy} = .84$$

Table 3.3.--Professional literature: correlation of rater ratings of genre development.

	X	Y	XY	X^2	Y^2
			Rater 1 and Researcher		
Literary Series					
Novel 1	56	54	3,024	3,136	2,916
Novel 2	60	59	3,540	3,600	3,481
Novel 3	59	58	3,422	3,481	3,364
Popular Series					
Novel 1	30	50	1,500	900	2,500
Novel 2	34	55	1,870	1,156	3,025
Novel 3	30	47	1,410	900	2,209
Total	269	323	14,766	13,173	17,495

$$R_{xy} = .83$$

	X	Y	XY	X^2	Y^2
			Rater 2 and Researcher		
Literary Series					
Novel 1	51	54	2,754	2,601	2,916
Novel 2	52	59	3,068	2,704	3,481
Novel 3	52	58	3,016	2,704	3,364
Popular Series					
Novel 1	46	50	2,300	2,116	2,500
Novel 2	48	55	2,640	2,304	3,025
Novel 3	47	47	2,209	2,209	2,209
Total	296	323	15,987	14,638	17,495

$$R_{xy} = .90$$

	X	Y	XY	X^2	Y^2
			Rater 1 and Rater 2		
Literary Series					
Novel 1	56	51	2,856	3,136	2,601
Novel 2	60	52	3,120	3,600	2,704
Novel 3	59	52	3,068	3,481	2,704
Popular Series					
Novel 1	30	46	1,380	900	2,116
Novel 2	34	48	1,632	1,156	2,304
Novel 3	30	47	1,410	900	2,209
Total	269	296	13,466	13,173	14,638

$$R_{xy} = .99$$

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Table 3.4.--Professional literature: ratings from Literature Rating Form, Part I-- literary quality.

Series as a Whole			Novel 1			Novel 2			Novel 3		
Rtr1	Rtr2	Rchr	Rtr1	Rtr2	Rchr	Rtr1	Rtr2	Rchr	Rtr1	Rtr2	Rchr
Literary Series											
5	6	5	4	6	5	6	6	6	5	6	6
5	5	6	3	5	5	6	5	6	5	5	5
6	5	5	6	5	5	6	5	6	6	4	5
6	5	6	6	6	6	6	5	6	6	5	6
6	5	6	5	6	6	6	6	6	6	5	6
28	26	28	24	28	27	30	27	30	28	25	28
Mean = 5.47 σ = .32			Mean = 5.27 σ = .88			Mean = 5.80 σ = .41			Mean = 5.40 σ = .63		
Popular Series											
3	4	3	3	3	3	3	5	5	3	4	4
3	5	4	3	4	3	3	5	5	3	5	5
3	4	3	3	3	3	3	4	4	3	5	4
3	3	3	3	3	3	3	4	4	3	3	4
4	5	5	3	4	5	3	5	5	3	4	4
16	21	18	15	17	17	15	23	23	15	21	21
Mean = 3.67 σ = .82			Mean = 3.27 σ = .59			Mean = 4.07 σ = .88			Mean = 3.80 σ = .77		
T = 7.22*			T = 7.28*			T = 6.88*			T = 6.20*		

*Significant at the p < .05 level.

Table 3.5.--Professional literature: ratings from Literature Rating Form, Part II-- genre development.

Series as a Whole			Novel 1			Novel 2			Novel 3		
Rtr1	Rtr2	Rchr	Rtr1	Rtr2	Rchr	Rtr1	Rtr2	Rchr	Rtr1	Rtr2	Rchr
Literary Series											
5	5	6	6	5	6	6	5	6	6	5	6
6	6	6	6	6	6	6	6	6	6	6	6
6	5	6	6	4	6	6	5	6	6	4	6
6	5	6	5	5	5	6	5	6	6	5	6
5	6	6	5	6	5	6	6	6	6	5	6
6	5	5	6	5	5	6	4	5	5	5	5
6	5	6	6	5	6	6	5	6	6	5	6
5	5	5	5	5	4	6	5	6	6	5	5
6	5	6	5	4	5	6	5	6	6	6	6
6	6	6	6	6	6	6	6	6	6	6	6
57	53	58	56	51	54	60	52	59	59	52	58
Mean = 5.60			Mean = 5.37			Mean = 5.70			Mean = 5.63		
σ = .49			σ = .67			σ = .54			σ = .56		
Popular Series											
4	5	5	3	5	5	3	5	5	3	5	5
4	5	5	3	5	5	3	5	6	3	5	4
4	5	5	3	4	6	3	5	6	3	4	4
5	6	5	3	6	5	3	6	6	3	6	5
4	4	5	3	4	5	3	4	5	3	5	4
3	3	4	3	3	4	4	3	4	3	3	4
4	4	4	3	4	4	4	4	4	3	4	5
3	4	4	3	4	5	3	4	4	3	3	4
3	5	6	3	5	5	4	5	6	3	5	6
4	6	6	3	6	6	4	6	6	3	6	6
38	47	49	30	46	50	34	48	53	30	47	47
Mean = 4.47			Mean = 4.20			Mean = 4.43			Mean = 4.10		
σ = .90			σ = 1.10			σ = 1.10			σ = 1.09		
T = 6.04*			T = 4.98*			T = 5.65*			T = 6.84*		

*Significant at the $p < .05$ level.

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in what ways the quality of literature read aloud to children, and thus re-created or reconstituted for them, affects their writing.

T-Units, Words Per T-Unit, and Vocabulary Score

In addition to the two primary trait scores, three other measures, later to be compared with the children's writing, were obtained from the professional literature--the number of T-units, the number of words per T-unit, and a weighted vocabulary score. These measures were obtained by using a random sample from each title in each series read aloud. Since each series contained substantial amounts of dialogue and narrative, and since all of the above measures differ depending on whether dialogue or narrative is being used, both were sampld and the results averaged to obtain a final measure. An equivalent of approximately two pages of each, dialogue and narrative, was analyzed.

Samples were collected by identifying a random page, then taking from that page all extended pieces of discourse, dialogue and narrative. An extended piece of discourse was defined as running text more than one sentence in length. Dialogue of one sentence or less occurring between sections of narrative was not counted, nor was narrative of one sentence or less occurring between sections of dialogue. No paragraph of narrative was counted if any portion of it was dialogue. The equivalent of approximately two full pages of text was compiled from each of the six books, three from each series.

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T-Units and Words Per T-Unit

Hunt's (1970) structural definition of a T-unit as "one main clause plus any subordinate clause or nonclausal structure that is attached to or embedded in it" (p. 4) was used for this research because it is objective and relatively easy to apply. T-units, T-units per hundred words, and words per T-unit for the professional literature read aloud are shown in Table 3.6. In all instances, the means of the random samples favored the Literary Series; i.e., the Literary Series had fewer T-units per hundred words, and those T-units were longer:

	T-units/100 words	Words/T-unit
Literary Series	Mean = 36.24	Mean = 11.8
Popular Series	Mean = 44.54	Mean = 10.0

Weighted Vocabulary Score

The vocabulary score was obtained by assigning points to words identified by the American Heritage Intermediate Corpus (AHI) and reported in the American Heritage Word Frequency Book (Carroll, 1971) as those appearing infrequently in material used in schools with children from grades three through eight. The less frequently the word was used, the higher the score. The American Heritage word list was chosen for several reasons:

1. It used as its source "textual samples from published materials to which students are exposed in grades 3 through 9" (Richman, 1971, p. v). Texts, library fiction, library nonfiction, library general reference, and magazines, as well as other school materials, were samples. Since the American Heritage sample was drawn

Table 3.6.--Professional literature: T-unit counts.

	No. of Words	T-Units	T-Units/ 100 Words	Words/ T-Unit
		Literary Series		
Dialogue:				
Novel 1	387	43.00	11.11	9.00
Novel 2	387	41.69	10.77	9.28
Novel 3	387	39.75	10.27	9.74
Mean =		41.48	10.72	9.34
Narrative:				
Novel 1	468	33.57	7.17	13.94
Novel 2	468	32.36	6.91	14.46
Novel 3	468	27.06	5.78	17.29
Mean =		31.00	6.62	15.23
Totals:				
Mean =		36.24	8.48	11.80
		Popular Series		
Dialogue:				
Novel 1	387	49.67	12.83	7.79
Novel 2	387	48.24	12.47	8.02
Novel 3	387	46.70	12.07	8.29
Mean =		48.20	12.46	8.03
Narrative:				
Novel 1	468	41.27	8.82	11.34
Novel 2	468	30.21	6.46	15.49
Novel 3	468	40.33	8.62	11.60
Mean =		37.27	7.97	12.81
Totals:				
Mean =		42.74	10.01	10.00

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from materials written by adults for a child audience, it seemed that this word list would reflect both the breadth and the depth of the language used in the literature read aloud and could be used to measure the extent to which the children's writing reflected this language. In contrast, the Lorge-Thorndike and the Kucera lists are both based on materials composed primarily for adults (Kucera & Francis, 1967; Thorndike & Lorge, 1963). Other frequency lists considered as possible sources of comparison for this study were not considered adequate because the frequency count was either based on too small a sample or was obtained from materials written or intended for a younger or older population. For example, although Horn examined over five million running words, these words were drawn from adult written materials with a heavy emphasis on letters. Durr's (1970) list was composed of words found in library books for primary grades; he only sampled approximately 100,000 words. Harris and Jacobson (1972) examined adult-authored elementary textbooks, involving a sample of over 4.5 million words, but the textbooks were intended for grades one through six and thus did not contain a broad enough sample of vocabulary for this study. A study by Hillerich (1966) which tabulated the words used by children in their creative writing done in grades one through six was inviting, but again the total corpus was small, totaling only 380,340 running words.

    2. It is the most recent large-scale word list to be published (the material was collected in 1969). Another word list, called the Kucera list and based on a corpus collected out of Brown University,

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was published about the same time, but that material was collected in
1963-64 and sampled adult printed material (Kucera & Francis, 1967).
Since vocabulary use changes constantly, it was important for this
researcher to use as recent a frequency list as possible. The word
list compiled by Thorndike and Lorge (1963) contains vocabulary col-
lected from 1921 through 1944. The Rinsland study was compiled from
vocabulary collected between 1936 and 1945; the Horn list was compiled
in the late 1930s (Hillerich, 1966).

3. The rank order of this corpus, unlike other lists such as
the one by Kucera, includes derivatives, not just base words. Thus, it
was possible to give every word a specific point value.

4. The actual frequency values of words in the AHI have been
adjusted to estimate their true frequency, thus assuring, e.g., that
values of words used frequently in detective stories but not elsewhere
will be adjusted to reflect the relatively infrequent use over the
theoretically infinite sample represented by the corpus. This lower
rating will more accurately reflect their true usage.

Vocabulary Scoring Procedure

The estimated true probability of each word's occurrence is
reported as a Standard Frequency Index (SFI). An SFI of 90 indicates
that a word may be expected to occur once in every 10 words, and SFI of
80 represents an expected occurrence once in 100 times, and an SFI of
50 indicates an expected occurrence of once in 100,000.
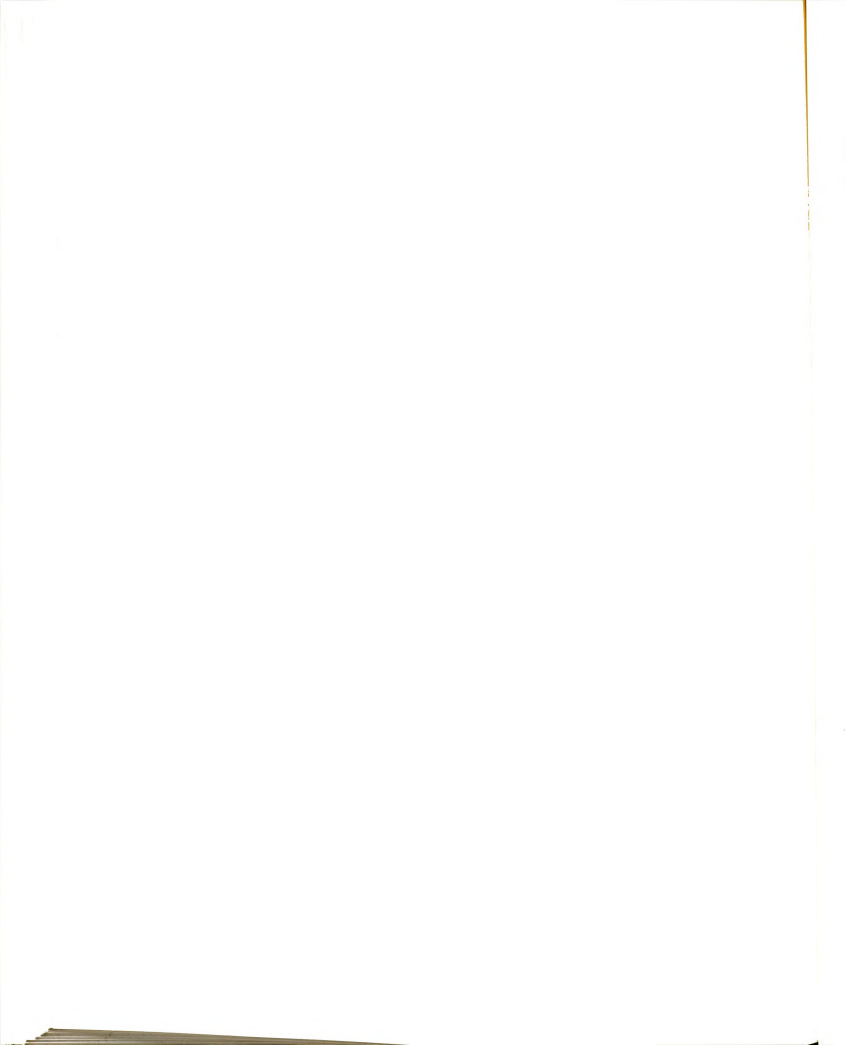
The prototype used in this portion of the study is that of Finn (1977), who, in his model for computer-aided description of mature word choices, defined rare words as those with an SFI of 50 or less (p. 77). Words having a low SFI are not bizarre or little-known words; they are, rather, relatively uncommon and used with relatively low frequency.

To obtain a list of low-frequency words used in the literature, the researcher developed a program for use with the Apple IIe home computer. Using a commercial program entitled "Sensible Speller IV" distributed by Sensible Software, Inc., the researcher was able to create an original dictionary for use in the study. Based on Finn's definition of rare words as those with an SFI of 50 or less, all words in the AHI Corpus with an SFI of 50.99 or less were typed onto a computer disk and used as a dictionary against which to compare the random samples from the novels. The program ignored all words with an SFI over 50.9 but identified those with an SFI of 50.9 and lower.

All proper names and other proper nouns not found in the corpus were deleted because of their highly specific referents. All numbers were also eliminated since the computer program recognized numbers written as text but eliminated those written as numerals.

Words remaining were considered to be relatively uncommon and were assigned point values. Point values were determined by looking up the word in the alphabetical list of the corpus and then finding the assigned value in the rank order list. The number indicating the rank of the word in the rank order list became the weighted vocabulary score

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assigned to that word. Individual words not found in the listing were assigned points in the following manner:

1. 10,000--any word derived from a root word with an SFI over 50.9 or listed in the footnotes as appearing once in samples designed below seventh-grade level;

2. 25,000--any word derived from a root word with an SFI less than 50.9 or listed in the footnotes as appearing once in samples designed for seventh grade or above;

3. 40,000--any foreign or antiquated word such as bloke, organ grinder, or porte cochere.

Finally, since the computer program eliminated hyphenated words, treating each as two individual words, the literature samples were reread for such words. These were then compared with the corpus and assigned their appropriate value.

The number of words receiving points as well as the number of points received for the professional literature read aloud are shown in Table 3.7. The Literary Series had an average of 26 words per sample which were identified as mature word choices. These 26 words each received an average of approximately 16,000 points. The Popular Series had an average of 39 words per sample which were identified as mature word choices. These words, however, received an average of only 14,000 points apiece. This means that the words identified in the Literary Series as mature vocabulary appeared less often in materials to which children are exposed in school. Since this series was set in 1900 England, it contained many words from the turn of the century,

Table 3.7.--Professional literature: vocabulary score.

	No. of Words Receiving Points	Total Points	Avg. Points/ Word
Literary Series			
Dialogue:			
Novel 1	34	598,624	17,606.59
Novel 2	21	269,681	12,841.95
Novel 3	34	561,811	16,523.85
$Mean_D =$	29.67	476,705.33	16,068.72
Narrative:			
Novel 1	31	487,283	15,718.80
Novel 2	14	251,768	17,983.43
Novel 3	24	342,864	14,286.00
$Mean_N =$	23	360,638.33	15,679.93
Totals:			
$Mean_{D+N} =$	26.33	418,671.83	15,898.93
Popular Series			
Dialogue:			
Novel 1	31	429,016	13,839.22
Novel 2	40	473,473	11,836.83
Novel 3	34	544,432	16,012.71
$Mean_D =$	35	482,307	13,780.20
Narrative:			
Novel 1	36	515,306	14,314.06
Novel 2	37	482,887	13,051.00
Novel 3	54	760,808	14,089.04
$Mean_N =$	42.33	586,333.67	13,850.40
Totals:			
$Mean_{D+N} =$	38.67	534.320.33	13,818.63

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e.g., porte cochere. The Popular Series contained more words identi-
fied as being mature choices, but each was more likely to appear than
the words used in the Literary Series and thus received a lower number
of points.

Procedure and Methodology

The researcher met with the two groups of children on 49 of 52
consecutive school days. The researcher did not meet with the chil-
dren on Halloween and on two days when she attended the National Coun-
cil of Teachers Annual Convention. With the exception of the
literature read aloud, the procedure for both groups was the same.

After a child had finished writing, revising, and editing his/
her story, that child no longer attended the sessions but remained with
the regular classroom teacher. The researcher met with the children
and followed the procedure of "reading aloud, then write" until the
last child was finished. Every child heard literature read aloud until
she/he was finished writing, revising, and editing.

Introduction and Pretest

The researcher, drawing on experience gained during the pilot
study, ascertained that none of the children was familiar with either
author or series to be used in the research. The week before the onset
of the study, with the approval of the principal, she had the school
librarian remove from the shelf for the duration of the study the only
book the library possessed by either author of the two series used in
this research. This book, The Case of the Somerville Secret by Robert

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Newman, was not used in the study. During this week, the researcher

also spent three afternoons observing in the two classrooms whose

children were to be part of the study. Friday of that week, the

classes were divided into groups for the first session of what the

classroom teachers termed the "writing class."

The first six days during which the groups met were devoted to

writing an initial detective story. This story became the pretest

which provided the covariates for the analysis of covariance. The

initial part of the first session was used as a get-acquainted session,

during which time it was established that no child had read a book by

either author to be used during this study. The last part of the

session was devoted to reviewing the five components of literature:

characters, plot, setting, mood, and style. At this time, the

researcher also introduced the ten traits of a classical detective

story:

1. The author creates a puzzle story in which a normal but

currently disrupted situation is returned to normal by a major char-

acter who uses clues present or discovered to solve the problem

through logic and deduction.

2. The detective is adequately established as being mentally

astute.

3. The actions of the characters are consistent with the

designated role the character plays.

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4. The plot centers on the detective's investigation, solution of the crime, explanation of the solution, and final resolution of the situation.

5. The setting imitates the real world but is removed from it to the extent that the events and actions in the story world are not subjected to the standards of plausibility and probability used in the real world.

6. The crime is not important as such, but provides a background for the story and a reason for the deductive activity of the detective(s); it is not the focus of the story.

7. Clues presented are unobtrusive on a first reading, yet are integral to the story and can be seen as contributing to the solution once that solution is known.

8. In spite of the formula restriction that things will turn out all right, the author creates suspense by developing uncertainty about the fate of a character.

9. The solution of the crime is a logical outcome of the clues presented in the story when those clues are seen from the appropriate perspective.

10. The story ends with a resolution of the disruption, including an explanation of the solution.

In a large group, the children identified books and television programs they had read or seen which they felt met one or more of the criteria presented and discussed how those examples met those criteria.

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The second day, the researcher read aloud a short story entitled "Footprint in the Sky," part of a series by John Dickson Carr. This story was chosen because it contained all of the characteristics of the classical detective genre, was written by an award-winning detective story writer, was part of a series, and was felt by the researcher to be appropriate for fifth-grade children. In addition to Carr's short story series, 50 of his 70 mystery novels belong to series featuring one of the three detective characters he created. Another novel, The Life of Sir Arthur Conan Doyle (1949) was highly successful. Carr was president of the Mystery Writers of America in 1949, received the Mystery Writers of America Edgar Allan Poe Award in 1949 and 1969, the Ellery Queen's Mystery Magazine award twice, and the Grand Master Award in 1962 (Reilly, 1980).

The third day, the researcher again presented the characteristics of literature as developed in the classical detective story, this time with a visual (Figure 3.2). This visual was composed of four large posterboard posters, one for each of the components of literature. These general headings were followed by specific characteristics unique to the classical detective story. These four posters were displayed each day throughout the study and were frequently referred to by the researcher. Using the short story as an example, the children were asked to help compose a brief storyline containing the essence of the primary traits for that story, i.e., how the detective in the story used clues and logic to solve a problem which had developed. The discussion guidelines in Appendix D, "From the Listener's/Reader's

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Point of View," were then used by the researcher in guiding a discussion with the children to help them focus on the development in the story of the other nine characteristics. Extensive brainstorming of topics for detective stories yielded three blackboard sections full of ideas such as a dog-napping, stolen jewels, a lost bike, a murder, a disappearance, a kidnapping, stolen money, or a missing pencil. The children and the researcher then composed several storylines for stories which an author such as the children might write. The children were told that the next day they would begin writing their own stories, and they were asked to begin thinking about a storyline for that story.

Characters	Plot
- detective - victim - suspects - culprit - others	- problem or crime - clues - investigation - solution by logic - explanation - resolution

Setting	Mood
- real but unreal	- certainty - suspense

Figure 3.2.--Four visuals: literature as developed in the detective story.

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On the fourth day the children each received a file folder. They were asked to write four storylines for possible detective stories on the inside cover of the folder (Graves, 1983). After identifying four possible stories, they chose the one about which they wished to write and then began. By the end of the third writing session, all children had finished writing their stories, had been asked to make any changes they wished to improve the story, and had edited the finished product for the typist. When the children finished, they were permitted to engage in activities of their choice, providing such activities did not interfere with the children who were still writing. All children finished except three who were absent. Upon their return, these three were provided with the time they needed to finish. It was apparent from the children's activity that they had had little or no experience with either revising or editing.

Each of the pretest stories was typed by the researcher exactly as written by the child. No mistakes were corrected, although spelling errors were underlined to ease the children's work in editing. Using as an example a sample story from a four-week pilot study conducted before the commencement of this study, the entire group worked together to make revisions and to edit several paragraphs in that story. The typed pretest stories were then returned to the children, and they were encouraged to make any changes they desired or needed to make. The pretest stories were then retyped as corrected and returned to the children at the end of the study with their finished posttest stories.

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Treatment and Posttest

After the writing of the pretest was completed, each session followed the same pattern: the children listened to the researcher read aloud from the designated literature for the first half of the class time; the second half of each session was devoted to prewriting and writing activities. First, the children engaged in activities, as described below, designed to focus their attention on the author's craft; second, they wrote their final story. The activities and materials used during this time had already been refined during a four-week pilot study conducted in a fifth-grade classroom immediately before the beginning of this study.

For three weeks following the writing of the pretest story, literature from the appropriate series was read aloud to each class for the first half of the class period. Both groups then participated in identical activities designed to focus the children's attention on how the author of the professional literature had developed his detective story. The questions in Appendix D, "From an Author's Point of View," were used to help the children focus on what the author, as a person/writer like themselves, had done in his story to communicate to his audience what he wanted them to know. These questions were explored through discussion and activities. Using prototypes of activities the children would later use individually to develop their own stories, the researcher had the children work in large groups and small groups to look at the way the professional author had developed the traits of a detective story in his writing. For example, the researcher and

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children in a large group identified the mental and physical characteristics given by the author to the detective and determined which of these were unique to the individual and which were demanded by the detective role. The children then, individually or in dyads, repeated the process with a different character of their choice. In small groups the children also drew, on large pieces of newsprint, a pencil sketch of a setting the author had verbally created in the novel to which they were listening. They subsequently presented their sketch to the class, described it verbally, indicated what they had not included and why, and asked for suggestions concerning other details that might be added. During another activity, the class as a large group decided on the major events in the novel. The following day, each child received a copy of the plot outline containing these major events in a format identical to one they would later use to develop their own plots. Then, individually, in dyads, triads, or small groups, they completed the plot outline by adding other events that provided the transitions between those already listed. Finally, to focus the children's attention on the author's conscious need to decide what information to disclose to the audience, and to accent the author's deliberateness in so doing, the children participated in an interview in which they were to assume the identity of the author and to respond to questions from a talk-show host (the researcher) concerning why they chose to disclose or not disclose particular information.

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Since a number of the children had used the names of classmates when writing their pretest stories, and since this had resulted in frequent disruption and distraction from the writing task, the children were instructed not to use names of classmates in their second stories. To provide alternatives, an extensive list of possible character names was compiled by several of the children, written on newsprint with magic marker, and displayed in the room.

After looking at the author's craft through the eyes of the professional author, the children began to design their own classical detective stories. The first half of each class period was still devoted to reading aloud from the appropriate detective series. During the second half of the time, the children participated in activities developed to help them write their own stories. First, they participated in extensive brainstorming on possible topics. Next, they brainstormed specific settings in which detective stories might occur. Names of possible characters were already displayed around the room. Finally, the children were asked to use the topics and settings previously brainstormed and orally to compose possible storylines. The researcher wrote these on the board as the children dictated. Following this large-group work, each child received a spiral-bound booklet (Appendix E), with a professionally cut coverstock cover, designed to help him/her think through and plan the story she/he planned to write. The professional-looking booklets were designed to permit each child to see the scope of the project in its entirety as well as to safeguard each child's work against loss and damage. Upon receiving their

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booklets, the children were asked to write, on the inside cover, four storylines for different detective stories they might write. After choosing the one about which they wished to write, each child shared it with the researcher, who checked it for characters, setting, and plot. Once the storyline was approved, the child was free to progress through the booklet at his/her own pace.

The researcher met with each child a minimum of two times, once near the beginning of the writing process and again when the child's story was completed. During the first conference, which was designed to establish a prototype for future conferences, the researcher asked each child to talk about his/her writing. Treating the child as the author, the researcher asked questions to clarify her understanding of what the child was doing and what the child intended to do. If a child requested help during a conference, the researcher used questions to clarify for herself and for the child what the child wanted to say to the reader. In the process of explaining aloud to the researcher, the child frequently decided by him/herself how to proceed. If the child insisted on specific suggestions, the researcher then provided three possible suggestions and asked the child to add another. As soon as such conversation stimulated an idea, most children abruptly returned to the text and proceeded to write with surprising intensity, indicating that the child was very much in control of his/her writing even when temporary help was needed.

The children in this study appeared to be unfamiliar with revision or editing. Therefore, as each child finished drafting a

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story, she/he was given a separate editing checksheet of things to do (Appendix F). Since the researcher was to type the finished stories, she encouraged the children to edit carefully since she would type exactly what they had written in order to retain their meaning. After the child checked off each item, the researcher proofread the story a final time for editing purposes, circling any remaining errors. The child then corrected the circled items, brought the story to the researcher, and went over the corrections with her.

All joint editing was done in context; i.e., the child was asked to read aloud a minimum of one sentence and frequently the entire paragraph in which the error or omission occurred. This oral reading frequently prompted the children to make revisions in the text as well as editing changes. The more technical errors the child made, the more she/he read aloud to the researcher; frequently the child chose to change the text. Since the results of the pre- and posttest writing were to be shared by the children with their parents, special care was taken to provide a finished product in the posttest story. The researcher took extreme care, however, to make no suggestions pertaining to content. She did help children edit for omitted words, spelling and punctuation omissions or errors, and incorrect or missing tense markers. She also noted places where referents were uncertain, or where the child's meaning was unclear. In such cases, the child was told that the researcher, as a "reader," had difficulty understanding what the child, as author, meant. The child was asked to read the section aloud and to change it if she/he felt the necessity to do so.

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Usually the child recognized the problem immediately and corrected it.
If the child felt the meaning was clear as it read, the researcher
asked the child to explain what was meant so that she could understand,
and then the two simply went on. In such cases, no changes were made.
If the child recognized the problem but did not know how to change it,
she/he was asked to explain the problem and then asked to suggest a
possible solution. This usually triggered an idea acceptable to the
child, and she/he proceeded to make the necessary change. If more help
was needed, the researcher offered three possible suggestions, asked
the child to think of a fourth, and proceeded as described above.

One of the factors to be measured in this study was the extent
to which the child's vocabulary reflected the richness of vocabulary
found in the literature they heard read aloud. As the children became
involved in their writing, they became intensely involved in communi-
cating meaning. The intensity of the process of getting the meaning
down on paper often seemed to preclude conscious attention to word
choice. To help the children focus on word choice, each child was
directed, on the editing checksheet (Appendix F), to replace ten words
used in his/her story with ten more effective words. Any child who
asked for clarification of these directions was told to choose rich and
exciting words like the author of the novel had done.

After submitting the edited copy, each child left the study and
returned to his/her original classroom. Although almost all of the
children finished their rough drafts before Christmas break, many still
had editing to finish after they returned to school in January. During

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this time, the researcher continued to read each day, although the length of the oral reading time was decreased to ten minutes for each group. Ten minutes of oral reading seemed to provide enough time for every child to become involved in the text being read. Such involvement was deemed necessary by this researcher for the text to have an effect on a child's writing.

All children met with the researcher for a total of 35 days, six of which were involved with orientation and the writing of pretest stories. During the treatment, all children heard literature read aloud for a minimum of 20 minutes and a maximum of 30 minutes per day. After the thirty-fifth day (i.e., during the eighth week of the study), children began completing their stories and returning to their normal classrooms. During this week, the time spent reading aloud was reduced to 20 minutes per session so that the children could finish their writing, revising, and editing. All children had finished drafting their stories by Wednesday of the week following the holiday break. After all children had finished drafting their stories, the length of time devoted to reading aloud was again reduced, this time to ten minutes per session. Since this study was designed to determine the effect of listening to literature on children's narrative writing, it was deemed important that no writing occur without exposure to that literature. Therefore, each child heard literature read aloud each day before she/he commenced writing on his/her story. Although some children took longer to finish writing than others and thus heard more literature read aloud, no child ever wrote without hearing literature

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read aloud. After all posttest stories had been typed, the researcher presented each child with his/her pre- and posttest stories bound in a plastic cover.

Compilation of the Data

After the treatment was completed, pretest and posttest stories were typed for rating. Samples of the children's stories may be found in Appendix G. Since each story was to be read and rated holistically for meaning and content, all stories were edited according to the following guidelines to assure that the raters would not be influenced by surface features of the writing:

--Numerals in the text were changed to words when appropriate.
--"A" was changed to "an" before a word beginning with a vowel.
--Paragraphs were created if none were present.
--Spelling was corrected.
--Inappropriate choice of verb tense, if infrequent, was corrected.
--When punctuation was missing at the end of a sentence, a period or semicolon was used.
--A particular form of punctuation consistently misused was corrected or deleted.
--Commas, if missing, were inserted as necessary in the following places:
--after introductory words such as yes, no, well, or oh;
--after introductory phrases and clauses;
--to set off transposed words and phrases;
--to set off appositives;
--after parenthetical expressions such as moreover or however;
--in compound sentences (if useful to clarify meaning);
--with a series of nouns, verbs, or phrases.

Holistic Rating

The raters of the children's writing were both enrolled at Michigan State University as Ph.D. students in Children's Literature and Language Arts. The first had earned her master's degree from the University of Southern California in Education with a remedial reading

focus. She had been an elementary teacher of grades three through six for 21 years, 1 year in Michigan and 20 years with the Department of Defense Dependent Schools in Japan, Germany, and Washington, D.C. During five of those years, she served as a reading-improvement specialist. The second rater had earned a B.A. in English and an M.A. in Speech at the University of Michigan and an Educational Specialist degree in Curriculum and Administration from Michigan State University. In addition to teaching grades 8 through 12 for 17 years, she served on a Michigan Department of Education committee to revise the state Writing Objectives K-12. She also served as the Vice-President and President for the Michigan Council of Teachers of English, made presentations on writing for professional conferences at the state and national levels, and conducted writing inservices at the secondary level.

The two raters scored children's writing with the same instrument used to rate the professional literature. Each piece of writing was independently rated, with discrepancies resolved by a third rater, the researcher. Scoring was conducted according to accepted procedures in the field of holistic evaluation. These procedures were initially used on a large scale by the Educational Testing Service for National Assessment of Educational Progress (Mullis, 1982), were refined and used extensively by the Bay Area Writing Project (Myers, 1980), and have recently been summarized by White (1985). To assure an impartial reading of the pre- and posttests, all 96 stories were rated by the same two evaluators as one set of papers. The stories were randomly

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arranged and read in the same order by each rater. At the conclusion of the rating, the evaluators indicated that they were not aware of having read two stories by each of 48 children, i.e., 48 pre-post sets of writing.

Intensive training of the raters was conducted using stories written by 30 fifth-grade children during a four-week pilot study conducted by the researcher immediately before the formal study. The rater training extended over a 12-hour period on two consecutive days. After an initial reading, explanation, and discussion of the primary traits on the Literature Rating Form (Appendix A), the three raters read, rated, and discussed their ratings on several sample stories. This process of reading, rating, and discussing continued until the ratings between the raters reached a correlation of .90 when computed using the Pearson product-moment computational formula. Rating then began on the writing products of this study.

Mullis (1980) reported that reading for a primary trait takes approximately one minute for papers by nine year olds and one and one-half minutes for papers by 13 year olds during scoring for the National Assessment of Educational Progress. She explained that this time will vary depending on factors involved, including the length of the papers to be read and the number of secondary traits to be scored. The raters for this study spent 20 to 30 minutes per paper read. This is comparable to the time Mullis reported since the stories were relatively long and a total of 15 traits were evaluated for each paper. The total time necessary to score the stories exceeded 40 hours. An initial six-hour

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period was used to establish a routine for reading and to provide time for questions. After this initial period, the two raters continued scoring as their schedules permitted. Following White's (1985) recommendation, a four-hour retraining session using new sample papers was conducted after both raters had finished scoring half of the papers. Although White recommended that such retraining be conducted as frequently as every few hours to maintain fidelity to the standards originally jointly agreed upon and to prevent reader drift up or down the established scale of judgment, only one retraining session was feasible during this study.

The interrater reliability on the literary quality of the children's writing was computed using the sum of the ratings given by each of the two raters on traits 1 through 5 of Part I of the Literature Rating Form (Appendix A) across 48 subjects. The Pearson product-moment correlation for the two raters was .70.

Discrepancies on Part I were resolved if the totals of the two raters differed by more than five points, indicating an average difference of more than one point per item. Any time the sum of the ratings given by the two raters on the literary quality of writing differed by more than five points, the third independent evaluator rerated the traits where the scores were more than one point apart, and then the third rating was substituted for the most deviant score. Upon the advice of a statistical consultant, when the third rating fell midway between the two original ratings, the rating to be changed was randomly determined to prevent bias in either direction. Ten

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percent of the items in Part I were rated by the third rater, which according to both Diederich (1974) and White (1985) is average for a holistic rating. For a reading of this complexity, however, where the same readers evaluated 15 traits for each paper, this appears to be an excellent reading (Mullis, 1980). The two ratings were then averaged to obtain a score representing the literary quality of each child's writing. After discrepancies were resolved, the Pearson product-moment correlation between the adjusted ratings on Part I was .874.

The interrater reliability on the development of the genre characteristics in the children's writing was computed using the sum of the ratings given by each rater on traits 6 through 15 of Part II of the Literature Rating Form (Appendix A) across 48 subjects. The Pearson product-moment correlation for the two raters on these traits was also .70.

Discrepancies on Part II were resolved if the totals of the two raters differed by more than ten points, indicating an average difference of more than one point per item. Any time the sum of the ratings given by the two raters on the literary quality of writing differed by more than ten points, a third rater rated the traits where the rater scores were more than one point apart, and then the third rating was substituted for the most deviant rating. When the third rating fell midway between the two original ratings, the rating to be changed was randomly decided. Fifteen percent of the items on Part II were rated by the third rater. The two ratings were then averaged to obtain a score for each child representing the extent to which she/he

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developed the traits of the genre in his/her story. After discrepancies were resolved, the Pearson product-moment correlation between the adjusted ratings on Part II was .91.

Atomistic Rating

In addition to the two holistic scores, three other measures were obtained from the children's writing--the number of T-units per story, the number of words per T-unit, and a weighted vocabulary score.

T-units, determined according to Hunt's definition, were counted in each child's pretest and posttest story. Words per T-unit were determined by dividing the number of T-units by the number of total words written minus the number of words used in mazes. A maze was defined by Loban (1976) as "a series of words (or initial parts of words), or unattached fragments which do not constitute a communication unit and are not necessary to the communication unit" (p. 10).

A vocabulary score was obtained for each child by adding together the points assigned to each word defined as a mature word choice. Words were assigned point values following the same procedure used for valuing words in the professional literature. However, in addition to the guidelines followed in assigning point values to uncommon words used in the professional literature, it was necessary to include several additional categories of words for the children's writing. Such categories were identified by Finn (1977) and are composed of words found in children's writing which are rare in print but do not reflect maturity or sophistication. Instead, these words are

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so informal that they are not likely to appear in print. If used at all by professional authors, they are used infrequently and judiciously and thus received a high number of points in the AHI corpus. In the children's writing, however, these words may vary with the topic and/or type of writing, are used very frequently, and represent an immature rather than a mature word choice. The categories identified in this study as representing immature word choice were (a) slang words, (b) words used with great frequency in dialogue, (c) strings of letters representing sounds and/or screams, and (d) words representing part of the popular culture of fifth-grade children. Since these words appeared to represent immaturity rather than maturity of vocabulary usage on the part of the children but did receive high values in the corpus, it was decided to retain them as part of the data but to assign nominal point values for their use. Because the words in the first two categories were used frequently in the children's writing, they were assigned a low point value of 500 points apiece; the words in the last two categories were used less frequently and were assigned 5,000 points each. Words from the children's writing that were included in these categories are listed in Table 3.8.

Overview

Chapter III described the pilot study, design of the study, and the sample population. The criteria for the selection of the professional literature read aloud to the children and the manner in which that literature was analyzed were also explained in detail. The procedures and methodology used in the two treatments as well as in the
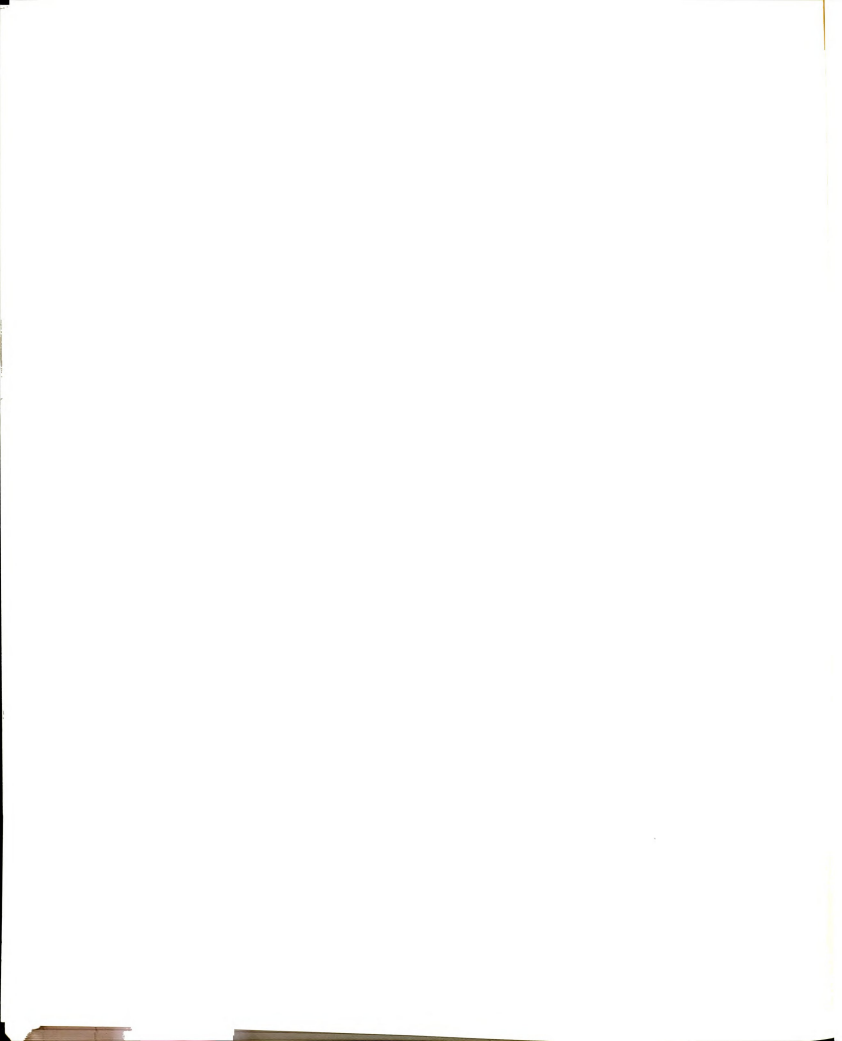
compilation of the data were carefully detailed. Chapter IV presents

the results of the statistical analysis of those data.

Table 3.8.--Low-frequency words in children's writing representing
          immature word choice.

Words Receiving 500 Points Each

yes	ya	ok, OK, O.K.	hi
bye	dude	huh	yea
yeah	wow	gee	gosh
yucky	ho	guy	guys
kid	dummy	dumb	darn
goody	Barfball	goll	yup
yuck	yippee	yikes	yah
geez	geez-o-peet		

Words Receiving 5,000 Points Each

pfew	uh or any variation
uuuh or any variation	um or any variation
hm or any variation	shhh or any variation
letters representing screams	letters representing sounds
Raggedy Ann and variations	Cabbage Patch
Porsche	Corvette
Karate	Judo
Ty Quan Do	Scrabble
Parchesi	
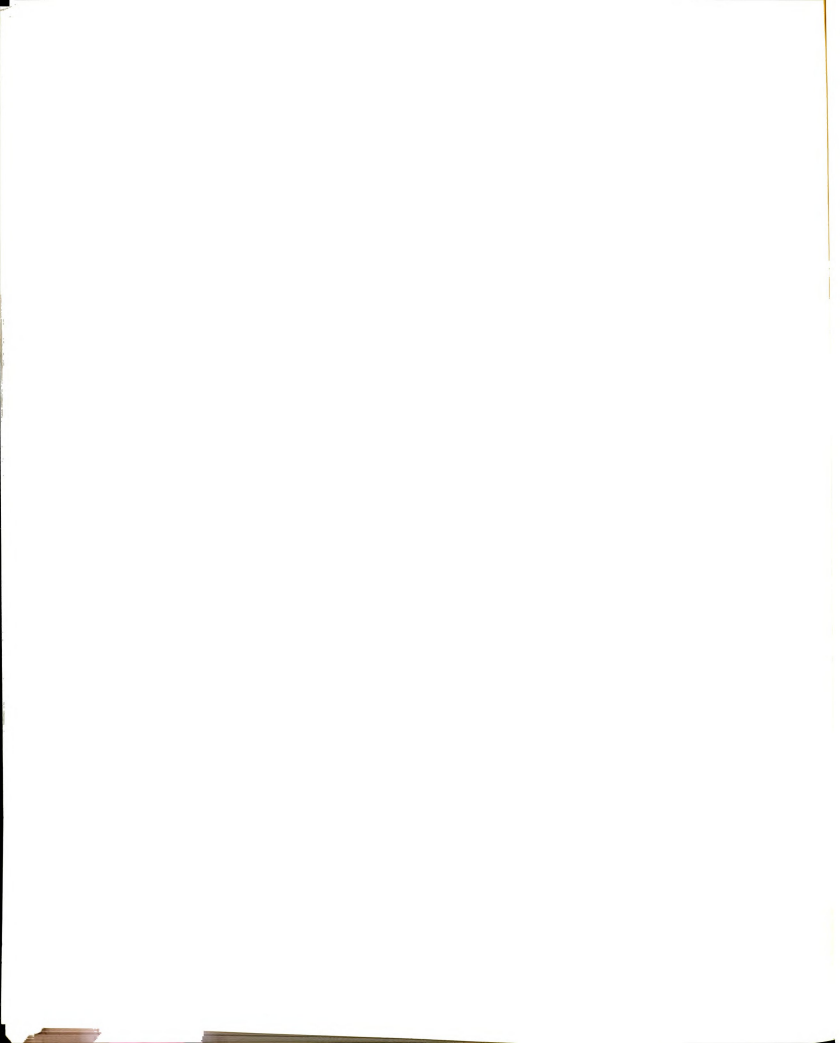
CHAPTER IV

ANALYSIS OF THE EXPERIMENTAL RESULTS

This chapter contains the analysis of the data obtained from the two stories written by the subjects of this study, one before the treatment and one during the treatment. The study was designed to answer four questions:

1. Does the literary quality of narrative literature which is read to and discussed with children affect the literary quality of their narrative writing when that writing is rated holistically?

2. Do children who hear literature in which the traits of the genre are well developed obtain higher scores, when rated on a primary trait analysis of their own writing within that genre, than children who hear literature in which those traits are less well developed?

3. Are selected atomistic characteristics of the literature read aloud to children, i.e., language fluency as measured by the number of T-units, syntactic complexity as measured by the number of words per T-unit, and vocabulary maturity as measured by a weighted vocabulary score, reflected in their writing?

4. Does improvement in writing correlate with type of treatment for children with different reading abilities, as identified by a standardized reading test? Is the writing of children with high

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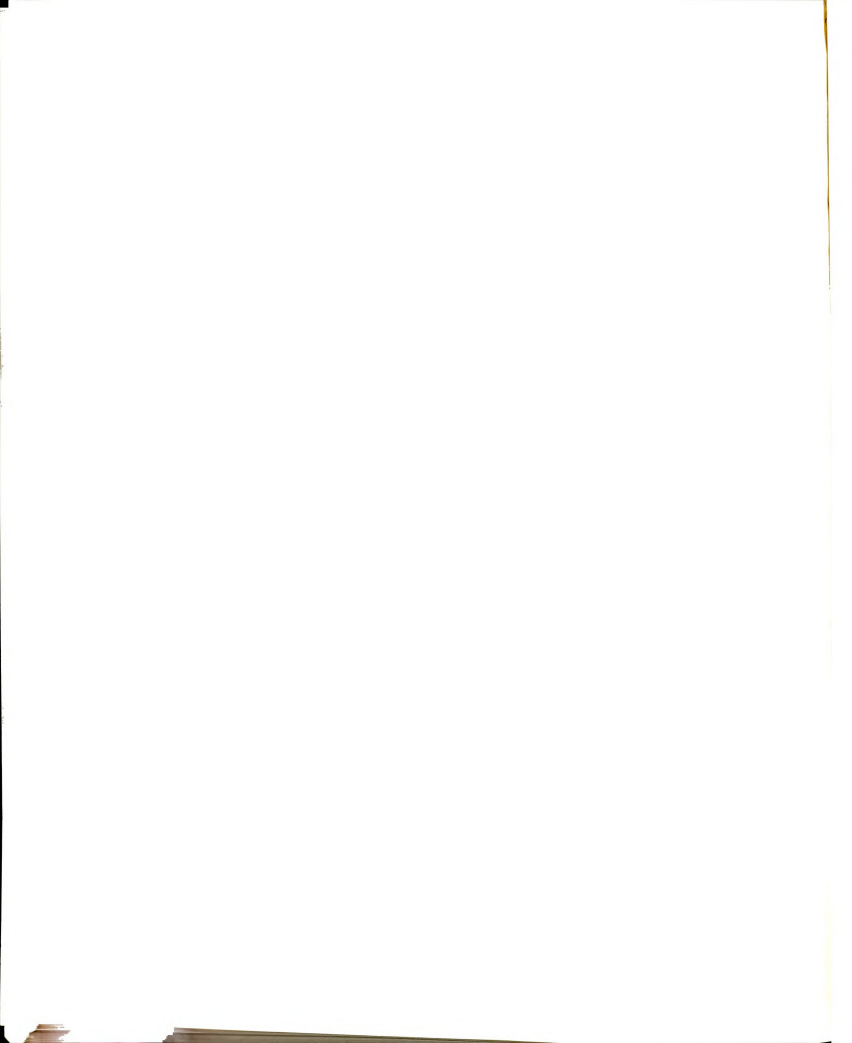
reading scores affected more by one treatment than the other? Is the writing of children with low reading scores affected more by one treatment than the other?

Overview

In this study, the 48 subjects were randomly assigned, within reading ability groups determined by standardized reading test scores, to one of two treatments. The subjects in Treatment 1 heard children's literature read aloud which was determined by qualified raters to be high in literary quality and in the development of the traits of the classical detective genre. The subjects in Treatment 2 heard children's literature read aloud which was rated lower in both of these aspects. The researcher administered the treatment to both groups. As described in Chapter III, two sets of data were collected for each child. One set of data was derived from the first, or pretest, story and was used as the covariate in a multivariate analysis of covariance (MANCOVA). A corresponding set of data was obtained from the second, or posttest, story and used as the dependent variable.

Each set of data contained two holistic and three atomistic scores. The holistic scores were determined by trained readers who evaluated the children's writing using a primary trait analysis. The first score for each story was determined by averaging the ratings given by Rater 1 on traits 1 through 5 on Part I of the Literature Rating Form (Appendix A) with the ratings given by Rater 2 on these same measures. The averaged scores were then added to obtain a composite score which represented the literary quality of the child's

writing. The second score was obtained by following the procedure described above, but using traits 6 through 15 on Part II of the Literature Rating Form (Appendix A). This score represented the extent to which the child had developed the traits of the classical detective genre in his/her story. In addition to the holistic measures, both pretest and posttest sets of data also contained three atomistic measures: the number of T-units in the story, the number of words per T-unit, and a weighted vocabulary score representing the maturity of vocabulary used (Appendix J).

To determine how the quality of literature read aloud affected the writing of readers determined by a standardized reading test to be of differing abilities, a 3 x 2 randomized block design was used as the basis for a multivariate analysis of covariance. Blocking was used to reduce the experimental error, and random assignment was used to equate the groups on all extraneous factors that might affect the outcome of the study.

Since the host school district had administered the Gates-MacGinitie Reading Test, Level D, Form 1 to their students in May of the preceding year, with an equivalent form administered to incoming children, the scores for this test were used to determine the groups for the 3 x 2 design. After the children's names had been removed from their test scores, the test scores were divided into three groups according to high (Group 1), middle (Group 2), and low (Group 3) reading comprehension scores (Table 3.1). As indicated in Chapter III, these scores were skewed to the high end of the national normal
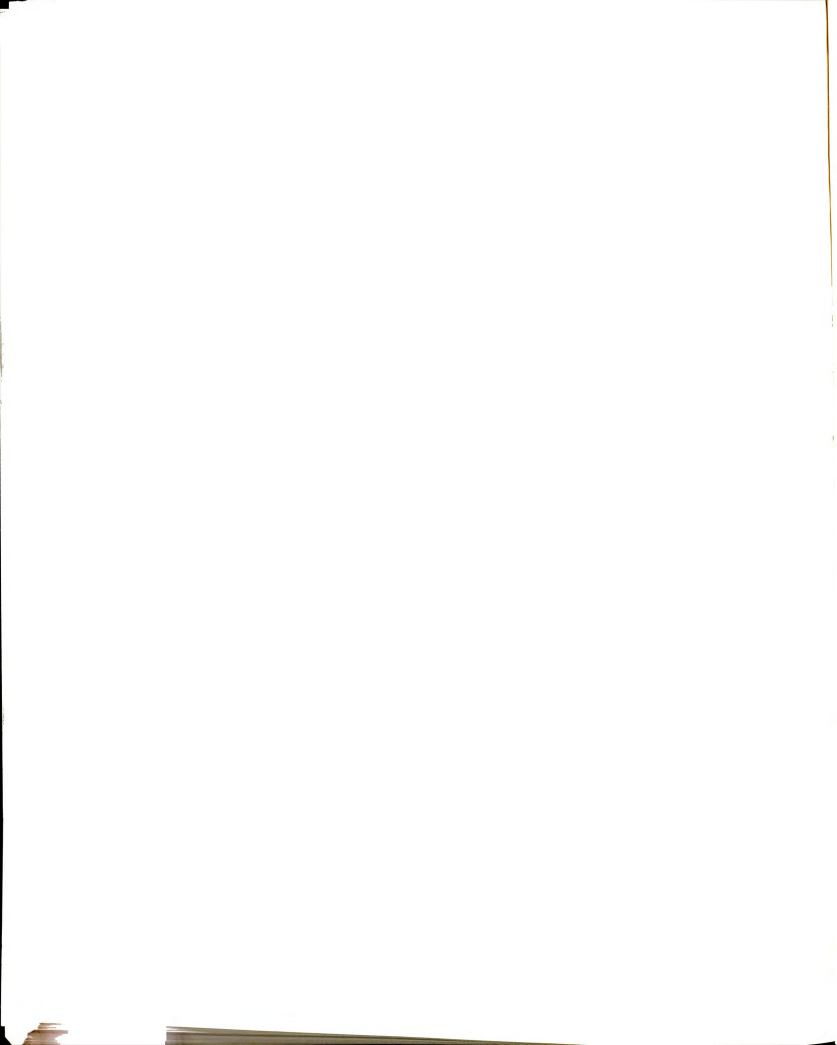
distribution scale, as might be expected for children from middle- to upper-middle-class backgrounds. Once the groups had been determined, members were randomly assigned, within groups, to treatments. The researcher administered the treatment to both groups, thus eliminating the element of teacher variability. Separate MANCOVAs were conducted to analyze the holistic and the atomistic measures.

Correlation of Reading and Writing Scores

The analysis of data for this study was conducted to confirm or disprove hypotheses designed in light of a review of the best and most current theory and research available. Tukey (1977) suggested, however, that analysis is not enough. In explaining the need for exploration in addition to analysis, he employed an analogy particularly appropriate to this research:

> Even [in experiments where one line of data analysis was planned as part of the experiment or inquiry], however, restricting one's self to the planned analysis--failing to accompany it with exploration--loses sight of the most interesting results too frequently to be comfortable.
> As all detective stories remind us, many of the circumstances surrounding a crime are accidental or misleading. Equally, many of the indications to be discerned in bodies of data are accidental or misleading. To accept all appearances as conclusive would be destructively foolish, either in crime detection or in data analysis. To fail to collect all appearances because some--or even most--are only accidents would, however, be gross misfeasance deserving (and often receiving) appropriate punishment. (p. 3)

In the process of exploring the data, this researcher discovered that the correlation between the children's reading ability, as measured by a standardized test, and the quality of the children's pretest writing, as determined holistically, was very low and not

significant when tested at the p = .05 level. Nor was there a corre-
lation between the number of T-units written by the children and their
reading scores. The relationship between the words per T-unit and
vocabulary maturity was significant, however. The correlation between
the Gates-MacGinitie reading comprehension scores and the pretest
writing scores is shown below:

Holistic rating: literary quality   -- r_{xy} = .19 (p = .10)
    (see also Table 4.1)
Holistic rating: genre development   -- r_{xy} = .13 (p = .19)
Number of T-units   -- r_{xy} = .03 (p = .42)
Words per T-unit   -- r_{xy} = .33 (p = .01)
Maturity of vocabulary   -- r_{xy} = .34 (p = .01)

Because of the low correlation between the quality of the children's
writing measured holistically and their tested reading ability,
grouping the children by reading ability did not result in the smaller
variance within cells which had been anticipated and which would have
occurred had the writing scores of the children also been similar.

The number of T-units written, the number of words per T-unit,
and the maturity of vocabulary score were analyzed together in a sep-
arate multivariate analysis of covariance. While there is a correla-
tion between reading ability scores and both the words per T-unit
measure and the maturity of vocabulary measure, there is no significant
correlation between reading ability and the number of T-units written.
This may, therefore, have decreased the possibility of finding existing
differences for these measures, also.

The discrepancy between reading and writing scores for the
subjects of this research in no way affects the validity of the
results of this study. It does mean, however, that because the
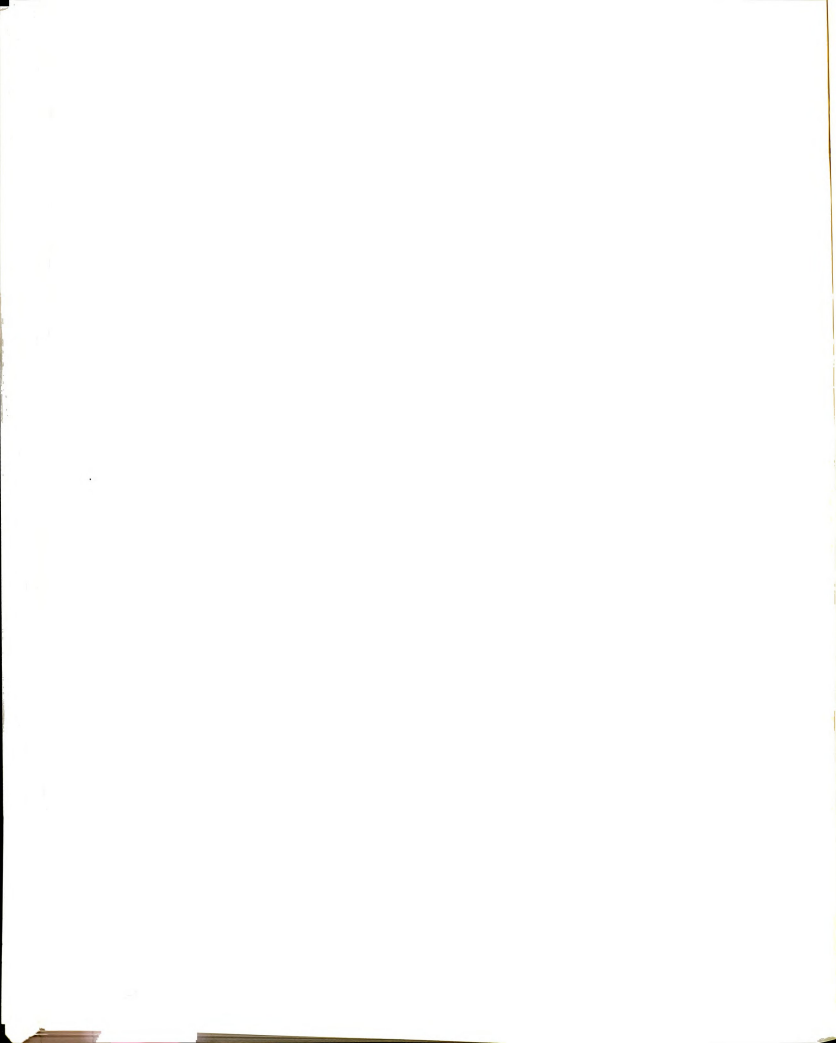
Table 4.1.--Comparison of standardized reading test scores (Gates-
MacGinitie) with pretest writing scores (Literary
Quality).

Treatment 1		Treatment 2	
Gates Reading	Pretest Writing	Gates Reading	Pretest Writing

Group 1--High Readers

Gates Reading	Pretest Writing	Gates Reading	Pretest Writing
99	16.5	93	11.5
93	16.5	88	19.5
93	8	81	18.5
93	9	78	14
84	15	76	7.5
78	16.5	73	10
78	22	73	10
76	19	73	10.5

Group 2--Above-Average Readers

Gates Reading	Pretest Writing	Gates Reading	Pretest Writing
73	13.5	71	18
73	12	66	23
73	12	64	13.5
71	9	62	10.5
66	17	60	10.5
66	11.5	60	17
62	13.5	58	12.5
58	12	58	12.5

Group 3--Average and Low Readers

Gates Reading	Pretest Writing	Gates Reading	Pretest Writing
55	15.5	55	11.5
53	12	55	7.5
53	13.5	51	9.5
49	16.5	51	9.5
47	23.5	49	16.5
47	10	44	6.5
42	14.5	44	16.5
20	5.5	29	12.5
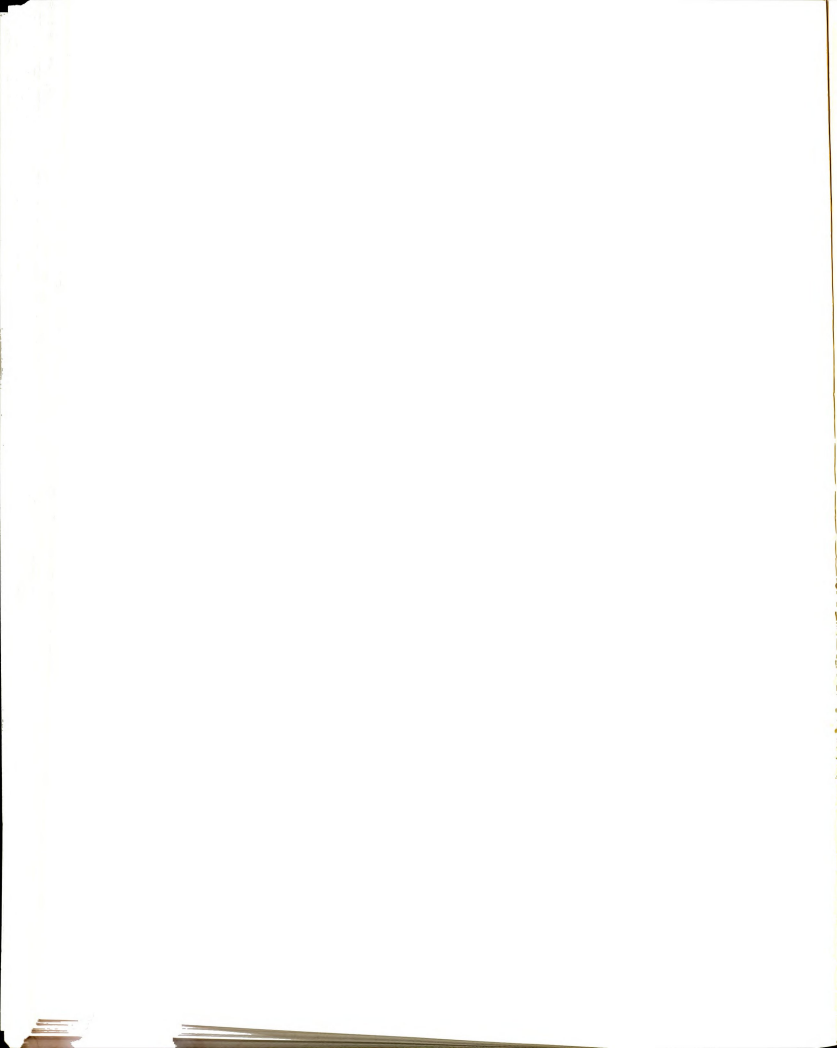
within-cells variation on the pretest was great rather than small as expected, differences between groups, if they do in fact exist, became more difficult to find.

Analysis of the Holistic Ratings

The first MANCOVA analyzed the scores from the two holistic ratings together. One score represented the literary quality of the children's writing; the other represented the extent to which the children developed the traits of the genre in their stories. The results from the MANCOVA showed the early writing of the children (pretest) to be highly predictive of their later writing (posttest) with $p < .001$. The analysis also showed that after adjusting for this relationship, there was an interaction effect ($p < .11$) between treatments and reading groups. An interaction effect indicates that the effect of the treatment varies across groups; i.e., in this study, the effect of the literature read aloud in the classroom varied with the reading ability (as determined by a standardized test) of the children. The results of this MANCOVA are discussed below. The discussion focuses first on the interaction between the literary quality of the literature read aloud and reading ability, second on the interaction between the development of genre traits in the literature read aloud and reading ability, and finally on a comparison of the interaction of both--literary quality and genre development in the literature read aloud--with reading ability.

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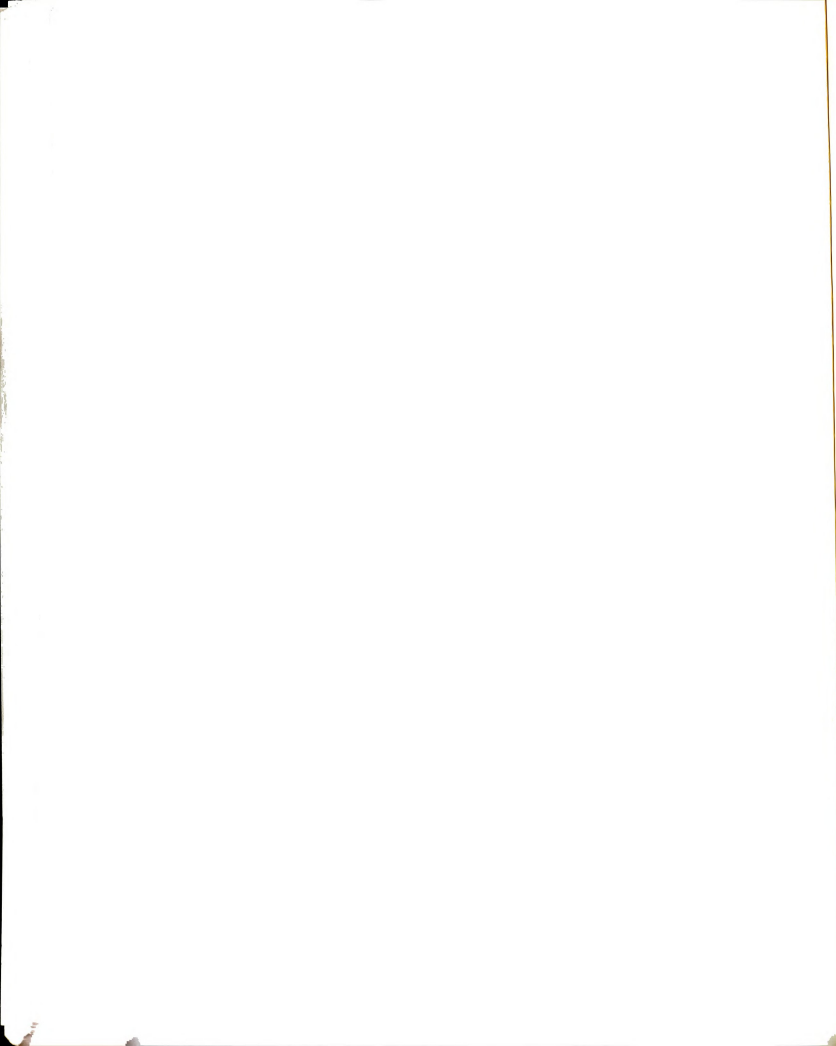
Literary Quality

The literary quality of the stories written by the children of differing reading abilities in the two treatment groups is represented by the cell means graphed in Figure 4.1. The means, illustrated on the graph, indicate that the three reading groups in Treatment 1 who heard detective stories rated higher in literary quality wrote posttest stories judged to be higher in literary quality than their corresponding groups in Treatment 2 who heard detective stories rated lower in literary quality. The biggest difference between Treatment 1 and Treatment 2 occurred in the writing of the lowest readers (Group 3) in this study. The literary quality of their writing improved the most when they heard the high-quality literature. That difference was bigger than the difference between treatments for Group 1 or Group 2. Both Groups 2 and 3 in Treatment 1, i.e., all the children determined by a standardized reading test to be in the sixth stanine or below nationally, not only did better than the corresponding groups in Treatment 2 but did almost as well as the best readers in Treatment 2.

Just as taking a photograph from a different perspective will often clarify whether what one sees is really there, so looking at numbers from a different perspective can sometimes help determine whether an apparent difference is real or not. The MANCOVA indicated that there was a difference between the effects of Treatment 1 and Treatment 2 on the literary quality of the children's writing. The significance of this MANCOVA was not as high as desired, however; i.e., there was more probability than this researcher desired that these
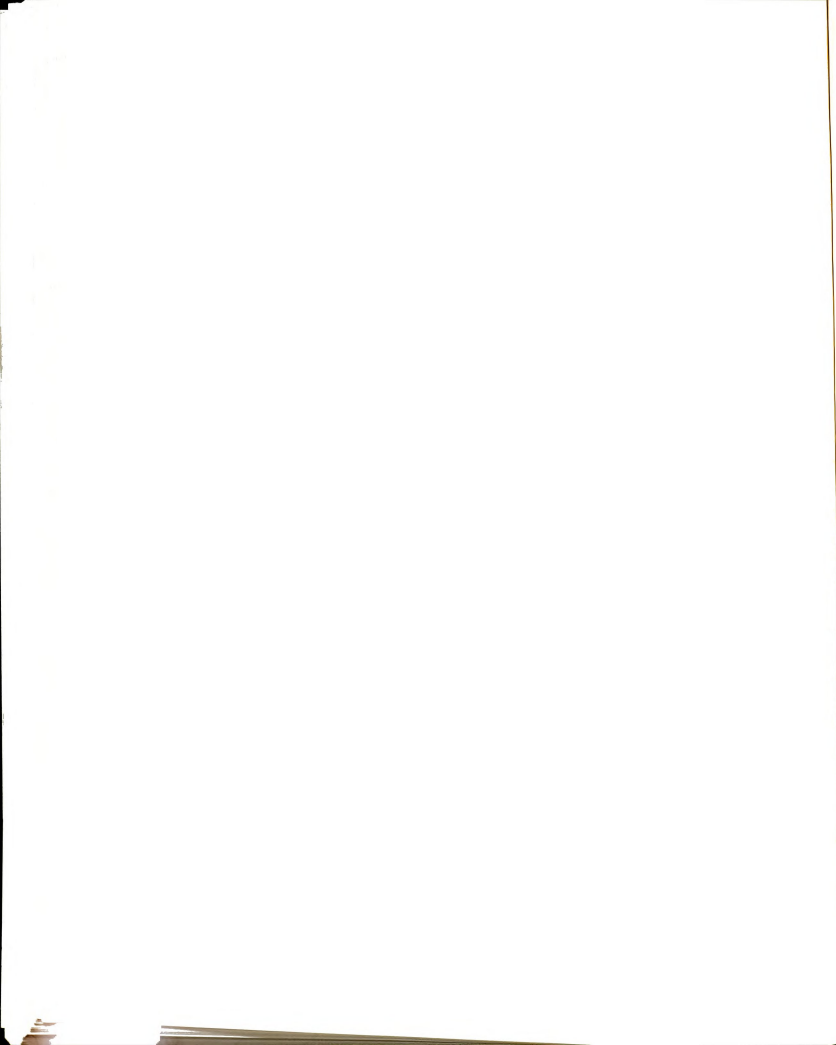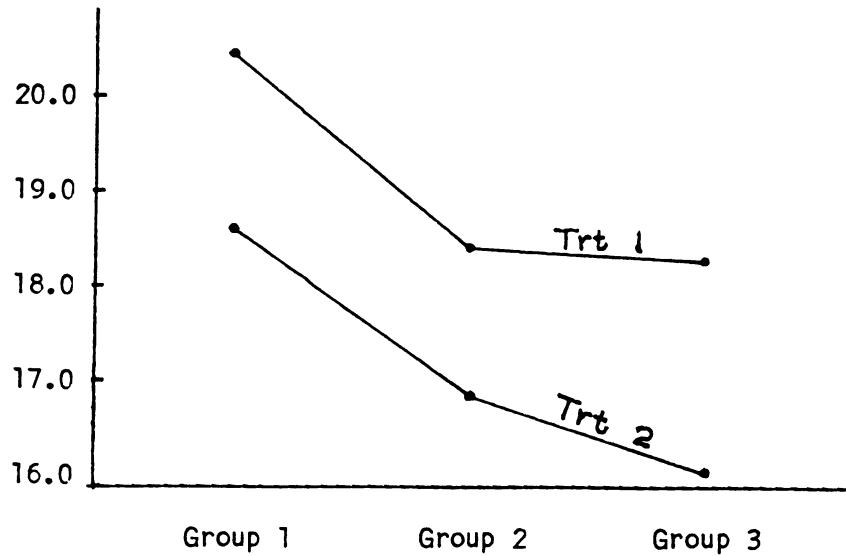
Adjusted Posttest Means

	Treatment 1	Treatment 2
Group 1	20.3	18.6
Group 2	18.4	16.8
Group 3	18.3	16.1

Figure 4.1.--MANCOVA results: literary quality of children's writing.

results were the result of chance. Therefore, to further explore the treatment effects indicated by the MANCOVA, the two-sample Median Test and the Mann-Whitney U Test were conducted using SPSS (Statistical Package for the Social Sciences, 1977). The Median Test combines the scores for the two treatment groups, determines the median, and creates a 2 x 2 contingency table using the number of cases exceeding and not exceeding the median to compute a chi-square statistic. The results of the Median Test, which uses the median rather than the mean as the measure of central tendency, support the results of the MANCOVA. Table 4.2 shows the comparison of the treatment groups both on the
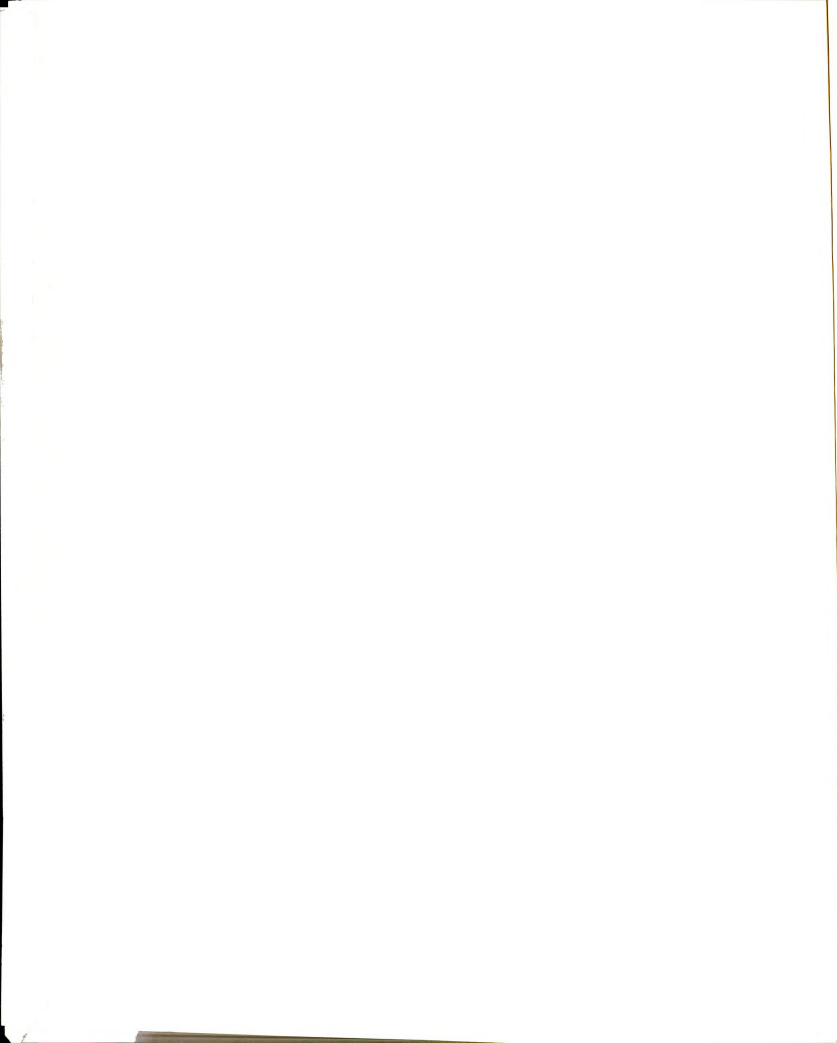
Table 4.2.--Median Test: literary quality.

	Posttest			Pretest	
	Trt 1	Trt 2		Trt 1	Trt 2

Total Sample

# Above Median Median 18.0	15	7	# Above Median Median 12.5	14	9
# Below Median	9	17	# Below Median	10	15
p < .03*			p < .25		

Group 1

# Above Median Median 18.5	5	2	# Above Median Median 14.5	6	2
# Below Median	3	6	# Below Median	2	6
p < .32			p < .14		

Group 2

# Above Median Median 17.3	5	3	# Above Median Median 12.5	3	4
# Below Median	3	5	# Below Median	5	4
p < .62			p < 1.0		

Group 3

# Above Median Median 17.5	7	1	# Above Median Median 12.3	5	3
# Below Median	1	7	# Below Median	3	5
p < .01*			p < .62		

*Significant at the p < .05 level.
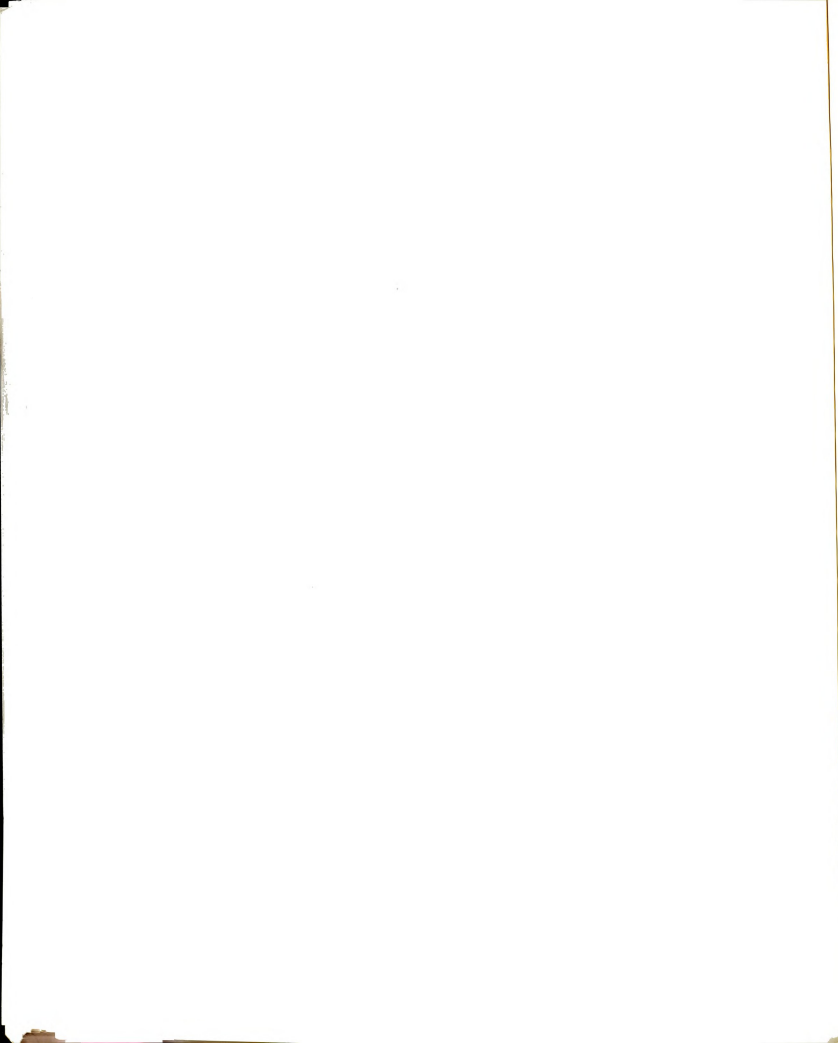
pre- and posttest, and indicates that the difference between the two was not significant before the treatment, but was significant at the .03 level after the treatment.

The Median Test also reflects the results of the MANCOVA for the three reading groups. Except for Group 1, all reading groups in Treatment 1 show positive change, those in Treatment 2, negative change. Again reflecting the results of the MANCOVA, the Median Test found a significant difference in favor of Treatment 1 for the lowest readers in this study, $p < .01$.

The Mann-Whitney U Test is more powerful than the Median Test because it uses the rank of each case rather than just its location relative to the median. It first combines the scores of both treatments, then ranks them in order of increasing size. The test statistic is created from the number of times a score from Treatment 1 precedes a score from Treatment 2. The Mann-Whitney U Test also shows Treatment 1 to be superior to Treatment 2 on the posttest at the .02 level. It, too, indicates that for the lowest readers, the children in Treatment 1 achieved at a significantly higher level than the children in Treatment 2. Although the difference between treatments for Groups 1 and 2 is not significant at the .05 level, Table 4.3 indicates that the mean rank increased for all reading groups in Treatment 1 and decreased for all groups in Treatment 2, and supports the findings previously discussed.

	Adjusted Posttest Means	
	Treatment 1	Treatment 2
Group 1	41.5	32.95
Group 2	33.9	32.4
Group 3	34.2	36.9

Figure 4.2.--MANCOVA results: development of genre traits.

their own writing. Although the margin is small, Group 2 and Group 3
in Treatment 1 also surpassed the top two groups (i.e., Groups 1 and 2)
in Treatment 2. These results indicate that, for the two highest
reading groups, hearing children's literature in which the genre traits
are rated as highly developed (i.e., Treatment 1) results in the writ-
ing of stories high in the development of these same traits. Readers
in the two highest reading groups who hear children's literature in
which the genre traits are less well developed (i.e., Treatment 2)
write stories in which these traits are less well developed. After
hearing the higher quality literature, even the lowest group in Treat-
ment 1 wrote better developed detective stories than the two highest
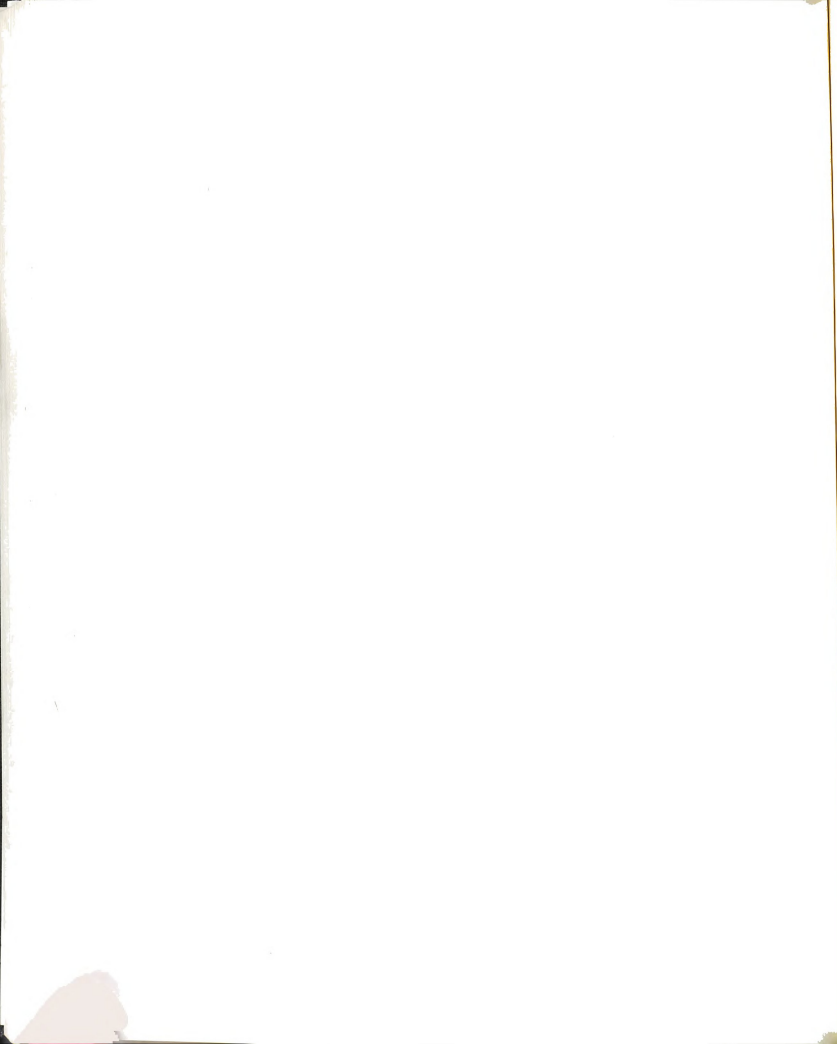
groups in Treatment 2. However, the lowest readers in Treatment 2 did better than the low readers in Treatment 1. They seemed better able to develop the traits of the genre when they heard the less sophisticated literature.

Again, the Median Test and the Mann-Whitney U Test reflect these findings. The Median Test shows a movement from no difference (p = 1.0) between treatments on the pretest in relation to the median, to a significant difference (p < .04) in favor of Treatment 1 on the posttest. The Mann-Whitney Test shows movement in the same direction (pretest p < .85; posttest p < .15). Although the results of both of these tests indicate that for the development of genre traits in children's writing, the differences between treatments are generally not as great when the median rather than the mean is used as the measure of central tendency, they are in the same direction.

Literary Quality and Development of Genre Traits

As noted before, a multivariate analysis of covariance was used to analyze the literary quality together with the development of the traits of the genre in the children's writing. The most significant difference between treatments was evidenced in the development of the traits of the genre in the stories of the best readers in Treatment 1. The literary quality of their writing, however, was not affected to any great extent by the quality of the literature they heard read aloud. For the middle group of readers, neither the literary quality of their writing nor the development of genre traits in their stories was

strongly affected by the quality of the literature read aloud, although
cell means for both measures indicate an advantage for Treatment 1.
For the lowest readers, however, hearing the sophisticated literature
read aloud resulted in more improvement in the literary quality of
their writing than in the writing of any other group. Although the
literary quality of their writing improved when they heard the sophis-
ticated literature and, as Group 1 and Group 2 in the same treatment,
they developed the traits of the genre better than either Group 1 or
Group 2 who heard the less sophisticated literature, they were unable
to develop those traits to anywhere near the level demonstrated by the
best readers. In fact, the lowest readers in Treatment 2, who did not
show as much improvement in literary quality as the low readers in
Treatment 1, actually showed more improvement in developing the traits
of the genre. The extent of that improvement, however, did not come
close to the improvement demonstrated by the best readers in Treat-
ment 1.

Analysis of Ratings of Individual Traits

To determine which traits of literary quality and which traits
of the classical detective story were most affected by the different
treatments, two MANCOVAs were conducted. In the first, the posttest
scores for the five components of literature measured in Part I of the
Literature Rating Form (plot, characters, setting, style, and mood)
were used as the dependent variables, and the corresponding pretest
scores were used as covariates. This analysis shows a correlation
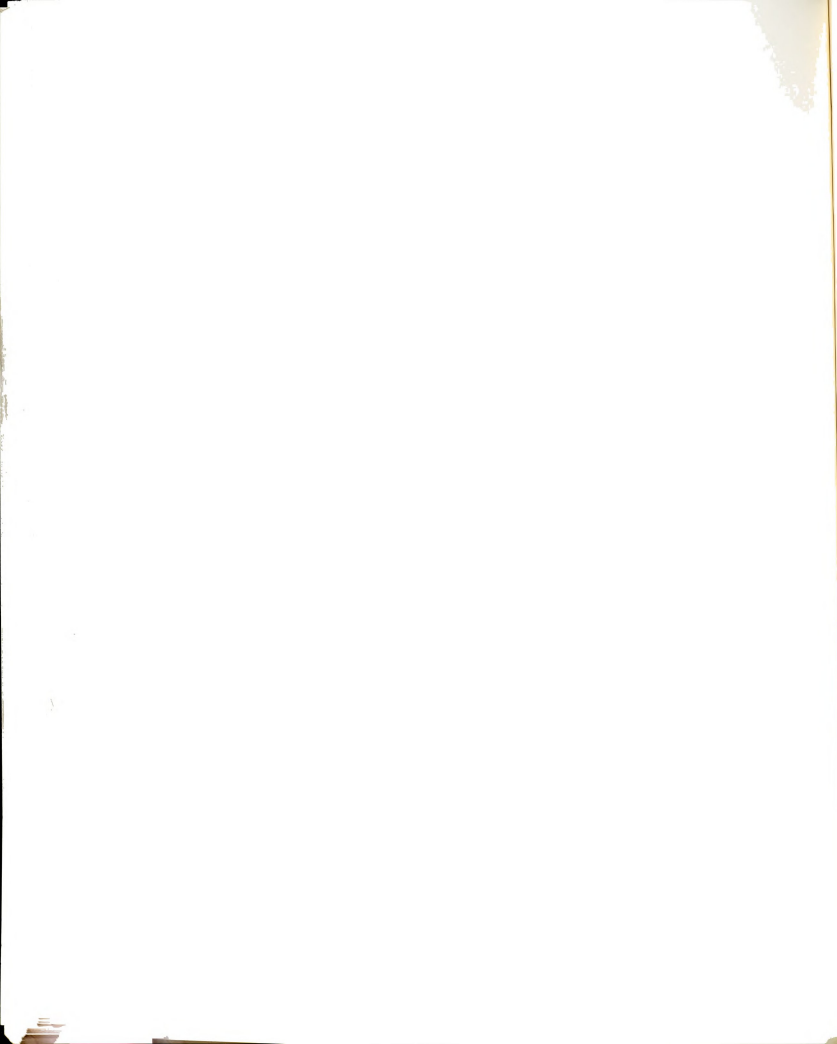
between the pretest and posttest, significant at the $p < .05$ level. After adjusting for the covariates, however, Treatment 1 was still significant over Treatment 2 at the .04 level, indicating that all groups that heard the more highly rated literature wrote stories in which the primary traits of literature were better developed than in stories written by groups hearing the literature rated less highly on literary quality.

Literary Traits

The univariate F tests (used to test each dependent variable by itself) showed that the performance of subjects in Treatment 1 was superior to the performance of subjects in Treatment 2 on four of the five traits: plot development, character development, setting, and style, but not in mood. The quality of plot and the development of characters were especially affected by Treatment 1, indicating that readers who heard the highly rated literature developed better plots and created characters who were more fully developed and more convincingly real within their designated role than readers who heard the literature rated lower in literary quality. It is interesting, however, that subjects in Treatment 2 were rated higher than subjects in Treatment 1 on the development of mood. In the classical detective genre, establishment of the detective's mental ability virtually assures the reader of the closure and resolution demanded by the formula and thereby establishes the overarching mood of the story (Cawelti, 1976). The finding that the children in Treatment 2 were more successful in creating mood, together with the finding reported
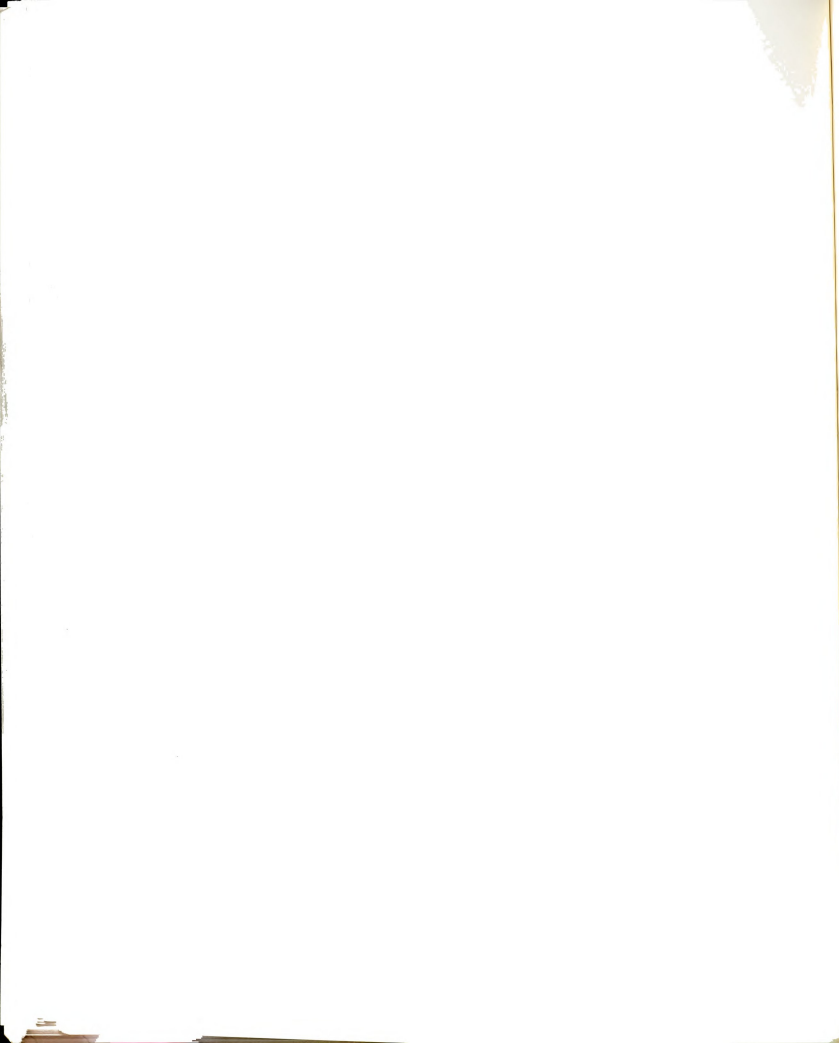
below that these children also surpassed the children in Treatment 1 in establishment of the mental ability of the detective, attests to the consistency of the raters' evaluation of the children's stories. Since the children in Treatment 1 created better developed characters than the children in Treatment 2, however, it appears that the children in Treatment 2 relied on the stereotypical role of the detective rather than developing his/her individual characteristics. In so doing, the detective was established as intelligent, and the mood was established according to the formula, but the character was not particularly well developed. These findings are further discussed in Chapter V. Adjusted means, parameter coefficients, standard errors, and significance levels for the five literary traits are given in Table 4.4.

Genre Traits

The ten traits of the classical detective story were also analyzed by a multivariate analysis of covariance to examine the effect of the treatments on the children's development of the traits of the classical detective genre in their own writing. The posttest ratings on the ten traits of the genre were used as the dependent measures and the corresponding pretest measures as covariates. Treatment 1 was again significant over Treatment 2, this time at the .005 level. The children who heard the literature rated the highest on development of the genre traits were better able to develop those traits in their own writing than the children who heard the less sophisticated literature. The univariate F tests revealed that the subjects in Treatment 1
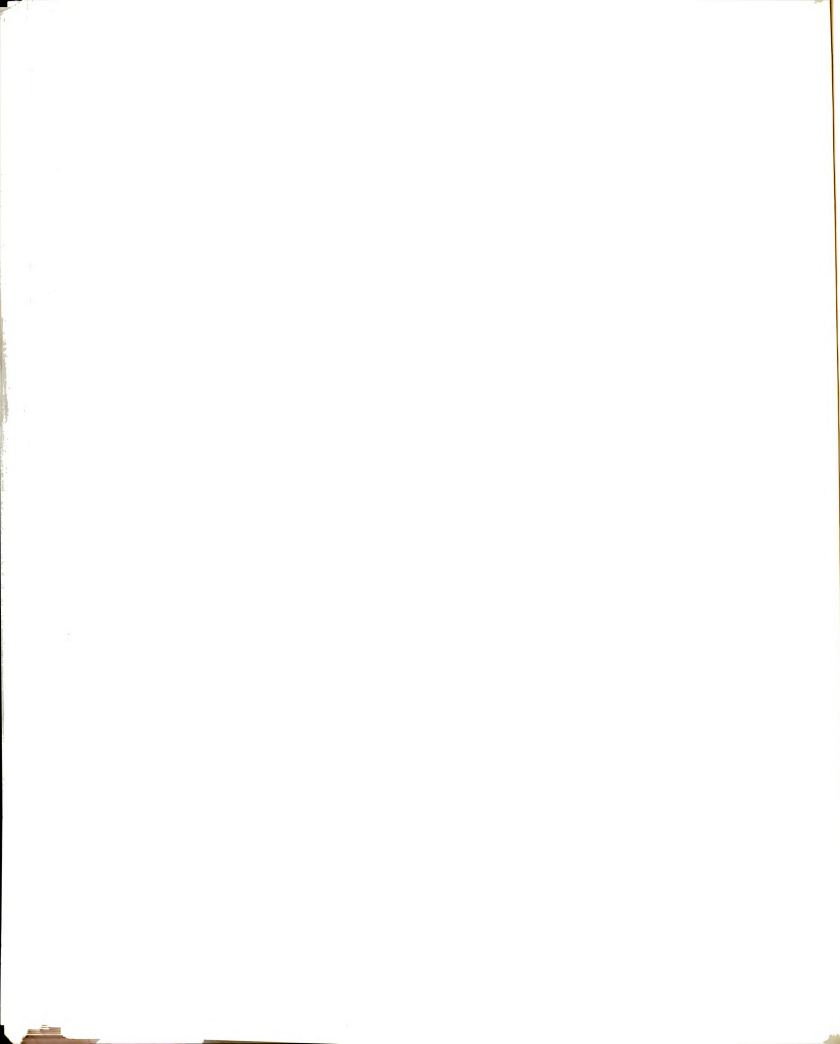
Table 4.4.--Parameters for individual traits, Literature Rating Form, Part I--literary
        quality.

1. The plot of this story exceeds the basic expectations of adequate structure and
    cohesion to exhibit originality, freshness, and vitality in its development and
    execution.

Estimates Adjusted for 5 Covariates			Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.307	Group 1	4.425	3.790
Standard error:	.175	Group 2	3.477	3.137
T-value:	1.755	Group 3	3.737	2.871
Significance of T:	.088			

2. The author of this story has developed a setting which is integral to and necessary
    for the actions of the characters.

Estimates Adjusted for 5 Covariates			Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.125	Group 1	3.338	3.309
Standard error:	.163	Group 2	3.619	3.699
T-value:	.766	Group 3	3.917	3.118
Significance of T:	.448			

3. The characters in this story are well developed and convincingly real within the
    formula role they are assigned to play.

Estimates Adjusted for 5 Covariates			Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.287	Group 1	4.114	3.350
Standard error:	.173	Group 2	3.600	3.342
T-value:	1.655	Group 3	3.614	2.916
Significance of T:	.106			

4. The style of this story is gracefully literate, revealing itself through both
    narrative and dialogue, in the adroit development of character, setting and plot.

Estimates Adjusted for 5 Covariates			Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.004	Group 1	3.584	4.208
Standard error:	.163	Group 2	3.675	3.397
T-value:	.023	Group 3	3.534	3.166
Significance of T:	.982			

5. The mood of the story conveys the feeling that the detective is in control and
    everything will work out right in the end.

Estimates Adjusted for 5 Covariates			Adjusted Means Trt 1	Trt 2
Parameter coefficient:	-.128	Group 1	3.726	4.214
Standard error:	.160	Group 2	3.842	3.777
T-value:	-.798	Group 3	3.767	4.111
Significance of T:	.430			
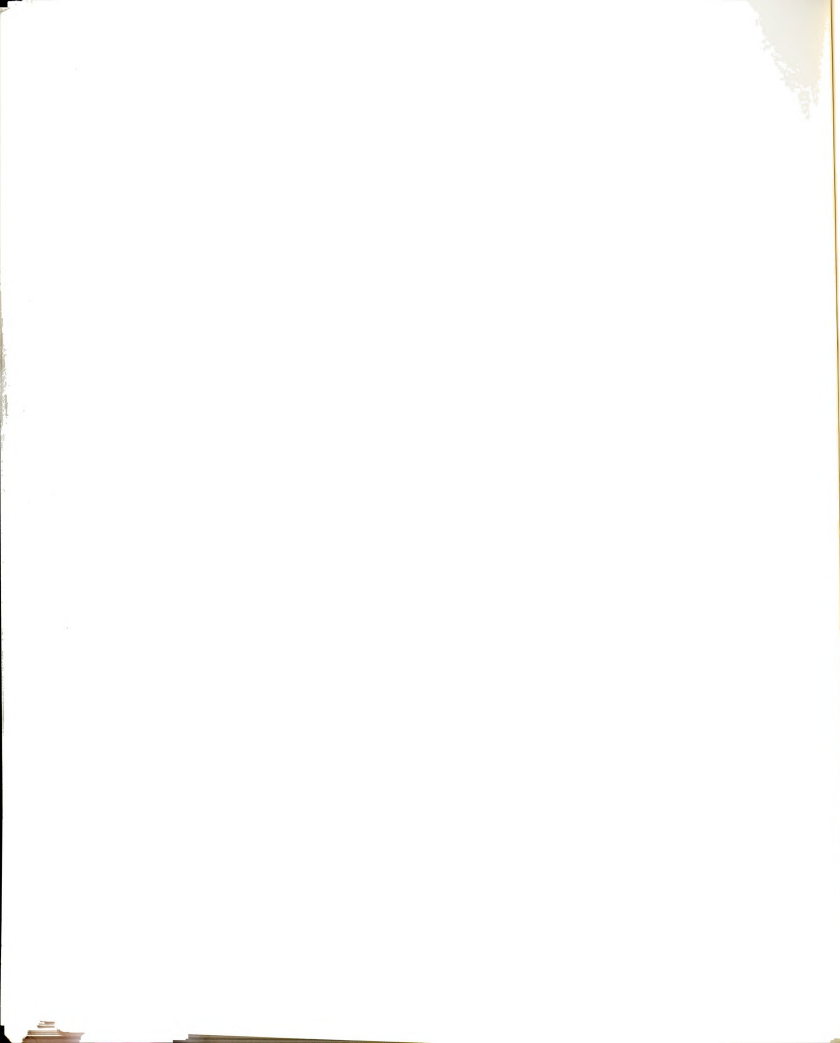
achieved at a higher level than those in Treatment 2 on traits 6, 10,
12, 14, and 15, listed below, from Part II of the Literature Rating
Form (the effect of Treatment 1 over Treatment 2 was the most
significant for trait 14):

--the creation of a puzzle story in which a normal situation is
disrupted and returned to normal by a major character who solves
the problem through intelligence, using logic and deduction
together with clues known and/or discovered (number 6);

--the development of a setting which reflects the real world, but
is removed from it to the extent that events and actions in the
story are not subjected to the standards of plausibility and
probability used in the real world (number 10);

--the development of clues which are integral to the story and can
be seen as contributing to the solution once that solution is
known, but are unobtrusive on a first reading (number 12);

--the development of a solution to the crime which is a logical
outcome of the clues presented in the story when seen from the
appropriate perspective (number 14);

--the creation of a conclusion which involves a resolution of the
disruption, including an explanation of the solution (number 15).

The traits below were better developed by the children in Treatment 2:

--the development of a detective who is adequately established as
being mentally astute (number 7);

--the development of characters' actions that are consistent with
the designated role the character plays (number 8);

--the development of a plot that centers on the detective's
investigation, solution of the crime, explanation of the
solution, and final resolution of the situation (number 9);

--the development of a crime which provides a background for the
story and a reason for the deductive activity of the detective(s)
but which is not the focus of the story (number 11);

--the development of suspense, created by developing uncertainty
about the fate of a character, in spite of the formula restric-
tion that things will turn out all right (number 13)
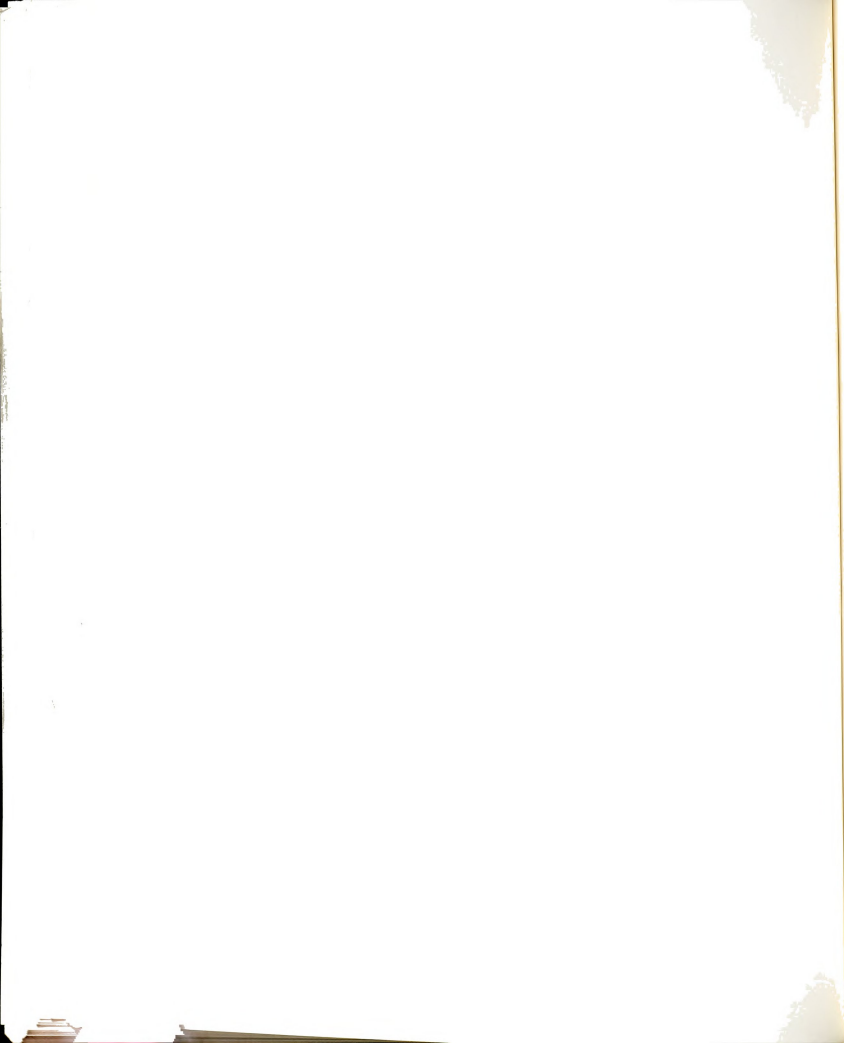
The implications of these results are discussed in Chapter V. The adjusted means, parameter coefficients, standard errors, and significance levels for all ten traits are reported in Table 4.5.

Finally, a multivariate analysis of variance was conducted to determine how the quality of literature read aloud affected the atomistic measures of writing with which this study was concerned: the number of T-units written by the subjects, the number of words written per T-unit, and the quality of the vocabulary used in the writing. As in previous MANCOVAs, the posttest results were used as the dependent variables, the pretest results as the covariates. The analysis indicates that the posttest results can be predicted from the pretest results at a significance level of .00001. Consistent with this finding, the analysis confirms that there is no significant effect for treatment and no significant effect for group. Although such differences were found in the holistic measures of writing, no differences between treatments could be found for the atomistic qualities of writing as measured in this study.

Additional Findings

A two-tailed t-test revealed a significant difference between the pre- and posttest scores of all groups in both treatments on the measure of literary quality of writing (Table 4.6). There is also a significant difference between the pre- and posttest scores for five cells on the T-units measure at the .05 level or higher. For the middle cell in Treatment 2, the significance level is .082 (Table 4.7).

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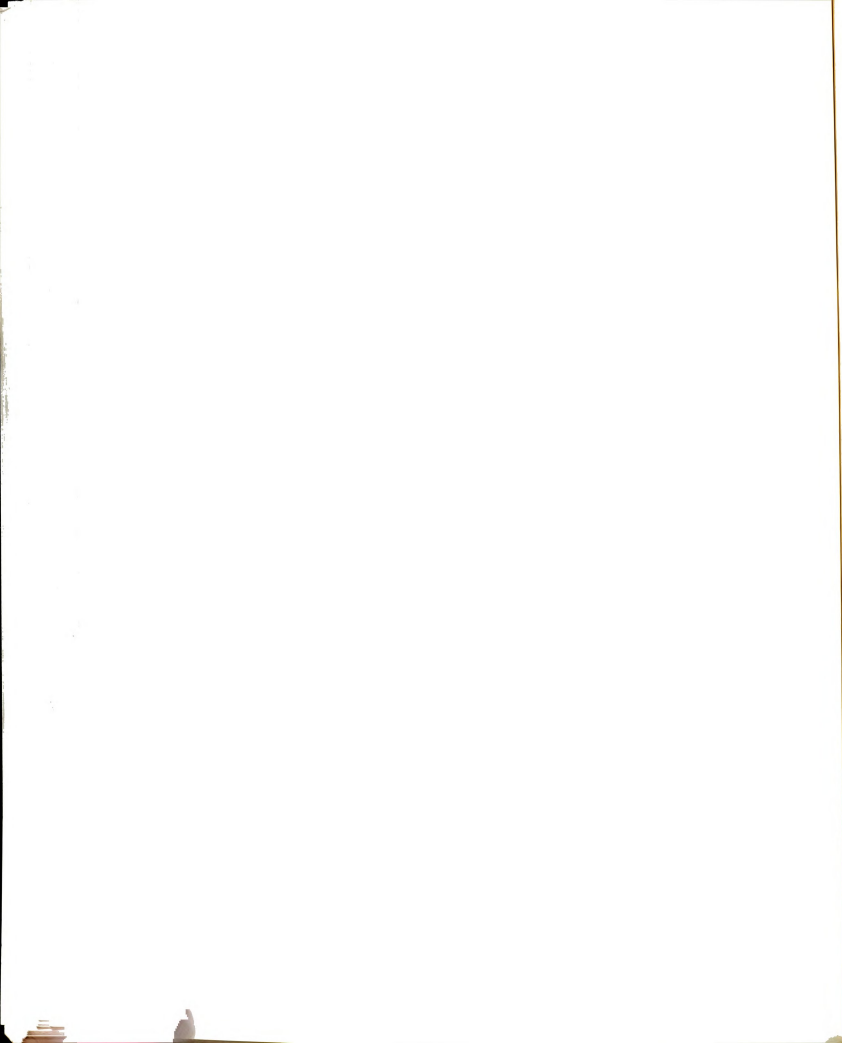
Table 4.5.--Parameters for individual traits, Literature Rating Form, Part II--genre development.

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6. The author creates a puzzle story in which a normal situation has been disrupted and is returned to normal by a major character who solves the problem through intelligence, using logic and deduction, from clues known and/or discovered.

| | | | Adjusted Means | |
Estimates Adjusted for 5 Covariates			Trt 1	Trt 2
Parameter coefficient:	.0003	Group 1	3.803	3.644
Standard error:	.210	Group 2	2.682	3.113
T-value:	.001	Group 3	3.421	3.148
Significance of T:	.999			

7. The detective is adequately established as being mentally astute.

| | | | Adjusted Means | |
Estimates Adjusted for 5 Covariates			Trt 1	Trt 2
Parameter coefficient:	-.102	Group 1	3.814	3.856
Standard error:	.226	Group 2	2.755	3.326
T-value:	-.450	Group 3	3.626	3.624
Significance of T:	.656			

8. The actions of the characters are consistent with the designated role the character plays.

| | | | Adjusted Means | |
Estimates Adjusted for 5 Covariates			Trt 1	Trt 2
Parameter coefficient:	-.036	Group 1	4.524	3.842
Standard error:	.237	Group 2	2.813	3.530
T-value:	-.151	Group 3	3.493	3.672
Significance of T:	.881			

9. The plot centers on the detective's investigation, solution of the crime, explanation of the solution, and final resolution of the situation.

| | | | Adjusted Means | |
Estimates Adjusted for 5 Covariates			Trt 1	Trt 2
Parameter coefficient:	-.002	Group 1	3.763	3.211
Standard error:	.216	Group 2	2.883	3.334
T-value:	-.010	Group 3	3.410	3.524
Significance of T:	.992			

10. The setting imitates the real world, but is removed from it to the extent that events and actions in the story world are not subjected to the standards of plausibility and probability used in the real world.

| | | | Adjusted Means | |
Estimates Adjusted for 5 Covariates			Trt 1	Trt 2
Parameter coefficient:	.178	Group 1	4.415	3.515
Standard error:	.146	Group 2	3.338	3.479
T-value:	1.218	Group 3	3.751	3.440
Significance of T:	.232			
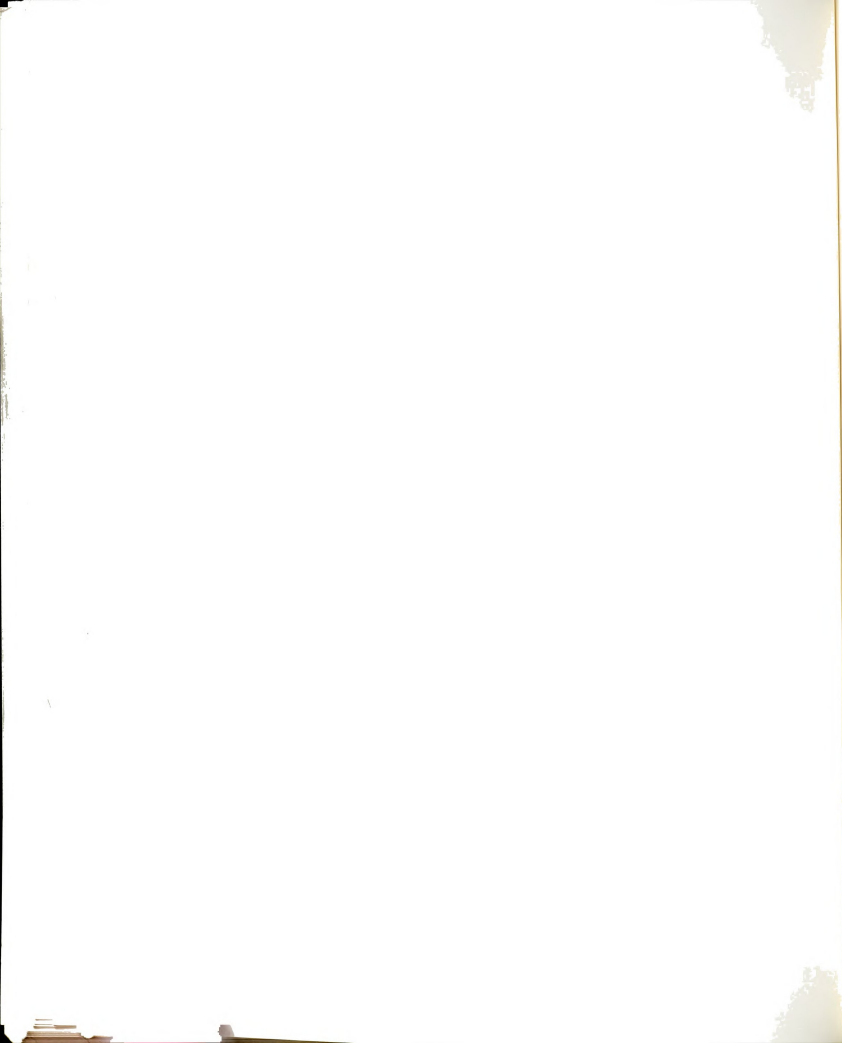
Table 4.5.--Continued.

11. The crime in a detective story is not important as such, but in that it provides a
     background for the story and a reason for the deductive activity of the detective(s),
     not as the focus of the story.

Estimates Adjusted for 5 Covariates		Adjusted Means Trt 1	Trt 2
Parameter coefficient:	-.413	Group 1 4.743	5.013
Standard error:	.218	Group 2 3.161	4.529
T-Value:	-1.888	Group 3 3.482	4.322
Significance of T:	.068		

12. Clues presented are unobtrusive on a first reading, yet are integral to the story
     and can be seen as contributing to the solution once that solution is known.

Estimates Adjusted for 5 Covariates		Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.276	Group 1 4.054	3.162
Standard error:	.229	Group 2 3.386	2.868
T-value:	1.205	Group 3 3.764	3.516
Significance of T:	.237		

13. In spite of the formula restriction that things will turn out all right, the author
     has created suspense by developing uncertainty about the fate of a character.

Estimates Adjusted for 5 Covariates		Adjusted Means Trt 1	Trt 2
Parameter coefficient:	-.127	Group 1 4.123	3.872
Standard error:	.168	Group 2 3.014	3.508
T-value:	-.755	Group 3 3.325	3.844
Significance of T:	.456		

14. The solution to the crime is a logical outcome of the clues presented in the story
     when seen from the appropriate perspective.

Estimates Adjusted for 5 Covariates		Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.405	Group 1 3.719	3.116
Standard error:	.259	Group 2 3.086	2.194
T-value:	1.567	Group 3 3.537	2.599
Significance of T:	.127		

15. The story ends with a resolution of the disruption, including an explanation of the
     solution.

Estimates Adjusted for 5 Covariates		Adjusted Means Trt 1	Trt 2
Parameter coefficient:	.197	Group 1 4.003	3.622
Standard error:	.180	Group 2 3.283	3.264
T-value:	1.092	Group 3 3.865	3.087
Significance of T:	.283		
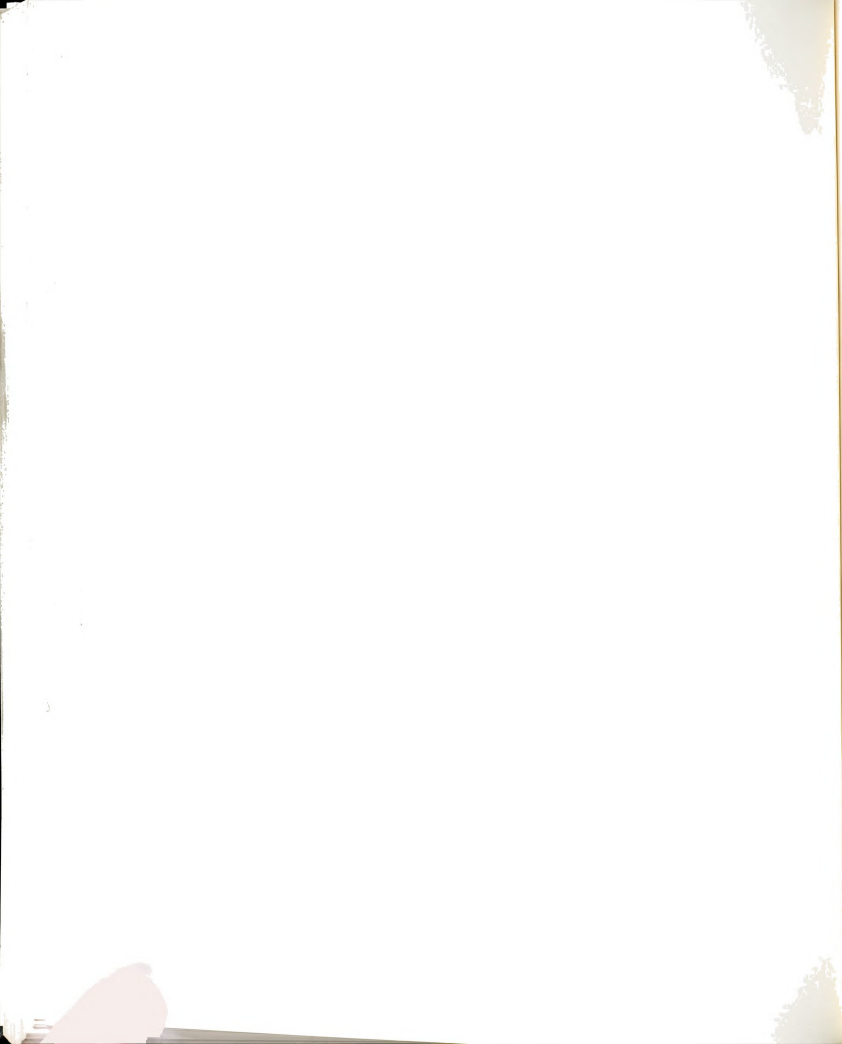
Table 4.6.--Children's writing: t-test --literary quality.

Treatment 1

	Group 1		Group 2		Group 3	
	Pretest	Posttest	Pretest	Posttest	Pretest	Posttest
Mean	15.31	21.31	12.50	18.06	13.88	18.69
Standard deviation	4.72	4.49	3.39	4.91	5.23	5.92
Standard error	1.67	1.58	.85	1.74	1.85	2.09
Difference mean	6.00		5.56		4.81	
Standard deviation	5.82		5.02		3.37	
Standard error	2.06		1.78		1.19	
T-value	2.92		3.13		4.04	
Degrees of freedom	7		7		7	
2-tailed probability	.02*		.02*		.01*	

Treatment 2

	Group 1		Group 2		Group 3	
	Pretest	Posttest	Pretest	Posttest	Pretest	Posttest
Mean	12.75	18.06	14.75	17.81	11.13	14.44
Standard deviation	4.29	3.35	4.27	5.03	3.58	3.58
Standard error	1.52	1.19	1.51	1.79	1.27	1.62
Difference mean	5.31		3.06		3.31	
Standard deviation	3.34		3.21		3.08	
Standard error	1.18		1.14		1.09	
T-value	4.50		2.70		3.04	
Degrees of freedom	7		7		7	
2-tailed probability	.01*		.03*		.02*	

*Significant at the $p < .05$ level.
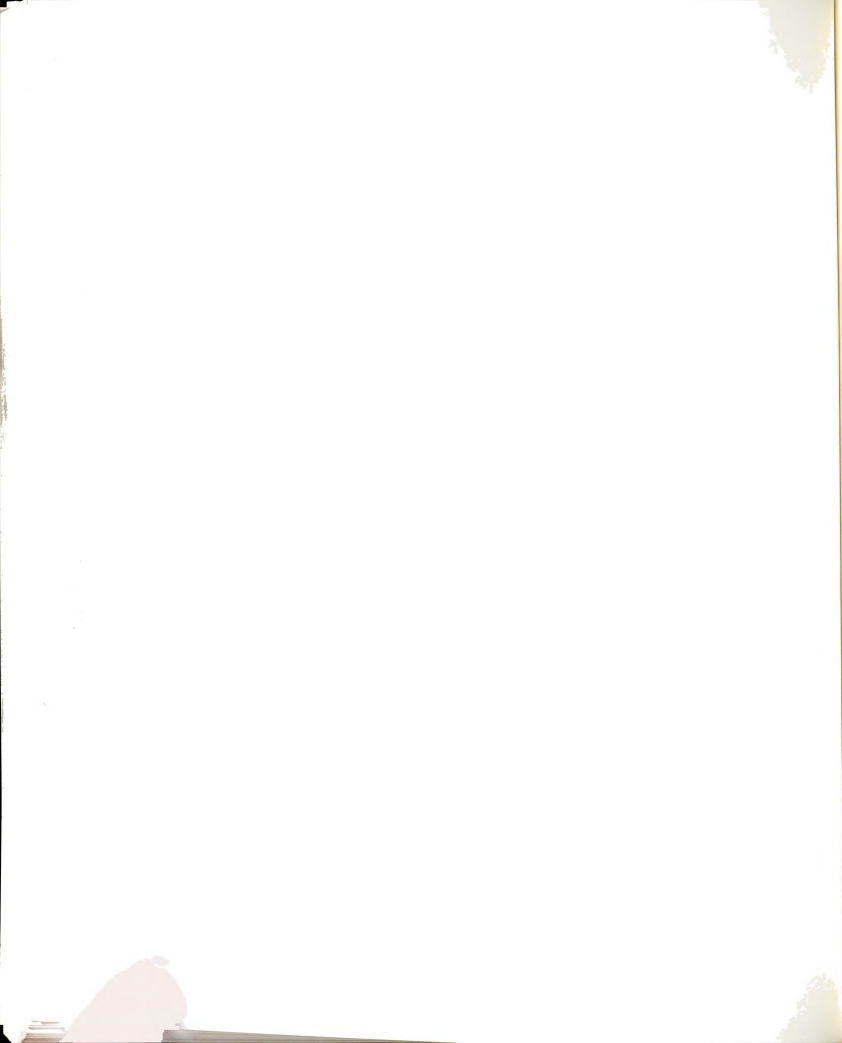
Table 4.7.--Children's writing: t-test --number of T-units.

Treatment 1

	Group 1		Group 2		Group 3	
	Pretest	Posttest	Pretest	Posttest	Pretest	Posttest
Mean	42.63	131.37	47.50	107.00	56.00	107.50
Standard deviation	17.34	68.79	22.53	58.97	39.78	44.66
Standard error	6.13	24.32	7.96	20.85	14.06	15.79
Difference mean	88.75		59.50		51.50	
Standard deviation	71.37		70.85		53.94	
Standard error	25.23		25.05		19.07	
T-value	3.52		2.38		2.70	
Degrees of freedom	7		7		7	
2-tailed probability	.01*		.05*		.03*	

Treatment 2

	Group 1		Group 2		Group 3	
	Pretest	Posttest	Pretest	Posttest	Pretest	Posttest
Mean	33.00	88.13	37.63	95.38	30.63	83.63
Standard deviation	16.77	52.84	24.85	102.88	10.53	46.86
Standard error	5.93	18.68	8.79	36.37	3.72	16.57
Difference mean	55.13		57.75		53.00	
Standard deviation	42.73		80.62		40.57	
Standard error	15.11		28.50		14.35	
T-value	3.65		2.03		3.69	
Degrees of freedom	7		7		7	
2-tailed probability	.01*		.08*		.01*	

*Significant at the $p < .05$ level.
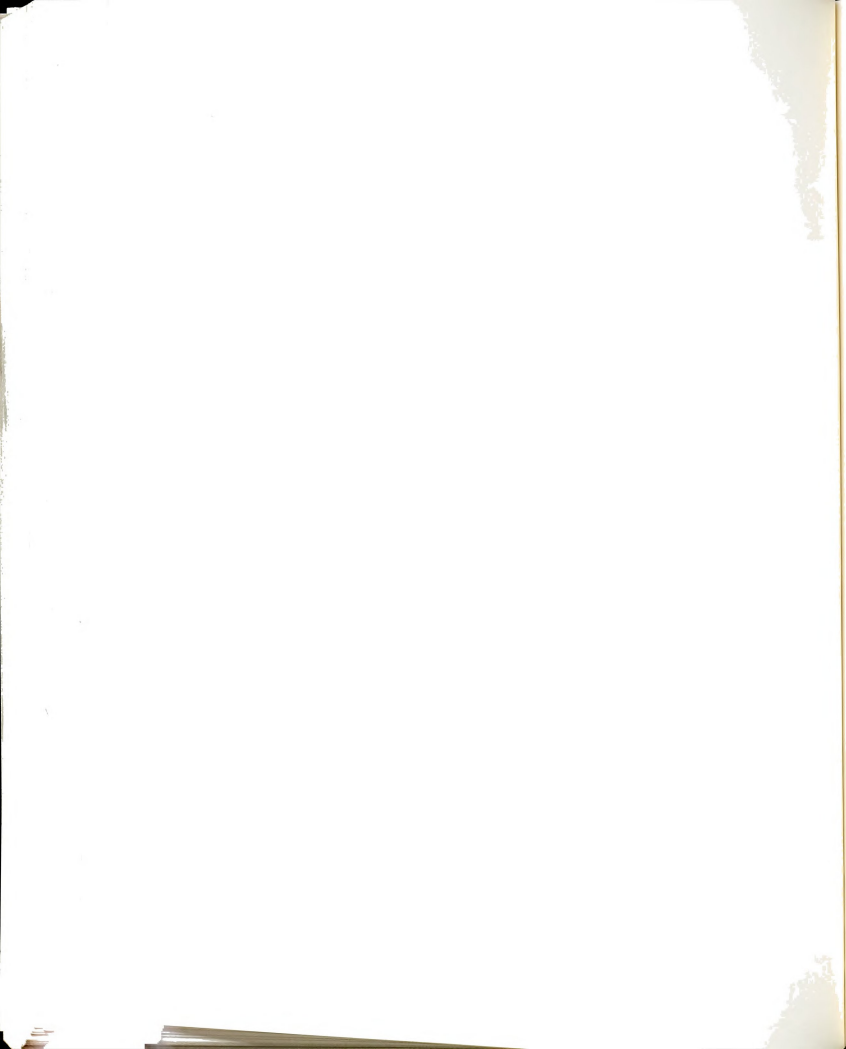
As discussed earlier in this chapter, analyses of the data reveal that there is no significant correlation for the children in this study, between reading comprehension, as measured by a standardized reading test, and either of the holistic measures of the children's writing, or the number of T-units written. Blocking the subjects by reading scores, therefore, did not diminish the within-cells variation for these measures as it would have had this correlation existed, as it did in Loban's (1963, 1976) classic study. Since the blocks were not particularly homogeneous, finding significant differences which do exist between the effects of the two treatments for the different reading groups became more difficult.

Summary

This study was designed to answer four questions. Chapter IV has answered those questions by describing the statistical analyses of the data obtained from the stories written by the children, one before the treatment and one during the treatment. The following is a summary of the results of those analyses in relation to the research questions.

1. Does the literary quality of narrative literature that is read to and discussed with children affect the literary quality of their narrative writing when that writing is rated holistically?

When examining the results of the holistic ratings from Part I and Part II of the Literature Rating form, i.e., the rating pertaining to the literary quality of the children's writing and the rating pertaining to the development of the traits of the classical detective genre in that writing, the multivariate analysis of covariance
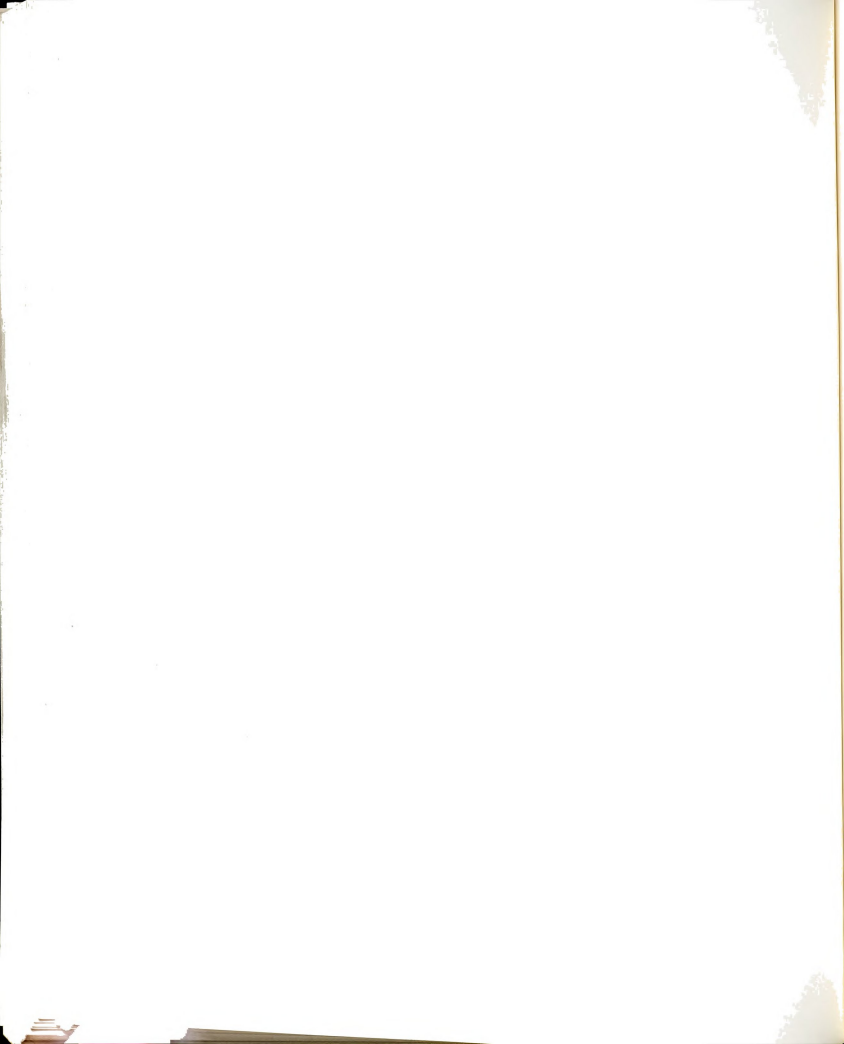
resulted in an interaction effect in which the cell means for all three groups of readers who heard the literature rated as high in literary quality were higher than the corresponding cell means for the groups who heard the literature less highly rated in literary quality. Treatment 1 produced the greatest difference in the literary quality of the writing of the lowest readers. Exploratory analysis using the median as the measure of central tendency resulted in findings consistent with the results of the MANCOVA. Both the two-sample Median Test and the Mann-Whitney U Test showed Treatment 1 to be superior to Treatment 2, with $p < .05$. While the significance of the MANCOVA was not as high as desired, the consistency of the results found in the MANCOVA, the Median Test, and the Mann-Whitney U Test indicates that a difference does exist between the effects on the children's writing of hearing literature of high literary quality and the effects of hearing less sophisticated literature. These results support the hypothesis that hearing literature of high literary quality read aloud will result in writing of higher literary quality by fifth-grade children from upper-middle-class backgrounds, although the nature of that effect differs across different reading abilities.

A multivariate analysis of covariance of the five primary traits of literature--plot, characters, setting, style, and mood--shows the difference between Treatment 1 and Treatment 2 to be significant at the .04 level in favor of Treatment 1. The univariate F tests reveal that those children who heard children's literature determined by raters to be of higher literary quality were superior to the children

in Treatment 2 in the development of plot, characters, setting, and style, with the development of plot and characters the most affected. Children in Treatment 2 were superior in the development of mood. In the classical detective genre, mood is highly interrelated with the establishment of the mental ability of the detective, on which these children were also rated higher (number 7 on the Literature Rating Form: Part II, Appendix A). Additional implications are discussed in Chapter V. Adjusted means, parameter coefficients, standard errors, and significance levels appear in Table 4.4.

2. Do children who hear high-quality literature in which the traits of the genre are well developed obtain higher scores, when rated on a primary trait analysis of their own writing within that genre, than children who hear literature in which those traits are less well developed?

The multivariate analysis of covariance, analyzing literary quality and genre development, indicated an interaction effect between the quality of literature read aloud and reading ability as identified by a standardized test. The best readers in Treatment 1 did far better than any other group in developing the traits of the classical detective genre in their own writing. Groups 2 and 3 in Treatment 1 also did better than the two top groups in Treatment 2; i.e., the top readers in Treatment 2 did not do as well as the lowest readers in Treatment 1. The lowest group hearing the less sophisticated literature, although they did not improve as much in the literary quality of
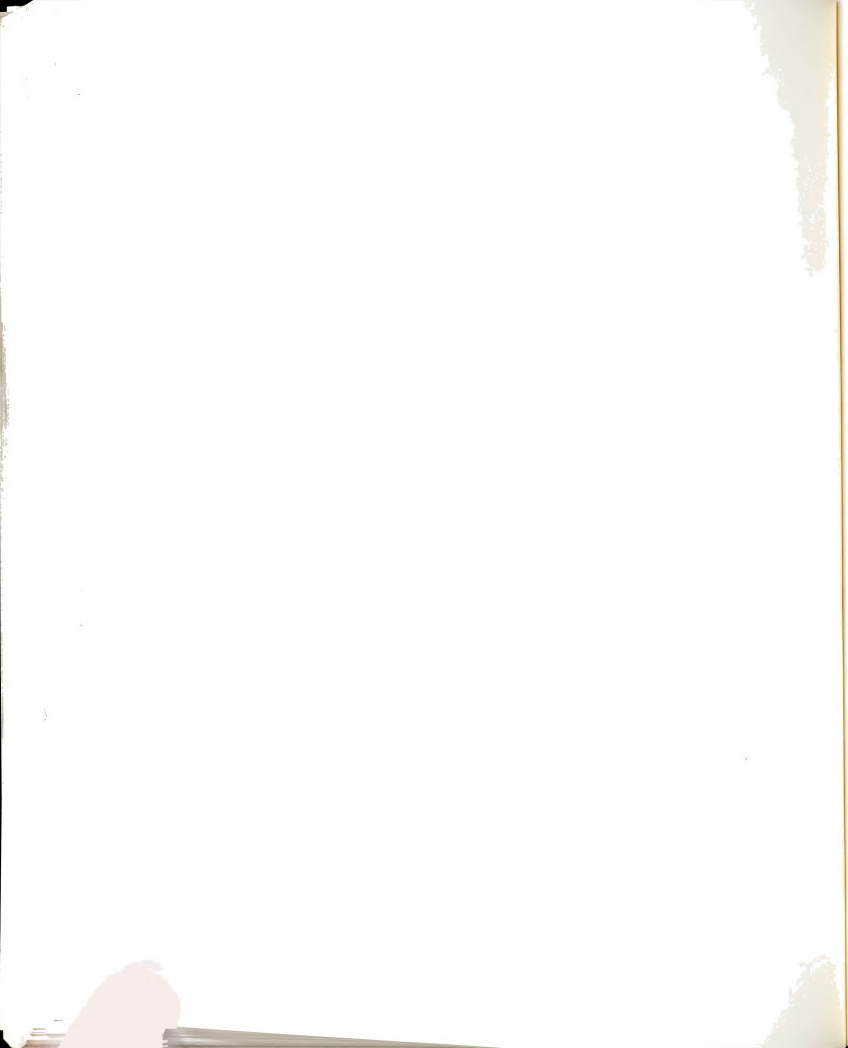
their writing, did develop the traits of the genre better in their writing than did the lowest readers hearing the better literature. The Median Test and the Mann Whitney U Test both support these findings.

Again, the significance of the MANCOVA is not as high as desired. The consistency of the findings, however, indicates that a difference does exist between the effects of hearing literature in which the traits of the genre are well developed and the effects of hearing literature in which those traits are not as well developed; the nature of that effect varies with reading ability. There is strong evidence that hearing well-crafted classical detective stories read aloud does result in the writing of better classical detective stories by readers above the fifth stanine nationally. Group 3 (fifth stanine and below) presents a kind of paradox. Although the children in Group 3 (lowest readers) who hear the highly rated literature do better than the two top groups hearing the less sophisticated literature, the lowest readers (Group 3) who hear the less sophisticated literature do even better when developing the traits of the genre in their own writing than do the lowest readers hearing the highly rated literature.

A multivariate analysis of covariance of scores on the ten traits of the classical detective genre shows a significant difference in favor of Treatment 1 at the .005 level. The univariate F tests show that the children who heard the classical detective stories determined by raters to be of higher quality were superior to the children in Treatment 2 in their development of five of the ten traits. The trait most affected by Treatment 1 involved the development of a story
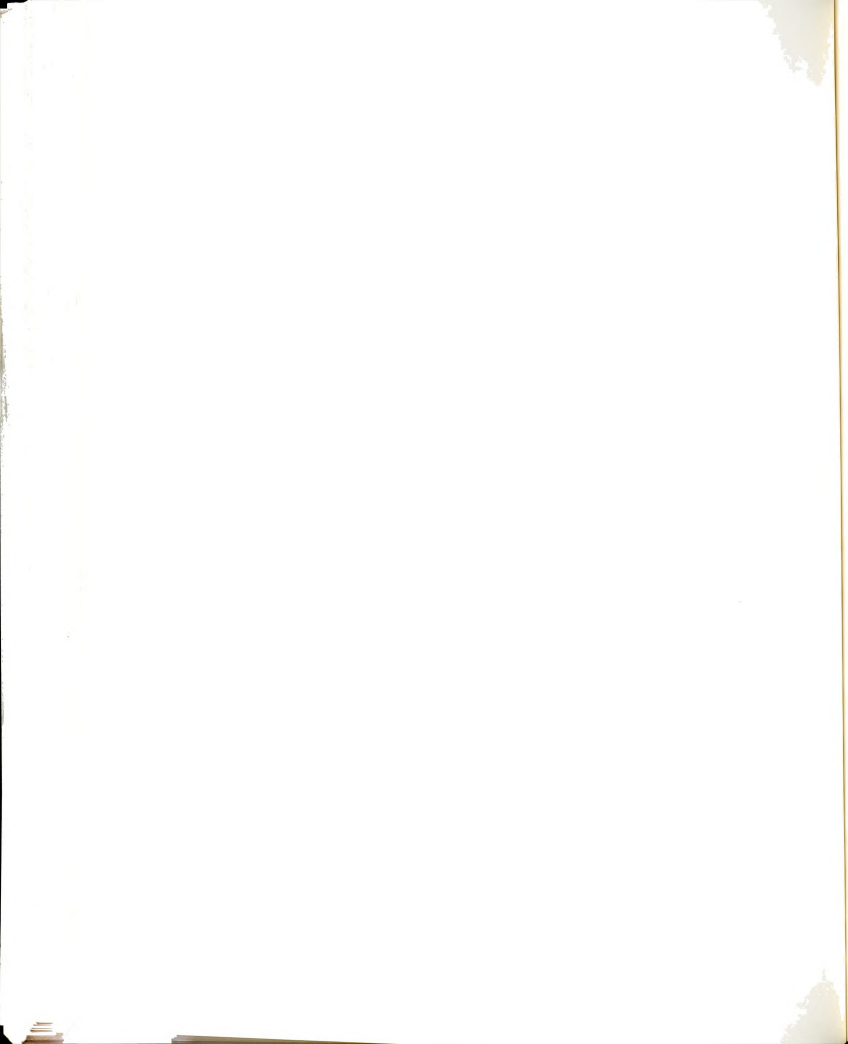
solution which was a logical outcome of clues presented in the story (number 14). Adjusted means, parameter coefficients, standard errors, and significance levels are reported in Table 4.5. Implications are discussed in Chapter V.

3. Are selected atomistic characteristics of the literature read aloud to children, i.e., language fluency as measured by the number of T-units, syntactic complexity as measured by the number of words per T-unit, and vocabulary maturity as measured by a weighted vocabulary score, reflected in their writing?

A multivariate analysis of covariance indicated that these measures of writing in the children's stories were not significantly affected by either treatment. Although the literature read aloud to the subjects in the two treatments differed in number of T-units, words per T-unit, and vocabulary, these characteristics were not affected in the children's writing at a significant level by either treatment. Hearing these qualities in good literature read aloud, therefore, did not seem to result in these qualities in the children's writing.

4. Does improvement in writing correlate with type of treatment for children with different reading abilities, as identified by a standardized reading test? Is the writing of children with high reading scores affected more by one treatment than the other? Is the writing of children with low reading scores affected more by other treatment than the other?

A comparison of cell means within reading ability groups indicates that children of all reading abilities who heard the literature rated higher in literary quality, i.e., Treatment 1, wrote more literary stories than the children hearing the literature less highly rated. The lowest readers hearing the high-quality literature, however, made a greater gain over the corresponding group in Treatment 2 than either the good or above-average readers made over their corresponding groups. The best readers hearing the sophisticated literature made by far the greatest gains in the development of the genre traits. The children in the top two reading groups in Treatment 1 developed the traits of the classical detective genre to a greater extent than the corresponding groups in Treatment 2. The lowest readers in Treatment 1 did not do as well as the corresponding group in Treatment 2, but they did do better than either of the two top groups in Treatment 2 and better than the middle group in Treatment 1. The lowest group in Treatment 2, however, developed the traits of the genre to a greater extent than the lowest readers hearing the more highly rated literature.

Chapter IV presented the results of the statistical analysis of the data collected in this research. Chapter V discusses these findings further and explores their implications for children, teachers, and schools.

CHAPTER V

SUMMARY OF THE STUDY

Overview of the Study

This chapter contains a summary of the findings from the analysis of data as well as conclusions and implications based on those findings. It also contains recommendations for further research in related areas.

Through an extensive review of research and professional writings pertaining to listening, literature, and writing, this researcher recognized the need for research concerning their interrelationship. The language of literature is different from the language used in daily conversation. Those children who are exposed to the printed word, who are read to and are thus familiar with the complexity of literary language come to school with an increased knowledge of that language and thus a definite advantage over those who have not had this exposure. The benefits of hearing the written word spoken seem, however, to be quickly forgotten once the child enters school and learns to read (Chomsky, 1972). In many schools, reading aloud to children is not considered necessary, especially in the upper elementary grades (Lundsteen, 1979; Tom, 1969) even though research has demonstrated that children attend to different aspects of the printed word when they listen than when they read (Hildyard & Olson, 1982), and that children

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through sixth grade learn better through listening than through reading (Stricht, 1974).

A review of research and professional resources for this study indicated a need to investigate whether listening to and discussing literature read aloud in the classroom has an effect on the writing of children old enough to write cohesive and thematic stories. Much of the existing research pertaining to listening, literature, and writing has been done with primary-age children and those from lower socioeconomic backgrounds; has investigated the effect of listening to literature on reading comprehension and/or vocabulary scores (Cohen, 1968; Lyons, 1972; Mills, 1974; Porter, 1969); or has used excerpts from literature as models to be imitated or studied in order to improve writing skills (Martin, 1980; Mills, 1974; Pinkham, 1968). As a result, reading and writing are frequently measured by standardized tests. Listening, seldom seen as distinct from reading, is used to impart content, its inherent power to transmit the very sounds of language necessary for literacy unacknowledged. The integrity of literature as a piece of art is seldom recognized. Writing is seen as a thing to be accomplished rather than an agent of thinking.

This study was designed to determine whether reading complete selections of literature aloud to children of different reading abilities, as measured by a standardized test, and then discussing that literature from an author's perspective would affect the literary quality, the development of genre traits, and selected atomistic measures of writing in the writing of those children. Upper elementary

children from middle- to upper-middle-class backgrounds were the population of interest. The study was not an attempt to teach children to listen or to write. Its purpose was to share with them literature appropriate to their stage of development, to focus on that literature as the product of choices made by a writer, and to measure if and to what extent hearing that literature read aloud affected selected aspects of their writing. Since this was an experimental study, much of it was done under controlled conditions. All factors except the quality of the literature read aloud were held constant for both treatment groups. A schedule and a method of engaging the children in writing were established before the onset of the research.

The first week of the study, the children listened to a short story, namely, "Footprint in the Sky," by John Dickson Carr, discussed it as representative of the classical detective genre, and then wrote their own detective stories (the pretest). Beginning the second week, the researcher met with the two randomly assigned groups each day for a total of 4 hours and 15 minutes per week. During the first half of each period for eight weeks, the researcher read aloud to the children from two different adolescent mystery series, one by Robert Newman and one by Terrance Dicks. Both series were of good quality, but the one written by Newman was rated by qualified raters as significantly better in literary quality and in development of the genre traits (Table 3.3 and 3.4). The second half of the period was reserved for large- and small-group discussion and for writing activities. During this time, the children discussed the first novel read, again as representative of

the classical detective genre. They identified the characteristics given by the author to the main characters in order to develop those characters both as individuals and as representatives of the role they played in the story. The children sketched, in pencil, settings the author had created with words, and they worked individually or in small groups to outline the plot the author had developed. They assumed the role of the author and explained their purpose for including what they chose to include and for presenting it as they did.

After participating in such activities, the children designed their own stories following the same pattern established during the discussion of the professional literature. They identified the characteristics of their main characters, they sketched settings from their stories, and they worked individually and in small groups to outline their plots. As authors, they discussed what they were going to write. Finally, they wrote, revised, and edited their second story (posttest). Each day the researcher continued to read from the two series for the first half of the period; the second half was now used to focus on the children's writing, not for guided discussion of the literature. Spontaneous comments, discussion, and questions of the children were treated as natural and welcome aspects of response to be shared.

To permit generalization of the results of this study to similar populations, children from the two fifth-grade classes that participated in this study were randomly assigned to treatments. This random assignment was done within reading ability groups so that the relationship between the quality of the literature read aloud and the
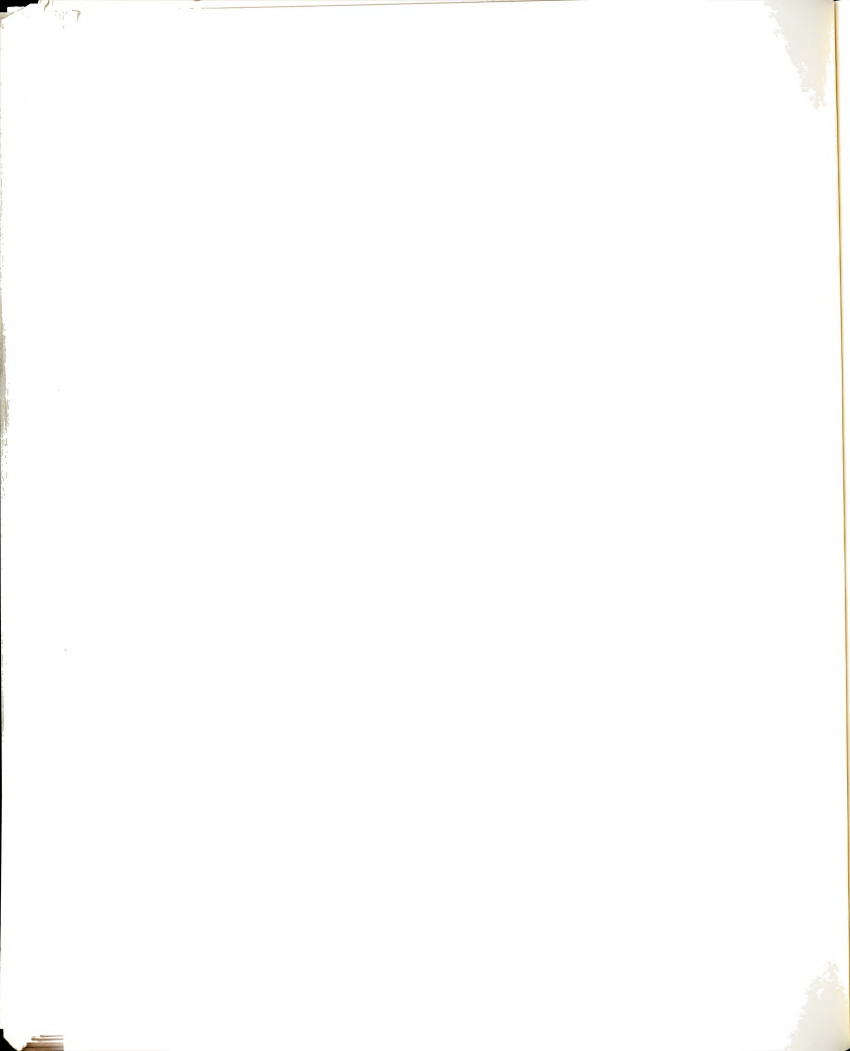
reading ability of the children could be examined. To do this, the children's standardized reading test scores were divided into three groups, or blocks, using a double-blind process. Group 1 was composed of good readers who had obtained scores ranking in the seventh, eighth, and ninth national stanines. Group 2 was composed of above-average readers with scores in the sixth and seventh stanines, and Group 3 contained low to average readers whose scores were in stanine five and below. The scores were then randomly assigned to treatments within blocks. Since this was a double-blind format, the researcher had no knowledge of the reading score for any child until after the treatment was completed.

In compiling the data, five scores were obtained from each of the two stories written by the 48 children: (a) a holistic rating representing the literary quality of the story, (b) a holistic rating representing the development of the traits of the classical detective genre in the story, (c) the number of T-units, (d) the number of words per T-unit, and (e) a weighted vocabulary score. The two holistic ratings were derived from the scores given each story by two independent raters using a primary trait scoring instrument designed and validated by the researcher (Appendix A). The T-units and words per T-unit were counted. The weighted vocabulary score was determined by comparing each word used by the student with the American Heritage Word Frequency List. A score was obtained by adding together the rankings of all words with a Standard Frequency Index of 50.9 or less,
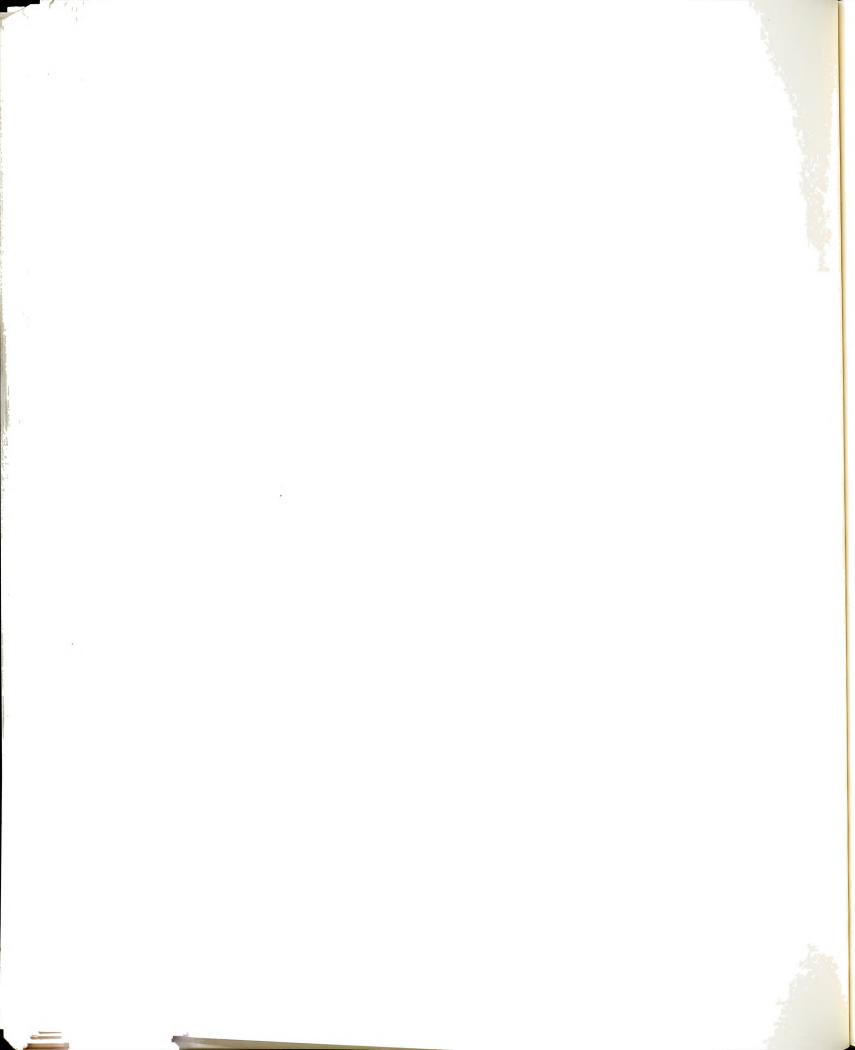
which indicated that the word was infrequently used in the corpus

sample and thus represented a mature word choice (Finn, 1977).

These five measures were submitted to two separate multivariate

analyses of covariance (MANCOVA), one to analyze the holistic measures

and another to analyze the atomistic measures. The scores from the

posttest were used as dependent variables, and the scores from the

pretest were used as covariates. Since the findings from the MANCOVA

which analyzed the holistic measures were only marginally significant

(p < .11), the Mann-Whitney U Test and the two-sample Median Test were

used to further explore the data by using the median as the measure of

central tendency. Additional multivariate analyses of variance were

conducted to examine the effect of the treatment on the individual

literary and genre traits. The results of these analyses were used to

answer four questions. Each question and a summary of the findings

pertaining to it, as well as a discussion of conclusions and implica-

tions, is presented separately.

Summary of the Findings

Research Question 1

Does the literary quality of narrative literature which is read to
and discussed with children affect the literary quality of their
narrative writing when that writing is rated holistically?

The answer to this question was determined by exposing each of

two groups of children, randomly assigned within reading groups, to a

different series of classical detective stories. The series were

judged by qualified professionals to be of differing literary quali-

ties. The children in Treatment 1 heard the literature rated higher in
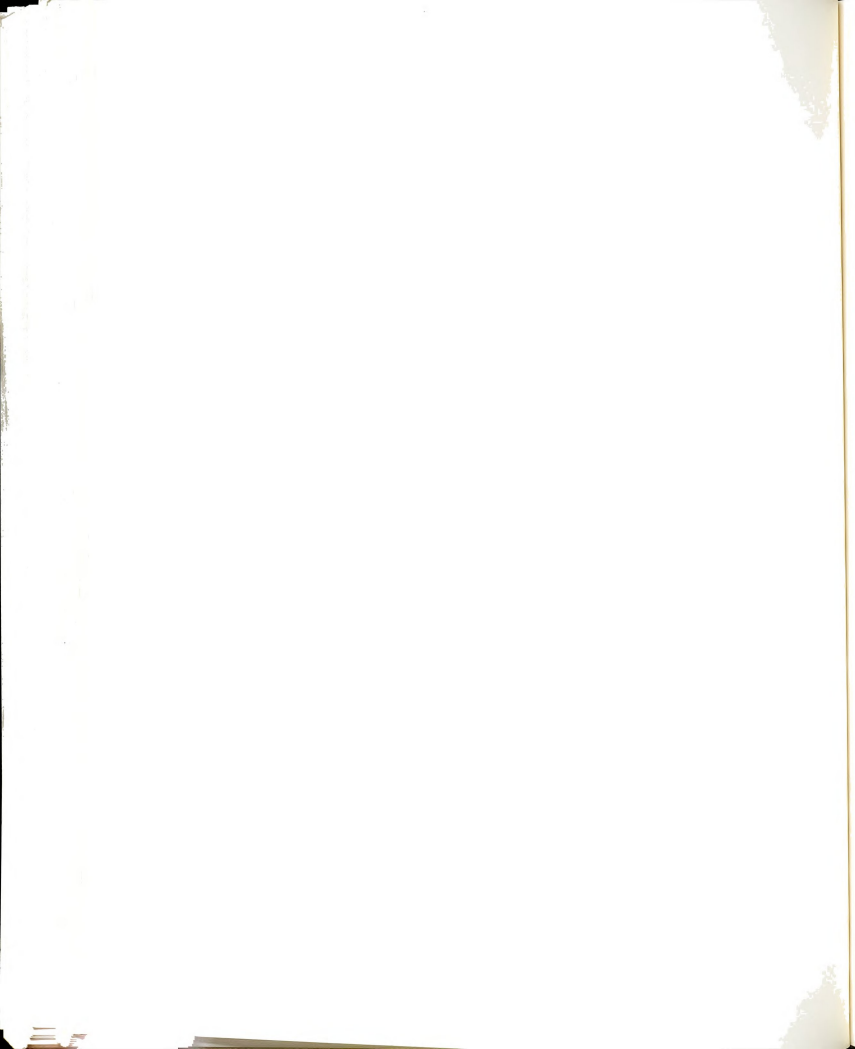
literary quality than the literature read to the children in Treatment 2. The pre- and posttest stories written by the children were evaluated holistically by two highly qualified, trained, independent raters using a primary trait scoring instrument. The criteria on which the children's writing were judged were the same criteria used to evaluate the professional literature read to the children. Each series read to the children contained all of the literary traits, but developed them to a greater or lesser degree. The raters participated in intensive training both in the philosophy and the procedures of primary trait scoring, a sophisticated form of holistic evaluation. They were instructed to respond to each piece of writing as a unified whole and, using Part I of the primary trait instrument (Appendix A), to evaluate the writer's facility in developing particular literary characteristics. To assure a uniform rating of all stories, the writing samples, 48 pretest stories and 48 posttest stories, were randomly mixed and then evaluated by the raters, who thought them to be samples of writing by 96 different children. The scores given by the two raters on each trait were averaged. Those averages for the five traits were then added to obtain an overall score for literary quality.

After the data had been prepared, they were submitted with the ratings on genre development to a multivariate analysis of covariance using the posttest scores as dependent variables and the pretest scores as covariates. The results indicated an interaction effect due to differences between Treatment 1 and Treatment 2 for different reading groups. A comparison of the cell means showed that while all three

groups of readers hearing the highly rated literature did better than the corresponding groups hearing the less sophisticated literature, the effect was the greatest for the lowest readers. The lowest readers, those with less exposure to the written word, showed the most improvement in the literary quality of their writing. The best readers, those who had already read more, did not show as much improvement in the literary quality of their writing as did the readers with less experience. The results of the MANCOVA are supported by the two-sample Median Test and by the Mann-Whitney U Test, both of which use the median rather than the mean as the measure of central tendency. Both tests found Treatment 1 significant over Treatment 2 on the posttest ($p < .05$), and both found a significant difference in favor of Treatment 1 for the lowest readers in the study, $p < .01$ and $p < .05$, respectively.

A separate MANCOVA using the five scores for the traits of literary quality showed Treatment 1 to be superior to Treatment 2 at the .04 level. Of the five literary traits measured, four of them, plot development, characterization, setting, and style, improved more when the children heard the literature rated the most highly on these traits. Of these four, plot and character development were the most affected. In discussing plot, Wells (1913, 1929) in her now-classic book The Technique of the Mystery Story maintained that the writing of detective stories is both easy and difficult since the structure of the plot is always the same--the problem and its solution (p. 39). Valin (1981) argued, therefore, that it is what a writer does within this

formula restriction that determines the quality of the story (p. 19).
In this study, the literature read aloud in Treatment 1 was determined
to be superior to that read in Treatment 2 in terms of plot develop-
ment. It exceeded the basic expectations of adequate structure and
exhibited originality, freshness, and vitality. It is this quality,
the ability to go beyond the formula, that the children in Treatment 1
reflected in their writing. These children were also better able to
create characters who were fully developed and convincingly real within
their assigned roles than the children in Treatment 2. In a book
entitled Writing Popular Fiction, Koontz (1972) explained that the
development of characters, not the plot or setting, is the most impor-
tant element in a detective story because it is the characters, with
their individual motivations, who hold the key to the puzzle (p. 103).
The children who heard the literature in which the characters were
better developed created more fully developed characters in their own
writing than did the children who heard the literature in which the
characters were less well developed.

The development of the mood of the story showed greater
improvement in the writing of those children who heard the less sophis-
ticated literature. In a classical detective story, the mood is
created when closure is assured; closure is assured when the mental
astuteness of the detective is established. The children in Treat-
ment 2 also did better than those in Treatment 1 in establishing the
mental ability of the detective. Since they did not, however, develop
their characters as well as the children in Treatment 1, it appears that
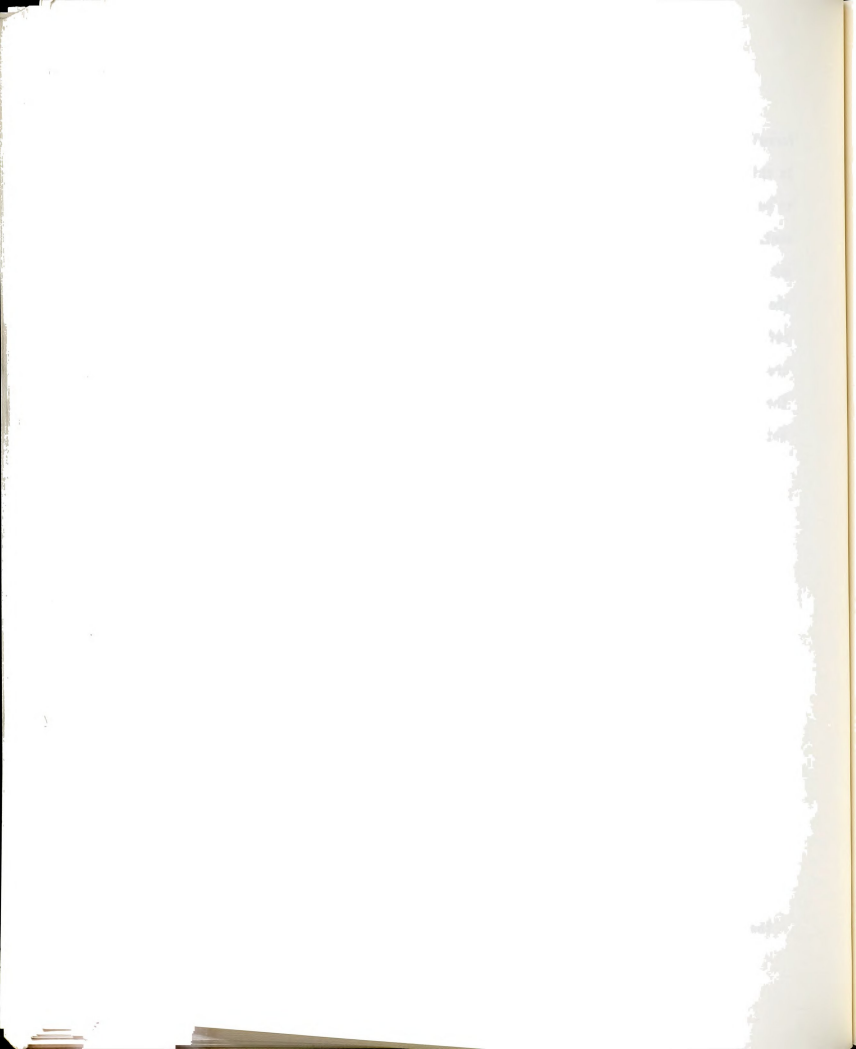
they may have established their main character as a stereotypical detective, including the dimension of intelligence without developing the stereotype into a well-rounded character. This would have satisfied the formula demand for closure and established the mood of the story, resulting in higher scores on mood in the ratings. In their development of rounded characters, it is quite possible that the children in Treatment 1 neglected to address specifically or to establish the particular qualities of mental astuteness in the character of the detective. In failing to establish his/her mental astuteness, they would have failed to guarantee closure, which is dependent on this particular characteristic of the detective, and thus have failed to adequately establish the mood.

The overall consistency of the results of this study in favor of Treatment 1 provides strong evidence that middle- to upper-middle-class fifth-grade children of all reading abilities who hear classical detective stories of high quality read aloud to them write detective stories of better literary quality than children who hear less sophisticated stories from this genre. The effect is the greatest for the lowest readers. Random assignment of the children in this study permits the generalization of these findings to all children from similar populations.

Research Question 2

Do children who hear high-quality literature in which the traits of the genre are well developed obtain higher scores, when rated on a primary trait analysis of their own writing within that genre, than children who hear literature in which those traits are less well developed?

The answer to this question was determined by the same holistic rating procedure used to answer number one. As the raters evaluated the children's writing for literary quality, they also rated it for development of the characteristics of the classical detective genre using Part II of the primary trait instrument (Appendix A).

After the data had been prepared, they were submitted with the ratings on literary quality to a multivariate analysis of covariance using the posttest scores as dependent variables and the pretest scores as covariates. As noted above, the results indicate an interaction effect due to differences between Treatment 1 and Treatment 2 in relation to reading ability. The effect of Treatment 1, hearing the literature rated higher in quality read aloud, was especially great on the writing of the highest reading group. A comparison of the cell means shows that the very good readers hearing the highly rated litera- ture developed the traits of the genre in their own writing to a much greater extent than any other group. Apparently, when these readers heard and discussed the literature in which the traits of the genre were well developed, they were able to detect the qualities that made it better and then to incorporate those qualities into their own writing.

The mean for Group 2 in Treatment 1 was higher than the mean of its corresponding group in Treatment 2; it was, in fact, higher than the mean for Group 1 in Treatment 2. The mean for Group 3 in Treatment 1 also exceeded the means for both Groups 1 and 2 in Treatment 2. It did not exceed the mean of its corresponding group in Treatment 2,

however, since the lowest readers in Treatment 2 (those hearing the less highly rated literature) received higher scores on genre development than any group except the best readers in Treatment 1. They did not, however, come close to matching the performance of the good readers who heard the sophisticated literature. It appears that while hearing literature in which the traits of a genre are well developed may help all readers develop those traits in their own writing, the effect is especially great for very good readers. These readers, who have had the most experience with the written word, were the most able to derive benefit from the sophisticated literature in terms of developing the traits of the genre in their own writing. Low readers, although they do quite well when hearing the highly rated literature, receive even greater help when they hear less sophisticated literature read aloud. For these readers, hearing literature of high quality positively affected the literary quality of their writing, but perhaps because they had had less experience with the written word, the complexity of the more sophisticated literature appeared to overshadow the underlying structure of the genre. While the better readers were able to detect the structure and benefit from its complex elaboration in the more sophisticated literature, poorer readers needed to hear a detective story in which the treatment of the traits was less sophisticated if they were to develop these traits and integrate them into their own writing.

The consistency of the results summarized above indicates that hearing literature in which the traits of the genre are well developed

affects the development of those traits in the children's own writing, but the nature of that effect differs depending on reading ability. There is strong evidence that hearing well-crafted classical detective stories read aloud does result in the writing of better classical detective stories by readers above the national average. There is also evidence, however, that readers of average and below-average ability may be more successful in developing the traits of a genre in their own writing, at least in their initial attempts at such writing, if the literature they hear read aloud is less sophisticated.

A separate MANCOVA using the ten scores for the traits of the classical detective genre shows Treatment 1 to be superior to Treatment 2 at the .005 level. The children who heard the more sophisticated literature did significantly better in developing the qualities of the genre in their own writing than the children who heard the less sophisticated literature. The MANCOVA also performs a univariate F test for each factor individually, thus comparing the effects of Treatment 1 and Treatment 2 on that item without the interaction of the other nine. Of the ten traits measured, the univariate F tests showed that the following were better developed by the children who heard the literature rated highest in development of genre traits:

--the creation of a puzzle story in which a normal situation is disrupted and returned to normal by a major character who solves the problem through intelligence, using logic and deduction together with clues known and/or discovered (number 6);

--the development of a setting that reflects the real world, but is removed from it to the extent that events and actions in the story are not subjected to the standards of plausibility and probability used in the real world (number 10);

--the development and presentation of clues that are integral to the story, can be seen as contributing to the solution once that solution is known, yet are unobtrusive on a first reading (number 12);

--the development of a solution to the crime which is a logical outcome of the clues presented in the story when seen from the appropriate perspective (number 14);

--the development of a story ending which involves a resolution of the disruption, including an explanation of the solution (number 15).

The univariate F tests showed that the traits below were more affected by Treatment 2:

--the adequate establishment of the detective as mentally astute (number 7);

--the development of characters' actions which are consistent with their designated roles (number 8);

--the development of a plot which centers on the detective's investigation, solution of the crime, explanation of the solution, and final resolution of the situation (number 9);

--the presentation of the crime as a background for the story and a reason for the deductive activity of the detective(s) but not as the focus of the story (number 11);

--the development of suspense, in spite of the formula restriction that things will turn out all right, by creating uncertainty about the fate of a character (number 13).

The adjusted means, parameter coefficients, standard errors, and significance levels for all ten traits are reported in Tables 4.4 and 4.5.

It is interesting to compare the first five traits, which were better developed in the writing of the children who heard the litera-ture rated higher in development of genre traits, with the second five, which were more affected by the literature in which the traits of the

genre were less well developed. The first five traits focus on underlying structure rather than detail, since they involve the development of elements vital to the cohesion of the story; they also appear to be more related to critical thinking abilities than the second five. The first five involve abstract thinking through the use of logic, four directly through the use of clues and their explanation, the fifth through the creation of a setting that must meet two sets of criteria.

In developing the first five traits, the writer gives evidence of critical thinking ability by developing those traits in his/her writing in such a way as to maintain the interest of his/her audience while at the same time challenging that audience, itself, to think critically. The following are specific examples of critical thinking abilities (Cianciolo & Le Pere, 1969) as they are developed through the traits of the classical detective genre:

1. Fact and opinion: The writer presents his/her material in such a way that the reader must decide what is fact, what is information, and what is opinion, as well as deciding which of these is relevant to the problem.

2. Cause and effect: In presenting his/her material, the writer cloaks that material in such a way that the cause (clues), while clear if the effect (solution) is known, is elusive if that effect is not known.

3. Using information to support or disprove a hypothesis: The writer intentionally creates a story that appears to have no solution,

but which, in the end, will be solved using the very information pro-
vided in the story itself.

    4. Interpretation of implied ideas: The writer leads the
reader to accept a world, which by implication is similar to the real
world, but in fact does not meet the standards upon which the real
world is based; she/he may also attempt to lead the reader away from
the actual solution by presenting material designed to fool the reader
into accepting implied rather than stated evidence.

    The second set of five traits seems much different from the
first. These five focus on aspects of the detective formula, those
things that are necessary for a story to be defined as a detective
story, but not necessarily important to the quality of that story.
Many of these appear to involve a linear process of thinking that might
be realized quite mechanically. The establishment of the detective's
mental astuteness, for example, merely requires some statement to that
effect; it would be enhanced by, but does not require, character
development. None of these five traits necessitates the use of logic
or evaluation necessary in higher levels of critical thinking as the
first five do. Even the development of a plot containing the four
aspects identified in trait nine might be accomplished through the use
of sequence rather than causation. These observations seem quite in
keeping with the characteristics of the literature read aloud to the
two treatment groups. The Literary Series read to the children in
Treatment 1 was determined by qualified readers to be significantly
superior on all traits to the Popular Series read in Treatment 2. Its

development of genre traits, as well as its development of literary traits, was much more complex and sophisticated.

The complexity and sophistication of the Literary Series seemed to be a factor in the intensity of interest the children exhibited in the novels read. In Treatment 1 the interest of the children seemed to remain high throughout the treatment period. In contrast, the interest of the children in Treatment 2 seemed to diminish and to waver. As time went on, they exhibited less interest when the literature was read aloud, acting almost as if they had heard it before, which in fact they had since all detective plots are the same and their series did not go as much beyond the basic formula structure to exhibit freshness, vitality, and originality as did the series read in Treatment 1.

Research Question 3

Are identified atomistic characteristics of the literature read aloud to children, i.e., language fluency as measured by the number of T-units, syntactic complexity as measured by the number of words per T-unit, and vocabulary maturity as measured by a weighted vocabulary score, reflected in their writing?

A multivariate analysis of covariance, again using the posttest scores of the measures as dependent variables and the pretest measures as covariates, indicated that the covariance between the pre- and posttests was very high and that there were no significant differences between Treatment 1 and Treatment 2 on any of these measures. The literature read aloud to the children in Treatment 1 contained fewer T-units per hundred words and those T-units contained more words than the literature read aloud to the children in Treatment 2 (Table 3.2).

As explained in Chapter III, the measure of vocabulary quality is somewhat convoluted, with the literature read in Treatment 1 containing more mature vocabulary, and the literature read in Treatment 2 containing somewhat less mature vocabulary, but containing more of it (Table 3.3). The children's writing did not show significant gains in any of these measures for either treatment.

When considered together with the children's improvement in literary quality of writing, these results appear to be consistent with the findings of Hildyard and Olson (1982). Hildyard and Olson found that children attend to different things when they listen than they do when they read. When they listen, children attend to information necessary for the coherence of the main story theme and for the introduction of main events. When reading, however, children pay attention to all specified details, including incidental ones. Two boys in this study unwittingly attested to the validity of Hildyard and Olson's findings in this note they wrote during class and inadvertently left behind:

> "Bruce, let's write notes like the girls!"
> "O.K.!!"
> "Do you ever pay attention to the story?"
> "No!!"

When the boys returned to the classroom to gather up their coats for recess, the researcher asked the boys what they meant by not paying attention. Although quite embarrassed, as might be expected, they candidly explained that they listened to the story but didn't "pay attention to the details." Further discussion revealed, however, that

the boys understood the story and remembered the information necessary to its coherence. It may be that the "not paying attention" to which they referred reflected what Hildyard and Olson measured. Perhaps the atomistic aspects of writing are included in the details to which listeners do not attend. Perhaps this is part of what the boys missed when they did not "pay attention." If this is so, it is possible that atomistic aspects of writing are more influenced, in the absence of intervention, by seeing a text than by hearing it. In a preliminary study, Eckhoff (1983) found that, as early as second grade, children's writing reflects the linguistic structures (including number of words per T-unit, format, and stylistic features) of the basal text to which they are assigned. It appears that if atomistic measures of writing are to be influenced by listening to literature read aloud, children's attention will have to be focused on them. The teacher will need to highlight examples of the effective use of these aspects of writing by both professional and child authors and, in so doing, bring these aspects of writing into the child's conscious awareness, thus enabling the child to hear them when she/he listens to literature.

Research Question 4

Does improvement in writing correlate with type of treatment for children of different reading abilities, as identified by a standardized reading test, or is the writing of children with different reading abilities affected differently? Is the writing of children with low reading ability particularly affected when literature of high quality is read to them?

The results of this study indicate that a difference does exist between the effects on children's writing of hearing literature of high

quality and the effects of hearing less sophisticated literature. The nature of that effect, however, differs across reading abilities as measured by standardized tests. In terms of literary quality, the difference between Treatment 1 and Treatment 2 is the greatest for the lowest readers, although the cell means for literary quality of writing are higher for all groups in Treatment 1 than for the corresponding groups in Treatment 2. Improvement in developing the traits of the genre, however, was greatest for the best readers in Treatment 1. Hearing the literature rated the highest in development of genre traits apparently enables good readers to realize more fully those traits in their own writing than if they hear less sophisticated literature. Since hearing the well-developed literature also results in significant improvement on those genre traits that involve abstract thinking and higher-level cognitive skills, it appears that the complexity of this literature complements and/or stimulates higher-level thinking processes. It is interesting, however, that the lowest group of readers developed the genre traits better if they heard the less sophisticated literature. Perhaps these children found the genre characteristics easier to identify in the less sophisticated literature. Or it may be that the structure of the detective story, as they perceived it, was more clearly reinforced by the less sophisticated literature and thus permitted them to write well in a style that was already familiar to them (Roskelly, 1984). Since it may be surmised that the lowest readers had less exposure to literature, it seems feasible that the less complex literature may have helped them identify and isolate the

narrative structure of the genre (Billman, 1984). The fact that these same readers developed the genre traits to a lesser degree but still quite well when hearing the more complicated literature suggests that these readers might benefit the most from initial exposure to the structure of a genre in relatively unsophisticated literature if they are going to write stories in that genre. Once that structure is recognized, however, literature of higher quality should be offered, both because of its positive influence on literary quality and because of its apparent stimulation of critical thinking abilities.

Additional Findings

In addition to the findings noted above, a two-tailed t-test indicated that the writing of all groups in the study improved significantly in literary quality at the .05 level or better (Table 4.6). While the findings of this study provide strong evidence that children who hear and discuss literature rated high in literary quality write stories of higher literary quality than those who hear and discuss literature rated lower in literary quality, both groups who heard literature read aloud and discussed that literature improved significantly in the literary quality of their writing. This reaffirms the importance of hearing literature in the classroom for children's writing.

The number of T-units written by all groups also increased; the difference between the pre- and posttest scores is significant at the .05 level or better for five of the six groups, meaning that over repeated trials, such improvement would occur by chance only five out

of 100 times. For Group 2 in Treatment 2, the significance level was
p < .09 (Table 4.7). Although the children spent much more time on
their second stories than they spent on their first ones, the children
were permitted to write on both of their stories until they were fin-
ished. The second time, they wrote much more. Unlike the initial
stories, the second stories were written according to a structured
teaching plan that asked each writer to design a cohesive story by
specifically focusing on an overview of the story and then on charac-
ters, plot, setting, and conclusion. In spite of the fact that the
children were less interested in writing a second detective story, and
in spite of considerable resistance to the task of preplanning, their
second stories contained significantly more T-units, reflecting a
greater number of ideas expressed, and hence an increased fluency with
language than the initial stories. This corroborates the value of
using a structured method in the classroom of helping children to
develop an overview of their story as well as to design the specifics
before they begin to write.

A regression analysis indicated that before the treatment, the
correlation between reading ability, as measured by the Gates-
MacGinitie reading comprehension test, and the writing of the children,
when measured holistically, was very low for the subjects in this
study. This discrepancy in reading and writing measures is contrary to
what would be expected in light of existing research, which has pre-
dicted a strong relationship among all of the language arts (Chomsky,
1972; Evanechko et al., 1975; Loban, 1963, 1976), and contrary to what

was anticipated before this research. It is important to recognize
that the results of this study might have been very different had the
children been grouped by writing ability, rather than by tested reading
ability. Loban (1963, 1976) found that there is a high correlation
between reading and writing. The discrepancy between his finding and
the finding of the present study may be due in part to the fact that
the writing of the children in Loban's (1976) study was evaluated
primarily for rhetorical and mechanical features, i.e., organization,
syntax, vocabulary, sense of audience, and mechanics (pp. 25-26).
According to Lloyd-Jones (1977), the rating of rhetorical features
often appears to be holistic because rating scales seem to apply to the
whole discourse. They are, in fact, however, "isolated from the con-
text by the reader and scored separately--an atomistic system tied to
abstract categories associated with traditional rhetorics" (p. 35).
In this study, the children's writing was evaluated holistically. It
was edited for spelling, punctuation, and minor usage transgressions
before rating so that such mechanical errors would not interfere with
the raters' judgments. It is this holistic rating that does not corre-
late with the reading scores. There is a correlation between the
atomistic measures of writing, i.e., words per T-unit and quality of
vocabulary, and the reading scores, indicating that children who score
high on standardized reading tests have a command of both content and
rhetorical features of writing, whereas children who score lower have
stories to tell and the ability to tell them, but do not effectively

command the rhetorical and/or mechanical skills necessary to communicate effectively in writing, especially when those skills are measured out of context.

The findings in this study showing lack of correlation between reading and writing scores also contradict the findings of Evanechko et al. (1975), who found that the number of T-units written by a child was the best predictor of the child's reading comprehension score. In this study, the number of T-units written by the child on the pretest had the lowest correlation with reading comprehension of all five writing measures examined. While the children in the research by Evanechko et al. had a 20-minute time limit and an assigned topic, the children in this study had no time limit and an assigned genre, but free choice of topic. In light of the results of this study together with Loban's findings, it may be that assignment of a topic together with a relatively short period for writing provides an advantage for good readers, who appear to have greater command of the technical aspects of writing, and a lesser advantage for poorer readers who do not, resulting in a high correlation between reading comprehension scores and T-units in writing.

Implications

Since the children in this research were randomly assigned to treatments, the results of this study may be generalized to all children from similar populations. Using the classical detective genre as the vehicle for research, this study found strong evidence that the literary quality of children's narrative writing improves when they

hear narrative writing of high literary quality, especially if those children have scored low on a standardized reading test. Again using the detective genre, this study also provides strong evidence that when stories from a particular genre of children's literature are read aloud to children, the traits of that genre are better developed in the children's writing, particularly the writing of good readers, when they hear high-quality literature in which the traits of the genre are well developed. While children with average and below-average reading abilities (as determined by a standardized reading test) also do well in developing genre traits in their own writing when they hear such literature, they do even better in developing those traits when the literature they hear is of good literary quality but is not quite as sophisticated.

A separate finding, however, indicates the quality of the literature heard also affected the particular genre traits that were developed. Results indicated that all children who heard the more sophisticated literature (high, middle, and low readers) developed in their writing those traits that involved more extensive application of critical thinking abilities. It appears, therefore, that both literary quality and critical thinking abilities are stimulated by hearing high-quality literature read aloud. Poorer readers, however, develop the traits of the genre to a greater extent when they hear the less complex and sophisticated literature. While a less sophisticated example might be used to introduce and help these readers become familiar with the traits and thus the underlying structure of a genre,

results of this study indicate that it is imperative, both for the literary quality of children's writing and for the development of critical thinking abilities through that writing, that teachers read aloud literature of excellent quality with its inherent sophistication.

Findings from this research do support the hypothesis that children with lower ability in reading will benefit the most from hearing high quality literature read aloud in the classroom. The children in this sample were from middle- to upper-middle-class homes, which traditionally have a high literacy orientation. It was assumed that children from such a population who do not score high on standardized reading tests would still have the literacy background supportive of high achievement in all of the language arts. It was hypothesized, therefore, that exposure to quality literature through hearing that literature read aloud in the classroom would result in more improvement for these children, who had less exposure to the written word, than for children with better reading ability and more exposure to the written word. Findings from the study show that while the literary quality of stories written by all three reading groups hearing the highly rated literature improved more than the corresponding groups in Treatment 2, the greatest amount of improvement was indeed demonstrated by the lowest readers. A second important finding regarding readers with lower ability indicates that they show marked improvement in developing the traits of the genre in their writing, more than any group except the highest readers in Treatment 1, if they hear less sophisticated literature. This suggests that readers of

average reading ability and below need exposure to a variety of literature of varying degrees of sophistication, at least during their initial attempts to write in a genre. Since it is precisely as they attempt to write in a different style of discourse that they appear to lose control of rhetorical aspects of writing and to mix aspects of text construction appropriate to different types of discourse (Keech, 1984), exposure to high-quality literature is certainly important. If, however, children are attempting to write in a particular genre, sharing a less sophisticated example with them, at least initially, appears to be important. As the children become familiar with the narrative structure of the genre, sophistication of the literature could be increased, thus maintaining the quality of genre development, increasing the literary quality of their writing, and stimulating the development of critical thinking abilities through writing.

The results of this study show that no significant gains in T-units or words per T-unit could be attributed to either treatment. It is possible, however, that significant differences on the atomistic measures in this study might have been found if the children had been able to participate effectively in the revision process. For many children, the intensity of the drafting process, of getting the information down and creating the story, seemed to preclude attention to how that story was presented. Since the content of writing was so important, form was rarely attended to until the telling was finished, if at all. It appears that lengthening t-units when that is appropriate and
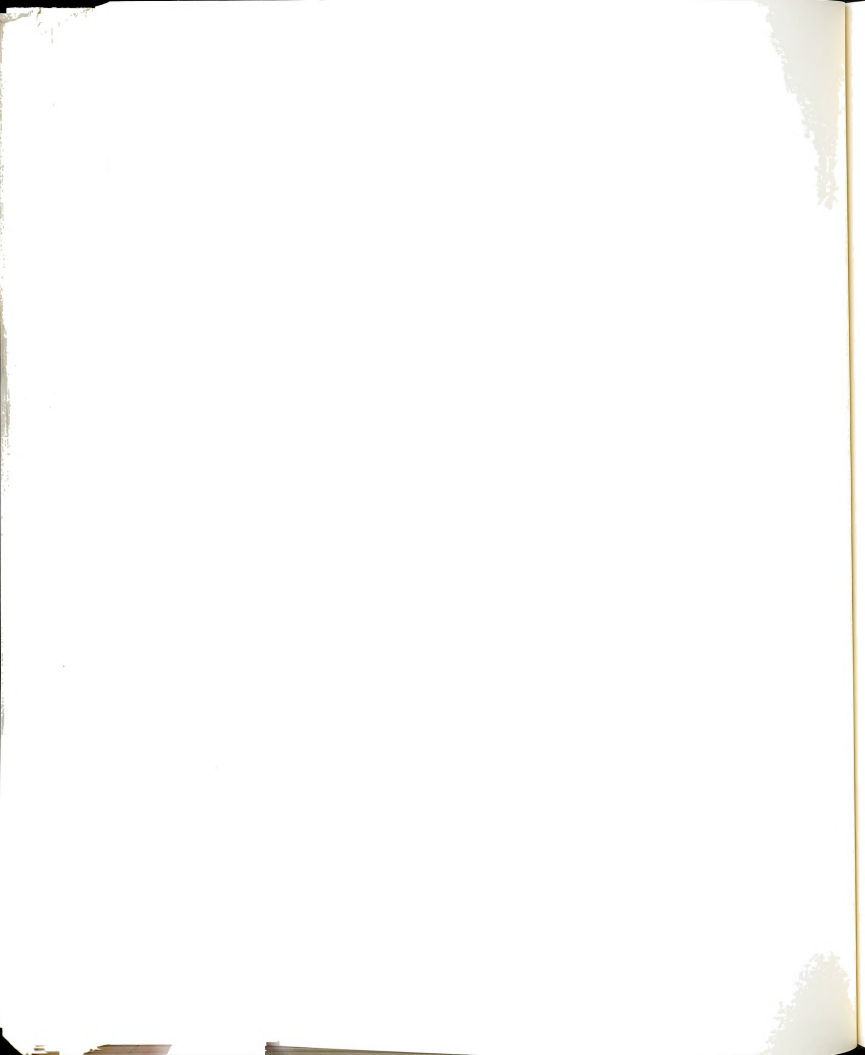
better vocabulary choices are more likely to be accomplished during the revision or editing process.

Although not affected by treatment, the number of T-units did increase for all groups in the study. The increase for five groups was significant at $p < .05$, for the sixth, Group 2 in Treatment 2, at $p < .09$. Although the children worked on their posttest for a much longer time than they did on their pretest stories, this finding is still surprising since the children were permitted to write on both their pretest and posttest stories until they were finished. The posttest was their second story in the same genre, and the children were not as excited about writing it as they were their first one. The fact that they had so much more to write in the posttest story indicates that a structured program to help children gain an overview of their story as well as to develop the story in detail before actual writing commences results in the expression of more ideas. When combined with the benefits of hearing high-quality literature read aloud, the result is increased fluency in use of language and increased literary quality of narrative writing.

As with the T-unit measures, the maturity of vocabulary used by the children during this study was not significantly affected by the quality of the literature they heard read aloud. It may be that maturity of vocabulary is an aspect of writing that develops only in classrooms where the use of effective vocabulary is expressly encouraged. Research has indicated that hearing children's literature read aloud, when combined with follow-up activities, does have an effect on

the reading vocabulary of children (Cohen, 1968). Such exposure also seems to affect children's speaking vocabulary, but again, only when oral activities accompany that listening (Strickland, 1971). Although unusual or antiquated vocabulary was frequently defined for the children in this study, no additional attempt was made to focus on vocabulary development. In a related study that examined the effects of reading children's literature aloud on the writing of third graders, Michener (1985) also failed to find gains in vocabulary. It may be that an increase in the use of mature vocabulary in writing, at least in the elementary school, requires discussion, including a specific focus on such use and an atmosphere that not only supports but intentionally encourages such growth. Establishing such an atmosphere might also increase the support of the peer group, thus making the use of mature and/or unique vocabulary acceptable in the classroom. This researcher does not feel that the children in this study lacked the knowledge of or the ability to use mature vocabulary, nor does she feel that the children avoided using such vocabulary for reasons such as spelling difficulty. In seems rather that they, as individuals and as a group, did not recognize the power of effective vocabulary. Thus they simply did not realize the need to use it, nor had they developed the habit of doing so. This indicates that the use of mature vocabulary may develop with an increasing sense of authorship as well as the support of the classroom group.

Discussion and Observations

The analysis of the data obtained during this study provides strong support for the hypothesis that reading sophisticated literature of high quality aloud in the classroom has a positive effect on the narrative writing of middle- to upper-class fifth-grade children of all reading abilities. The literary quality of writing improved significantly for all six groups in the study. It improved the most, however, for those children who heard the more sophisticated literature. It is important to note that both of the detective series used in this study were reviewed in professional journals indicating that both were well-crafted stories. Since series detective stories are not held in high regard by many professionals in the field of children's literature, they are seldom reviewed in highly respected professional journals. Those that are reviewed constitute the best literature of its kind available. The series used in Treatment 1 received consistently higher reviews than the series read aloud in Treatment 2. In addition, the readers who rated the series using the primary trait instrument, both professionals in the field of children's literature, evaluated the series used in Treatment 1 very high as literature. Both argued, however, that that very quality, with its sophisticated style, it use of difficult and archaic vocabulary, and its historical English setting, made it too sophisticated for most fifth graders to read. They felt, based on their experience with children of this age, that the second series was much more appropriate. It is important to realize, however, that what children can understand and appreciate does not

necessarily correspond with what they are able or choose to read. It is the opinion of this researcher, after reading aloud from both series for an extended period of time, that the more sophisticated literature challenged the interest of the children to a greater extent than the Popular Series. This was manifested in differences of behavior and response. Whereas the attention of the group hearing the sophisticated literature remained consistent throughout the nine-week period, the attention of the children hearing the popular literature seemed to decrease. It appeared that they did not need to pay attention to know what was going to happen; the formula was clear and the outcome was known. They did not need to concentrate to follow the story. The complexity of the literary series, however, seemed to command the attention of the children to a greater extent. The intricacy of the story development went beyond the confines of the formula and demanded continuing involvement if one was to maintain the continuity of the story. Their interest remained high as they continued to match wits with the author.

The writing of the professional literature and the writing of the children were evaluated on how well they developed the traits of the classical detective story. Discussion of the stories with the children focused on these traits. Many of the children, however, wrote a much more general adventure-type story involving sequence but little ratiocination. Many of the mystery/detective stories with which children are familiar, both from television and from their own reading, are, in fact, adventure rather than detective stories
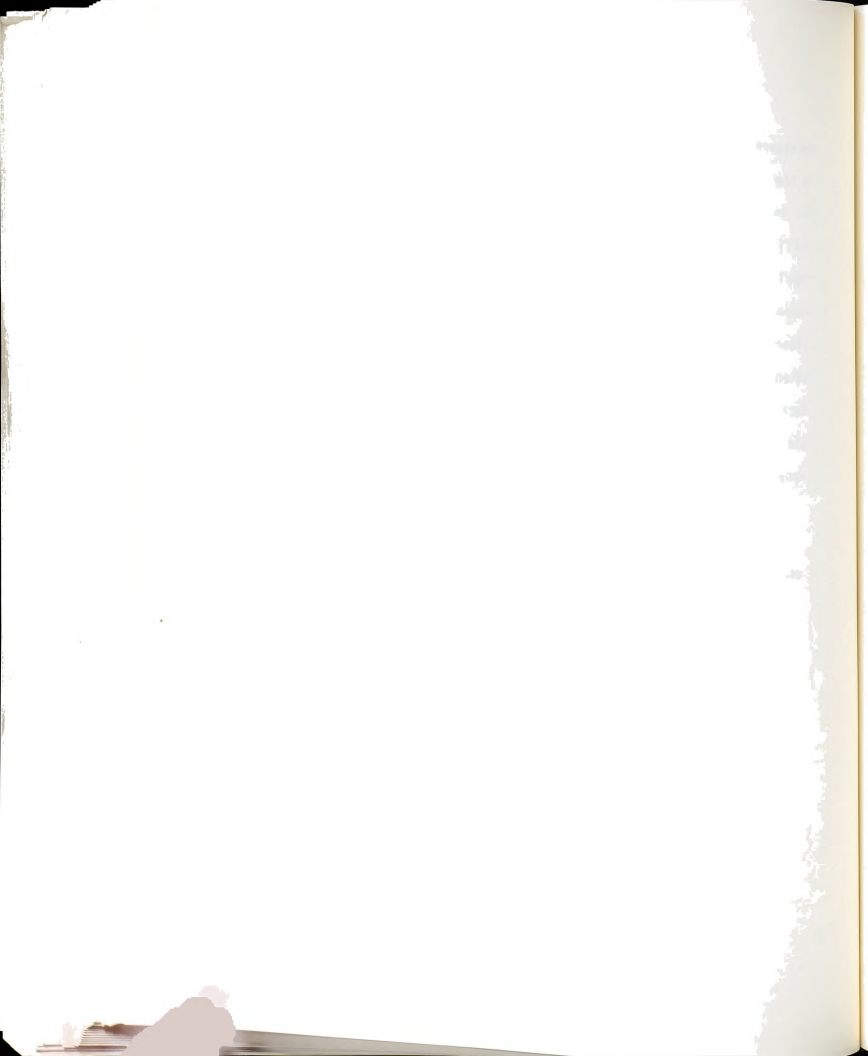
(Billman, 1984; Cawelti, 1976). This researcher feels that the appeal of these high-adventure stories had a strong effect on the stories the children developed. The preoccupation with the exposure to such stories is particularly evident in the children's writing about chase scenes and in their frequent reference to expensive sports cars so prevalent in many television pseudo-detective series. It was difficult during the relatively short time of this study to narrow the children's focus from a general detective/adventure story to the much more specific criteria of the classical detective genre. In a classroom it might be much more effective to have the children isolate the traits of the genre as they know it from their reading or from television, and then to compare the traits they have identified to the traits of the theoretical genre. Once the children recognize the similarities and differences, they could create their own stories using either set of traits or a combination of both.

Another finding of this research is that the reading ability of these children as measured by a standardized test was not correlated with their writing when that writing was evaluated holistically. This simply means that in this study, low readers and high readers wrote equally good stories. These stories were rated (for content only) by two professional teachers, both high experienced in evaluating children's writing, both involved in advanced-degree programs in language arts and children's literature. The children wrote their stories as part of the regular classroom curriculum over a long period of time. Thus they produced language in a relatively normal environment, not as
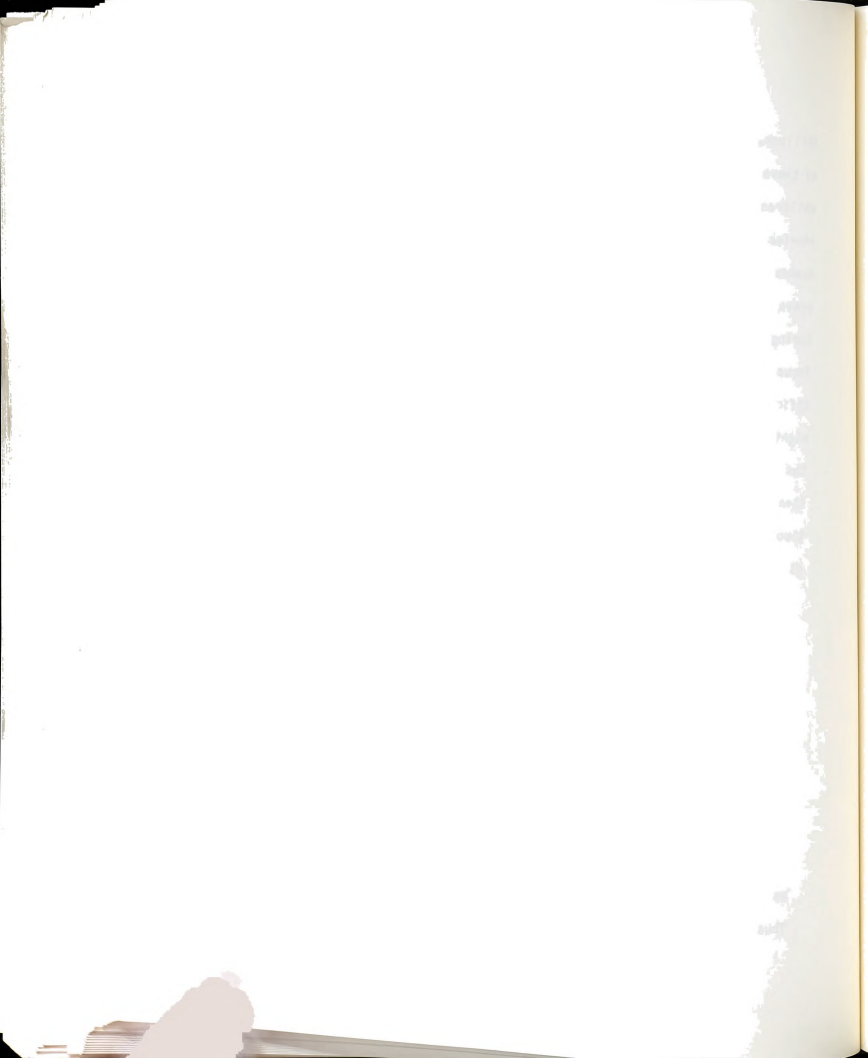
a part of a testing situation. It seems that many children who are identified by standardized tests as being poor readers actually have the ability to control language when they are in command of the language situation. This researcher feels that schools should seriously consider using writing, measured holistically for content not mechanics, in addition to adequate measures of reading in assessing children's language competence. Donaldson (1978), in her book Children's Minds, lends support to this recommendation in her description of the differences between the receptive and productive uses of language: "When you produce language you are in control; you need talk only about what you choose to talk about. . . . Listeners and readers are not in control in the same way" (p. 74). The overpowering emphasis in society on teaching children to read may have suffered by its own emphasis on receptive language and its failure to recognize the importance, for many children, of productive language in the goal of gaining total language competence.

Since no correlation was found between the children's writing and the reading scores used to determine the groups (blocks) for this study, the blocking effect, used to increase the possibility of finding differences that do actually exist, had very little effect. In spite of this, the results of the multivariate analysis were significant at the $p < .11$ level; tests for the median strongly supported the findings of the MANCOVA. This researcher feels that strong attention should be paid to the finding of no correlation between reading as measured by a reading comprehension test and the quality of writing as measured

holistically. Based on research studies such as Loban's, one would expect at least a moderate correlation for a sample such as the one in this study. That such a correlation was not found is a matter for further research. It may be that significant correlations do exist between reading as measured by a standardized test and other types of discourse. Perhaps such correlations would be found in samples from other socioeconomic populations. This finding does indicate, however, that educators must refrain from assuming that children who do well on reading tests will also write well, or that those who do poorly on such tests will also write poorly. The findings of this research do not support such an assumption.

The children in this study quickly became accustomed to the routine of listening for the first half of the period. It appeared that there was a difference, however, between the quality of listening as the reading began each period and the quality of listening as the reading progressed. Although the children were usually anxious to have the researcher begin reading, the noise and activity level were much higher at the beginning of the reading than they were after approximately ten minutes had elapsed. Since children in the upper grades listen to literature read aloud relatively infrequently, this might indicate that children need more help in focusing their attention on the listening task than was included in the design of this study. After ten minutes, however, the literature appeared to have captured the children's attention. The room was quiet, the activity level low, the interest generally high. This condition persisted for

approximately 15 minutes, after which attention began to wane and other activity again increased. It may be, therefore, that there is a minimum amount of time that must be devoted to reading aloud to this age writer if optimum benefits for writing are to be derived. This study indicates that a minimum of ten minutes per session, when that reading is done daily, is necessary.

The children in this study were interested in, even excited about, writing their first story. The assignment to write a second story in the same genre, however, did not receive as warm a reception. In spite of a district-wide emphasis on writing across the curriculum, the children did not complain about the daily story writing procedure. They did complain that they did not want to write another detective story. Although all of the children completed their second stories, the lack of excitement over writing in the same genre probably had an effect on the quality of the final stories. In a classroom where the writing of a pretest would not be necessary, the procedure used in this study, discussing literature from the perspective of the author to discover how the traits of a genre are realized, would result in even more significant results than these children demonstrated.

Because the stories were typed by the researcher, the children had no need to recopy their stories. This benefited the children's writing in two ways. First, the children were free to write as much as they wished. Comments and questions from the children during the drafting process indicated that this freed many of them to write more extensively. For example, several of the children asked a second time

if they would have to recopy their stories. Assuring them that they would not have to do so, the researcher asked why they wanted to know. One child replied he wanted to know how much to write, and others nodded in agreement. Second, since the typing was to be done by the researcher without the presence of the authors, the children were alerted to the importance of accuracy in their final editing process. This was initially impressed on the children when they compared the typed copy of their pretest stories with their original handwritten work. They were surprised to find that the errors they blamed on the typist actually existed in their own stories. After the careful editing of their posttest stories, the children were delighted with the near-perfect copy they received in return and were quick to find all typographical errors. It seemed easier for the children in this study to find errors in a typed copy than in a handwritten one. Although the difficulty and time investment of intentionally typing errors precludes the feasibility of using such a process in the classroom, the fact that the children quickly found many errors in the typed copy indicates that they possess much more knowledge pertaining to atomistic aspects of language than they actually put into practice. Having to reread a handwritten copy, however, seems to discourage even that editing of which children are capable.

The children in this study did not lack ideas about which to write, nor were they unable to construct a logical sequence connected to a theme. They were quite capable of orally telling such a story. Often, however, they were unable to get their thoughts and ideas onto

paper. The time and effort necessary to translate ideas into print often forced a child to focus intensely on one aspect of his/her story. By the time the child had finished transcribing that thought, other ideas as well as the transitions between them had eluded the writer. Having to recreate the story repeatedly thus became a major source of frustration to many children in this study. It seems necessary, even in the upper grades, to find appropriate methods of helping children capture their ideas especially as a story begins to emerge. Perhaps the use of adult scribes, audio taping, or other creative methods could be used to help young writers capture their fleeting ideas on paper before the actual commencement of drafting. This oral process, however, must be used to stimulate and support the writing process, not to replace it.

The atomistic measures of writing evaluated in this study were carefully measured. Since no significant results were obtained in either treatment, indications are that these aspects of writing need to be the focus of specific attention for change to occur. Working with the children in this study from the inception of an idea through the final editing, it became obvious that they knew little about the revision process. They seemed unable to help each other with anything but surface changes, such as spelling errors. Most of the revision that did occur did so when a child recognized that need during the process of reading his/her story aloud to the researcher. As the children read aloud they frequently became aware of words or passages which they disliked, which made no sense, or which they wished to change. This

did not occur when children read aloud to their peers, probably because the children had little experience in revising or in helping each other revise. Reading aloud to peers, therefore, became, in a sense, a final performance and resulted in an automatic stamp of approval from the listener. Teaching children the techniques of helping each other improve their writing seems to this researcher to be a particularly feasible and effective way of providing adequate individual attention in a classroom of children. Helping children to become critical listeners/readers who recognize effective uses of language in the writing of peers as well as in the writing of professionals, and who are alert to opportunities for revision both in syntax and vocabulary, would extend teacher effectiveness and develop peer support.

As the children began to design and draft their stories, many were easily distracted. They frequently wandered about the room in search of paper, friends, or dictionaries. Just as professional writers, the children found it difficult to begin. As they became involved in the writing of their stories, as their ideas jelled and their stories began to take shape, the intensity of concentration and effort increased. Although they had dry periods, they also had periods of fruitful productivity. Many of the children asked to stay in class when the sessions were over. Requests to work on stories at home were frequent. Children who earlier had been easily distracted became intensely involved. Even when the next class came in, children frequently refused to leave the room until they had finished what they needed to finish. As the study came to a close, children who had not

finished their stories would frequently look up from their writing, ask how many more days they had left, and immediately return to their writing. To accommodate children as writers, it is imperative that teachers recognize the difficulty of "getting started" and the need for large blocks of time in which to write. They need to be tolerant during this difficult incubation period and begin to recognize when avoidance behaviors actually signal mental creativity. Support and encouragement are crucial during this early period, as is the facilitation of getting these ideas on paper. Discussion with peers and the teacher also appears vital to these beginning writers (Graves, 1983), both in the initial stages and throughout the writing process. Sharing helps children clarify, expand, and shape their ideas in light of their audience. Writing without interaction removes a vital source of support and is likely to affect the quality of writing the children produce (Nielsen, 1980). Although peer support and interaction may be difficult to initiate in classrooms and districts where teachers, parents, and administrators expect children to be quiet, to work on their own, and to refrain from sharing information, it appears to be vital to the emerging writer.

Suggestions for Further Research

This study investigated the effect of reading literature aloud to children of different reading abilities. By gracious consent of the host school system, this study extended over nine weeks, encompassing the total language arts period for one quarter of the school year. Although the time involved is actually minimal in terms of measuring
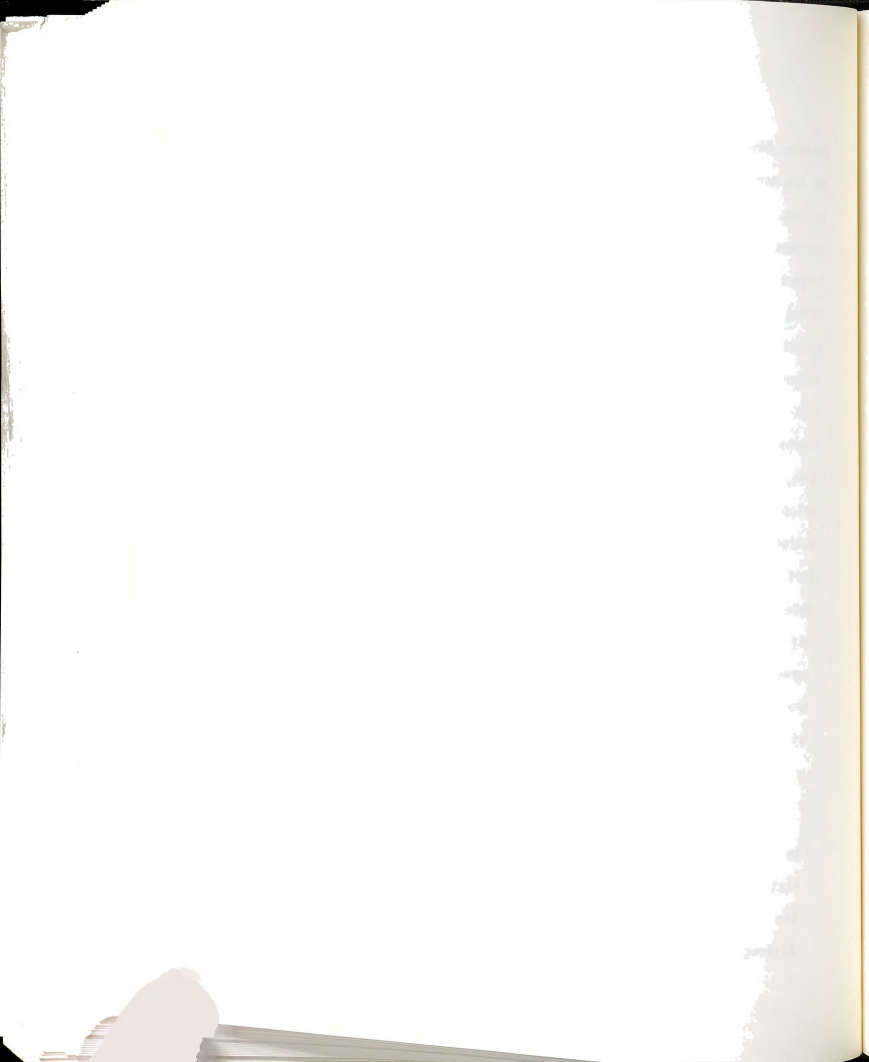
the effect of literature on writing, it involved a major commitment of time on the part of the principal, the teachers, and the school district. To obtain more conclusive results, however, a study similar to this one should be repeated over an extended period of time, perhaps an entire school year.

This study found that hearing literature in which the traits of the genre were more extensively developed appeared to have a significant effect on the children's development in their writing of those genre traits that require higher levels of thinking. Research is needed to investigate this finding and to determine the feasibility of using particular genres of literature to help children develop particular thinking strategies through the writing of those same genres.

This study indicates that children of differing reading abilities as measured by standardized tests respond differently to the literature read aloud when they attempt to develop the traits of a genre in their own writing. Further research is needed to determine the relationship between the sophistication of literature read aloud and the development of particular aspects of writing. Is this relationship between development of genre traits, the sophistication of the literature read, and reading ability consistent across genres? Do children of differing reading abilities respond to the complexity of literature differently depending on the genre read aloud? What is the relationship between children's writing of different types of discourse and the complexity of the literature heard? Are these relationships consistent across different socioeconomic groups?

Studies parallel to this research are needed to examine the relationship between listening to literature read aloud and the writing ability of elementary children when the children are grouped by writing rather than by reading ability. Are the relationships consistent for different socioeconomic groups?

Studies are needed to determine how teachers in classrooms today engage children with literature. To what extent do the teachers see literature as a vehicle for encouraging children to think as an author, and what methods would help them see the power that literature offers in writing instruction? Do they treat the writing of children and the writing of professional authors as equally important? Is there an optimum amount of reading-aloud time needed for literature to influence writing? What is the ideal proportion of reading aloud, teacher-directed discussion, and large-group and small-group discussion for various kinds of writing tasks? How do teaching style and group composition interact with the effects of hearing literature read aloud to affect writing? Can the literature read aloud supersede differences in these other variables? What alternatives to written encoding are available or can be devised for helping children capture their story ideas and transitions?

A study is needed to determine the relationships between reading as measured by standardized reading tests, the literary quality of writing when evaluated holistically for content, and the atomistic measures of writing. Why, in this study, were atomistic measures, i.e., measures of writing that are isolated from the context and can be

counted, highly correlated with reading test results? Why were meas-
ures of atomistic aspects of writing and reading test results not
correlated with holistic measures of reading?

Research is needed to determine whether effective participation
in the revision process would affect the atomistic measures of writing
of upper-elementary-age children.

Teacher education institutions need to determine how they can
help teachers realize the effect of literature, including literature
read aloud, on writing. They need to prepare teachers to effectively
engage children with literature in the classroom. They need to help
teachers more effectively assess the effect of literature on children's
language.

Summary

This final chapter summarized and discussed the finding of the
study as presented in Chapter IV. The implications of these findings
were offered in an effort to more fully explore the results from the
statistical analysis and to suggest avenues for further investigation.
A discussion of the results, additional observations of the researcher,
implications for the classroom teacher, and specific recommendations
for further research were also given in this chapter. The evidence of
this research in favor of using appropriate but sophisticated litera-
ture of high quality to improve children's writing is quite convincing.
Hearing literature of high quality read aloud had the strongest effect
on the literary quality of the writing of the lowest readers in the
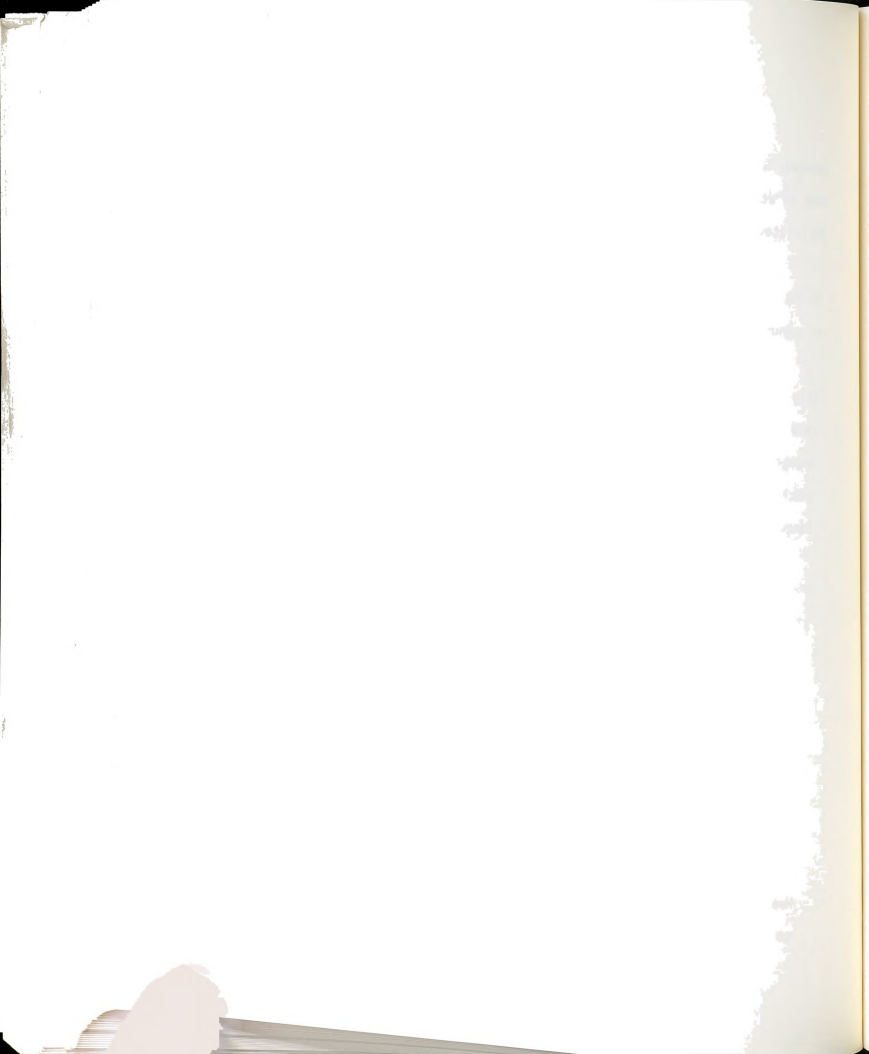
study, those children who may be presumed to have had the least exposure to such literature. Good readers, on the other hand, benefited the most from the sophisticated literature in which the traits of the genre were well developed. The results seem to indicate, however, that such complexity may also benefit the lower readers once they have identified the narrative structure of the genre. The additional finding that there was no correlation between the standardized reading test scores and the holistic writing scores indicates that educators must realize that children identified by standardized tests as good readers are not necessarily good writers, nor are poor readers necessarily poor writers. It is imperative that writing, which allows children to control language differently from the way they do in reading, be used together with adequate measures of reading when assessing children's language competencies.

Although additional research is needed, there is strong evidence that exposure to quality literature through reading aloud in the upper elementary classroom does have an effect on the narrative writing of children of all reading abilities, and especially on the writing of those who are most likely to have difficulty reading such literature for themselves.

APPENDICES

APPENDIX A

LITERATURE RATING FORM

APPENDIX A

LITERATURE RATING FORM: Part I

LITERARY QUALITY

Please determine to what extent you feel each piece of children's writing contains the following characteristics. Circle the appropriate number with 1 indicating NO OR ONLY A SMALL AMOUNT OF THE QUALITY PRESENT and 6 indicating A LARGE AMOUNT OF THE QUALITY PRESENT.

1. The plot of this story exceeds the basic expectations of adequate structure and cohesion to exhibit originality, freshness, and vitality in its development and execution.

(low)   1   2   3   4   5   6   (high)

---

2. The setting of this story is integral to and necessary for the actions of the characters.

(low)   1   2   3   4   5   6   (high)

---

3. The characters in this story are well developed and convincingly real within the formula role they are assigned to play.

(low)   1   2   3   4   5   6   (high)

---

4. The style of this story is gracefully literate, revealing itself through both narrative and dialogue, in the adroit development of character, setting, and plot.

(low)   1   2   3   4   5   6   (high)

---

5. The mood of the story conveys the feeling that the detective is in control and everything will work out right in the end.

(low)   1   2   3   4   5   6   (high)

LITERATURE RATING FORM: Part II

GENRE DEVELOPMENT

Please determine to what extent you feel each piece of children's writing contains the following characteristics. Circle the appropriate number with 1 indicating NO OR ONLY A SMALL AMOUNT OF THE QUALITY PRESENT and 6 indicating A LARGE AMOUNT OF THE QUALITY PRESENT.

---

6. The author creates a puzzle story in which a normal situation has been disrupted and is returned to normal by a major character who solves the problem through intelligence, using logic and deduction from clues known and/or discovered.

(low)   1   2   3   4   5   6   (high)

---

7. The detective is adequately established as being mentally astute.

(low)   1   2   3   4   5   6   (high)

---

8. The actions of the characters are consistent with the designated role the character plays.

(low)   1   2   3   4   5   6   (high)

---

9. The plot centers around the detective's investigation, solution of the crime, explanation of the solution, and final resolution of the situation.

(low)   1   2   3   4   5   6   (high)
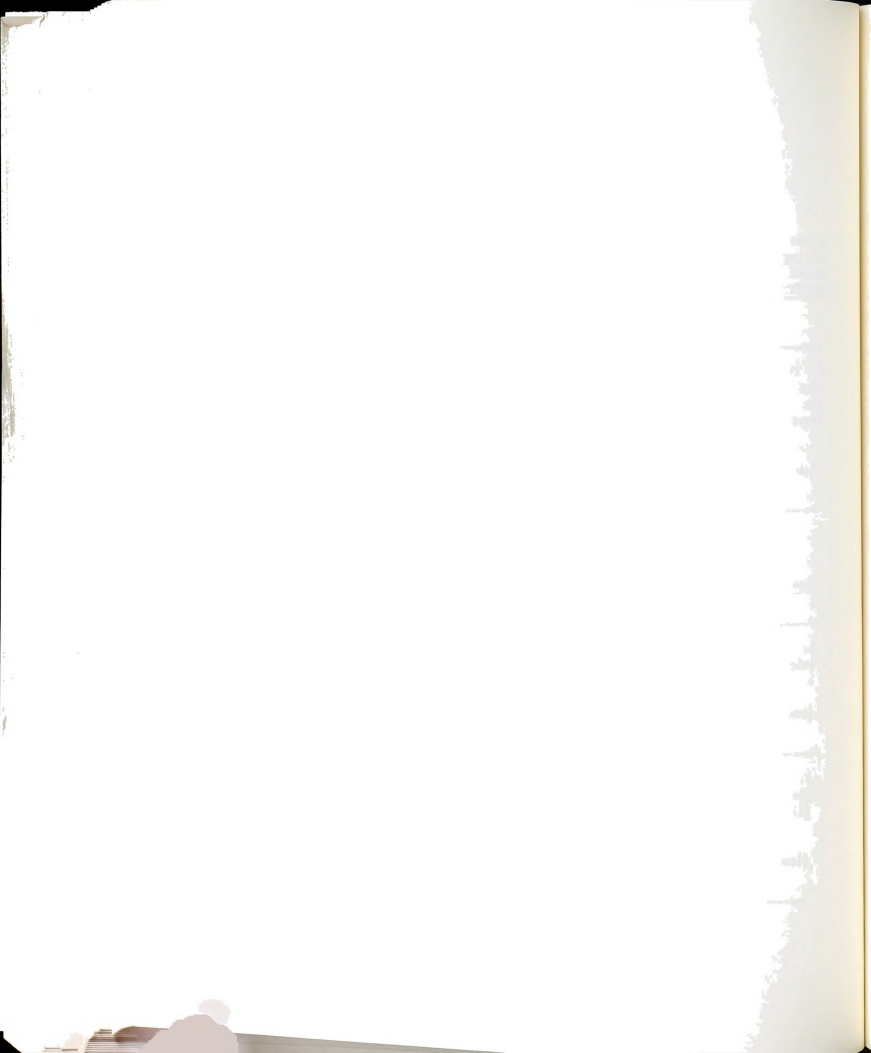
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10. The setting imitates the real world, but is removed from it to the extant that events and actions in the story world are not subjected to the standards of plausability and probability used in the real world.

(low)   1   2   3   4   5   6   (high)

---

11. The crime in a detective story is not important as such, but in that it provides a background for the story and a reason for the deductive activity of the detective(s), not as the focus of the story.

(low)   1   2   3   4   5   6   (high)

---

12. Clues presented are unobtrusive on a first reading, yet are integral to the story and can be seen as contributing to the solution once that solution is known.

(low)   1   2   3   4   5   6   (high)

---

13. In spite of the formula restriction that things will turn out all right, the author has created suspense by developing uncertainty about the fate of a character.

(low)   1   2   3   4   5   6   (high)

---

14. The solution to the crime is a logical outcome of the clues presented in the story when seen from the appropriate perspective.

(low)   1   2   3   4   5   6   (high)

---

15. The story ends with a resolution of the disruption, including an explanation of the solution.

(low)   1   2   3   4   5   6   (high)

APPENDIX B

QUESTIONS DESIGNED TO FOCUS THE CHILDREN'S ATTENTION ON

THE TRAITS OF THE CLASSICAL DETECTIVE GENRE

APPENDIX B

QUESTIONS DESIGNED TO FOCUS THE CHILDREN'S ATTENTION ON THE TRAITS OF THE CLASSICAL DETECTIVE GENRE

These questions were designed to focus the children's attention on the primary and secondary traits of the classical detective genre as they are developed through characterization, plot, and setting. The first set of questions ("From the Listener/Reader's Point of View") was used to guide the discussion after children heard the short story read aloud. Their purpose was to bring to consciousness the children's implicit knowledge of the traits of this genre as the listeners/readers. The second set of questions ("From the Author's Point of View") was used after the first novel was read, and was intended to focus the children's attention on what the author did to produce particular primary and secondary traits of the genre within the story. The third set of statements ("As an Author") are the directions which were given to the children as they wrote their own detective stories. These directions were designed to parallel the previous questions, and to provide the children with a structure to follow in developing those traits in their own stories.

TO ESTABLISH THE PRIMARY TRAIT:

AS WORDED IN THE SCORING INSTRUMENT: The author creates a puzzle
    story in which a normal situation has been disrupted and is
    returned to normal by a major character who solves the problem
    through intelligence, using logic and deduction, from clues known
    and/or discovered.

AS REWORDED FOR THE CHILDREN: A detective uses clues to figure out
    the solution to a mystery which has developed in his/her world.

From the Listener/Reader's Point of View:

    a) What is the mystery in the story?
    b) Who is (are) the main character(s) in the story?
    c) What does s/he do in the story?
    d) Where and when does the story take place?
    e) Who solves the mystery and how is it solved?

From the Author's Point of View:

    a) Write a brief description of this story.
    b) Write a brief description of each main character.
    c) Write a brief description of the setting - where and
        when the story takes place.

<u>AS AN AUTHOR:</u>

  a) Write a brief description of your story.
  b) Write a brief description of each main character in your story.
  c) Write a brief description of the setting of your story.

TO ESTABLISH THE SECONDARY TRAITS

CHARACTERS

(I.) <u>AS WORDED IN THE SCORING INSTRUMENT:</u> The detective is adequately established as being mentally astute.

  <u>AS REWORDED FOR THE CHILDREN:</u> The detective is a particular type of person who thinks and acts in particular ways.

  <u>From the Listener/Reader's Point of View:</u>

  a) What mental and physical characteristics of the detective are important to the story?
  b) How do the actions of the detective display these characteristics?
  c) How do the characteristics and actions of the detective affect the ending of the story?

  <u>From the Author's Point of View:</u>

  a) List the physical, mental, emotional, and social characteristics that the author gives the detective.
  b) Next to characteristics in (a) list examples of how the detective acts because of these characteristics.
  c) Put a star next to those characteristics and actions which affect the outcome of the story and explain how they do so.

(II.) <u>AS STATED IN THE SCORING INSTRUMENT:</u> The actions of the characters are consistent with the designated role the character plays.

  <u>AS RESTATED FOR THE CHILDREN:</u> In mystery stories, main characters often play particular roles. However, each one also has a particular personality. The role and the personality result in a special way of acting. Sometimes you can even predict how they will act because of who they are.

From the Listener/Reader's Point of View:

a) Describe the role each character plays. How does the role help you predict the action of the character?

b) Describe the physical, mental, and emotional characteristics which make up each main character. How do these characteristics help you predict the how that character will act?

c) Give an example of how the actions of a character are a result of both the role and the personality of a character.

From the Author's Point of View:

a) List on the board each main character and his/her corresponding role in the story. Describe that role and explain how the actions the author created for that character were consistent with that role.

b) On the board under the name of the character and the role played, list the physical, mental, and emotional characteristics of each main character and explain how the actions the author created for that character were consistent with the personality he created for that character

c) Identify an action on the part of one of the main characters and explain how you feel it integrated both the role and the personality of the character, and was predictable because of both.

AS AN AUTHOR:

a) Complete the sheet which identifies the characteristics for each main character.

b) Draw a picture of each main character.

c) Write a one page paper describing each main character by using the characteristics you listed on your worksheets.

TO ESTABLISH THE SECONDARY TRAITS: PLOT

(III.) AS STATED IN THE SCORING INSTRUMENT: The crime in a detective story is not important as such, but in that it provides a background for the story and a reason for the deductive activity of the detective(s), not as the focus of the story.

AS REWORDED FOR THE CHILDREN: The crime or the problem in the story is interesting and important to the detective but usually

doesn't elicit strong emotional involvement from detective or the reader. It is really the author's way of providing a reason for an investigation.

From the Listener/Reader's Point of View:

a) What is the problem or crime?
b) Why is it interesting and important to the story but not the focus of the reader?

From the Author's Point of View:

a) What is the problem or crime which the author uses to provide a reason for an investigation?
b) Explain why the detective is interested in this problem or crime.
c) Identify several ways the author could have involved the detective which would have made the crime too prominent?
d) Identify several ways the author could have treated the problem or crime which would have resulted in loss of interest by the reader.

(IV.) **AS WORDED IN THE SCORING INSTRUMENT:** The plot centers around the detective's investigation, explanation of the solution, and final resolution of the situation.

AS REWORDED FOR THE CHILDREN: The story is based on how the detective solves the mystery by investigating each of the clues.

From the Listener/Reader's Point of View:

a) How is the problem introduced?
b) How is the detective introduced?
c) What does the detective do throughout the story? (investigates mentally and physically)
d) What is the solution to the problem?
e) How did you (listener/reader) discover the solution? (the detective provides the explanation)
f) How does the detective figure out the solution from the clues? (logic)
g) Identify the clues and explain how they are accounted for in the solution.

From the Author's Point of View:

a) How does the author introduce the problem?
b) How does the author introduce the detective?
c) Explain how the author tells the reader what the detective already knows.

d) List what the detective knows
e) Who are the suspects?
f) What does the detective do to solve the crime?
g) What clues are discovered?
h) How does s/he deduce the answer?

(V.) AS WORDED IN THE SCORING INSTRUMENT: Clues presented are unobtrusive on a first reading, yet are integral to the story and can be seen as contributing to the solution once that solution is known.

AS REWORDED FOR THE CHILDREN: The author presents important clues, but they are often not obvious to the reader. After the reader knows the answer to the mystery, s/he can see how all the clues fit.

From the Listener/Reader's Point of View:

a) What things (clues) in the story seemed unimportant when you were listening to the story, but turned out to be important in the end?
b) How were they important to the solution of the mystery?
c) Why didn't you recognize them when they were presented in the story?
d) Was there anything you thought was a clue but really wasn't? (red herring)
e) Were there any clues that weren't explained in the end?

From the Author's Point of View:

a) List the clues the author put in the story?
b) Which clues seemed unimportant to the reader? How did the author make these clues seem unimportant? Why did they need to seem unimportant?
c) Determine and explain how the ending ties all the clues together.

(VI.) AS STATED IN THE SCORING INSTRUMENT: In spite of the formula restriction that things will turn out all right, the author has created suspense by developing uncertainty about the fate of a character.

AS RESTATED FOR THE CHILDREN: An author creates suspense in a mystery/detective story in two ways: one is by making us like a character and then putting that character in danger and the second is by making us worry that everything might not turn out right at the end.
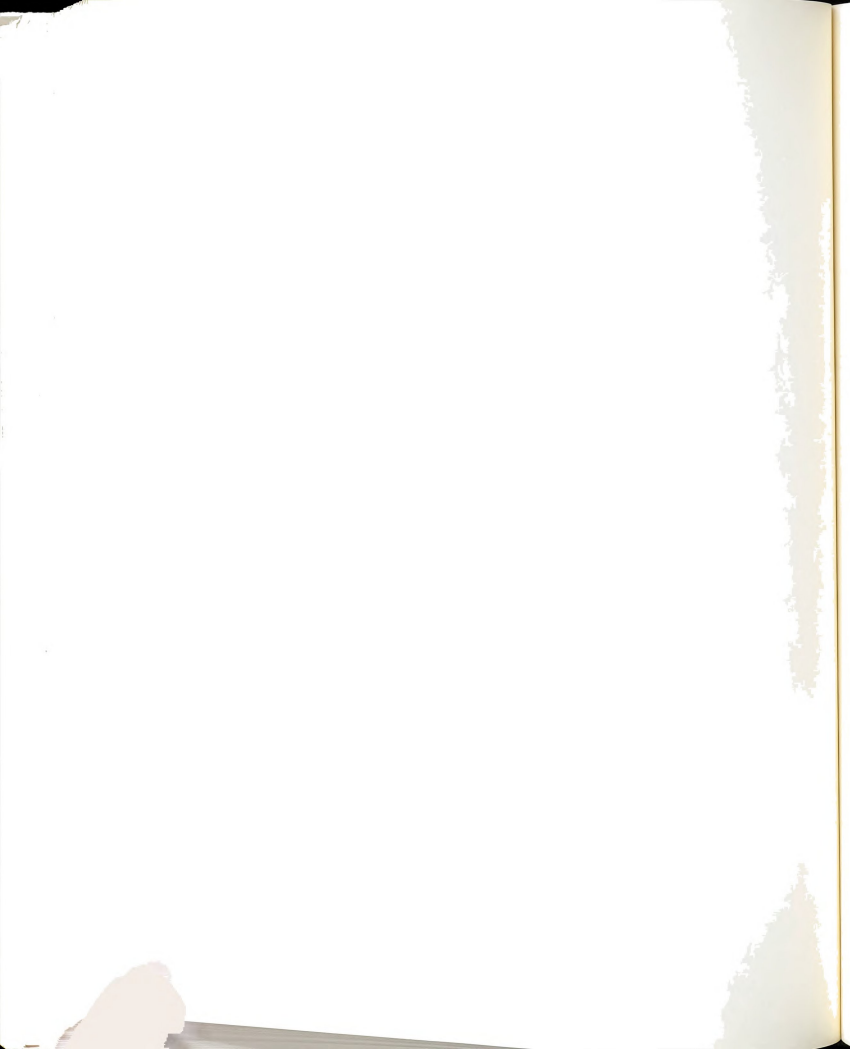
From the Listener/Reader's Point of View:

  a) Was there suspense in this story?
  b) What caused the suspense?
  c) What would have made the story more suspenseful?
  d) In spite of the suspense you should have been
     confident that everything would work out in the end.
     Why?

From the Author's Point of View:

  a) How did the author make the reader care about the
     characters?
  b) What did the author have happen to a character the
     reader cared about to create suspense?
  c) What hints did the author give that the character was
     going to get into trouble?
  d) How did the author increase the suspense after the
     character got into trouble?
  e) Did the reader ever feel that something was going to
     happen which couldn't be reversed, i.e., that wouldn't
     be able to turn out right in the end? If so, explain
     what the author did to make the reader feel that way.
  f) Try to find more than one thing that the author did to
     make you feel suspense in the story.

(VII.) AS STATED IN THE SCORING INSTRUMENT: The solution to the
     crime is a logical outcome of the clues presented in the story
     when seen from the appropriate perspective.

     AS RESTATED FOR THE CHILDREN: The solution of the mystery seems
     logical from the clues or from seeing those clues in a new way.
     At the end of the story the reader feels that s/he could have
     figured out the answer if s/he had been thinking a little harder
     or more clearly.

     From the Listener/Reader's Point of View:

       a) Did the detective really figure out the answer or was
          there some coincidence or something magical which
          happened to solve the mystery?
       b) Did you figure out the answer?
       c) If you didn't discover the solution, did you feel like
          saying, "Oh, I should have known that!" or "Sure, that
          makes sense!"?

     From the Author's Point of View:

       a) How does the author have the detective solve the
          mystery?
       b) How does the author make the solution to the mystery

seem logical or plausible?

c) Often times there is really no way for a reader to figure out the mystery, but the author makes it seem as though it is possible. Could the reader really figure out the answer in this story? If not, how did the author make it seem like you could?

(VIII.) <u>AS STATED IN THE SCORING INSTRUMENT:</u> The story ends with a resolution of the disruption, including an explanation of the solution.

<u>AS RESTATED FOR THE CHILDREN:</u> At the end of the story, the mystery is solved and explained and the detective's world goes back to normal.

<u>From the Listener/Reader's Point of View:</u>

a) Was the mystery solved?
b) Was the solution explained?
c) Did the story seem finished and did the detective's world go back to normal?

<u>From the Author's Point of View:</u>

a) How does the author put things back to normal at the end of the story?
b) How is the solution explained? By whom?

<u>AS AN AUTHOR:</u>

I. Think through your story and write out answers to the following:

A) What is the crime/problem?
B) List the clues which the detective knows and which lead to the suspects.
C) Identify each suspect.
   1) What makes him/her a suspect?
   2) What clears the suspect <u>or</u> what makes the suspect guilty?

II. Make a list of the five or six main things that happen in your story

III. Make a list of five subpoints leading to each main event in (II) and then list three subpoints which result from all of the previous action

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SETTING

(IX.) <u>AS STATED IN THE SCORING INSTRUMENT:</u> The setting imitates the real world, but is removed from it to the extent that events and actions in the story world are not subjected to the standards of plausability and probability used in the real world.

<u>AS RESTATED FOR THE CHILDREN:</u> The setting of a mystery/detective story seems similar to the one we live in, but things are able to happen in that world which aren't very likely to happen in real life.

<u>From the Listener/Reader's Point of View:</u>

- a) What details or lack of details in the story make the setting seem realistic?
- b) What details or lack of details in the setting are unrealistic?
- c) What things happen in the story that are unlikely to happen in the real world?
- d) How would making the story world more like the real world have interferred with the happenings in the story or the actions of the characters?

<u>From the Author's Point of View:</u>

- a) List parts of the setting which the author describes to make the reader feel that the setting is in the real world?
- b) Identify things which happen in this story that are not likely to happen in the real world? Why aren't they likely to happen in the real world?
- c) What things did the author choose to ignore, leave out, or change from the real world so that these things could happen?
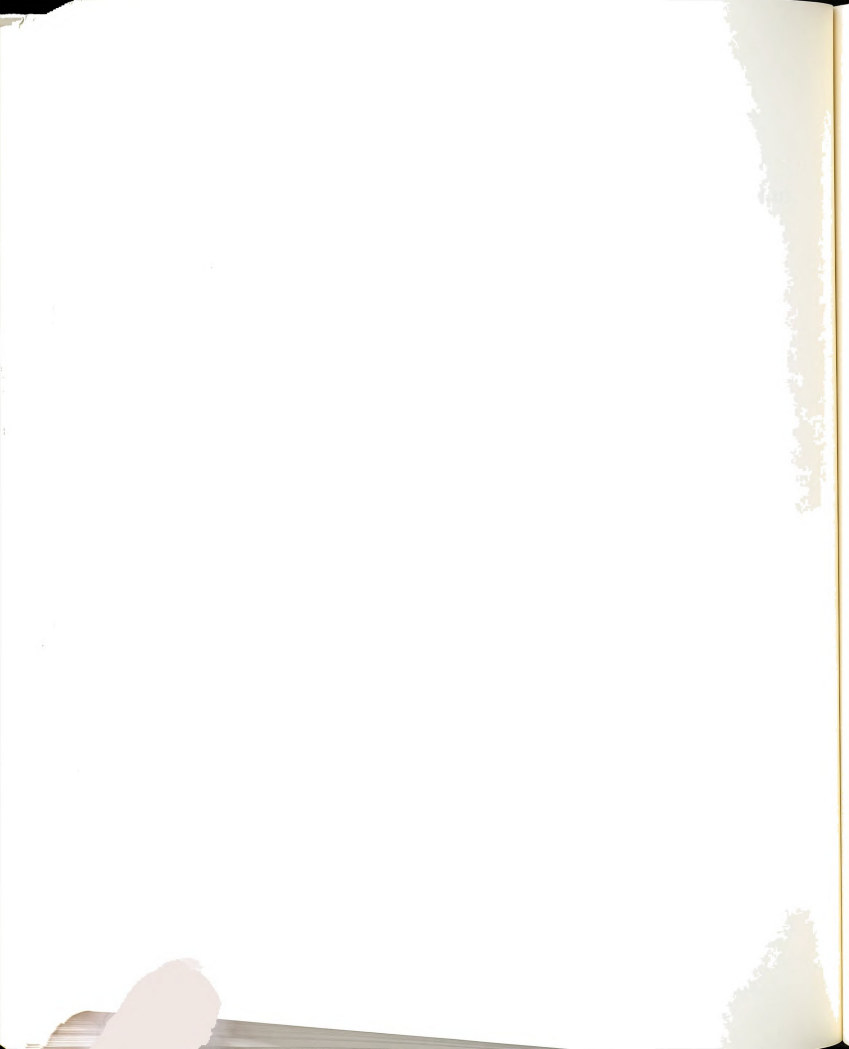
AS AN AUTHOR:

    I. Illustrate three important parts of your story.

   II. Write a one page description of each scene based on your illustration.

APPENDIX C

CHILDREN'S WRITING BOOKLET
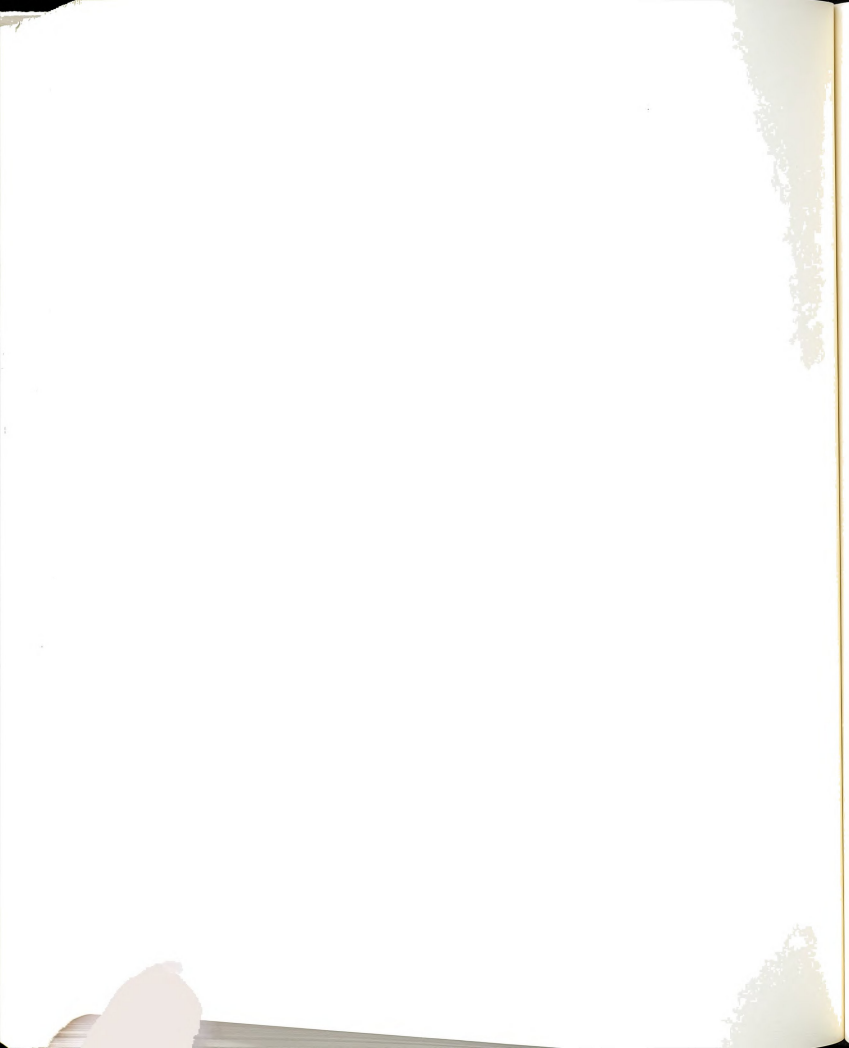
APPENDIX C

CHILDREN'S WRITING BOOKLET

1 -- OVERVIEW

1. Write a brief summary of your story:

2. Identify the main characters and the role they play:

3. What is the setting for your story:

2 CHARACTERS (one sheet per character)

Describe each of the main characters in your story:

Character's name:_____

Role the character plays:_____

_____

Draw a picture of your character	List your character's characteristics

Write a description of your character:

3 -- PLOT

I will begin my story by

1. The 1st really important thing that happens in my story is that

2. The 2nd really important thing that happens in my story is that

3. The 3rd really important thing that happens in my story is that

4. The 4th really important thing that happens in my story is that
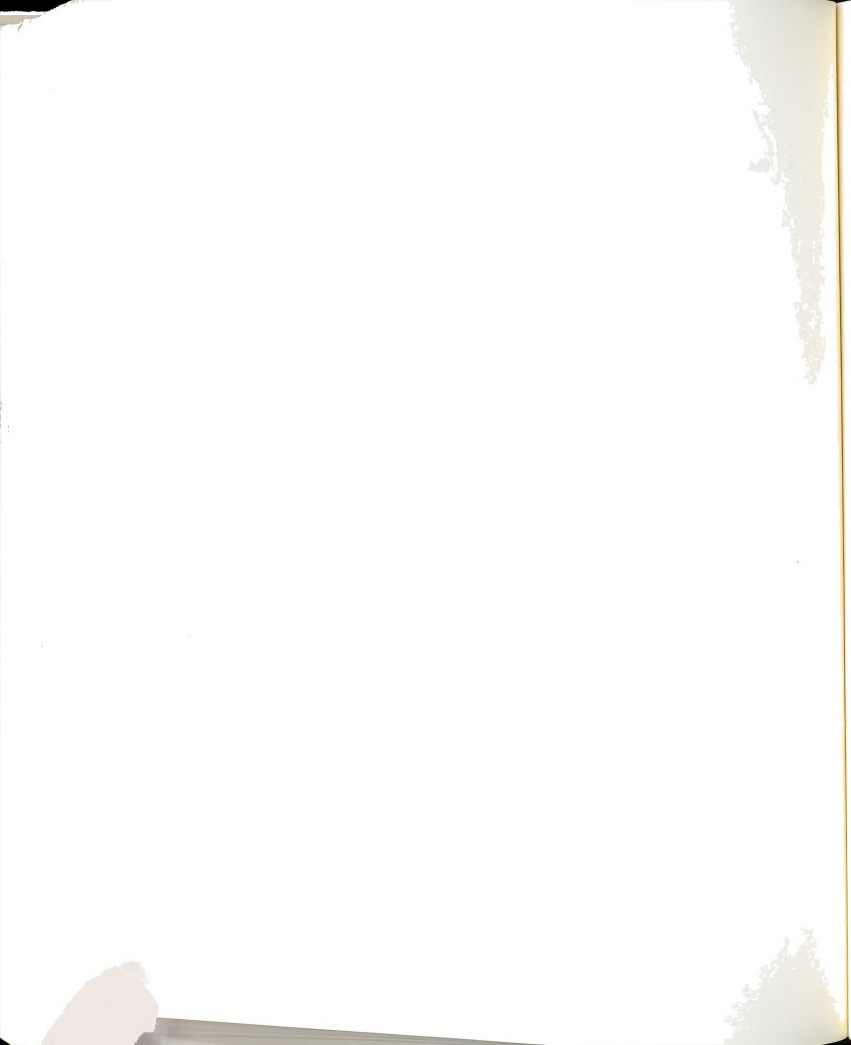
5. The 5th really important thing that happens in my story is that
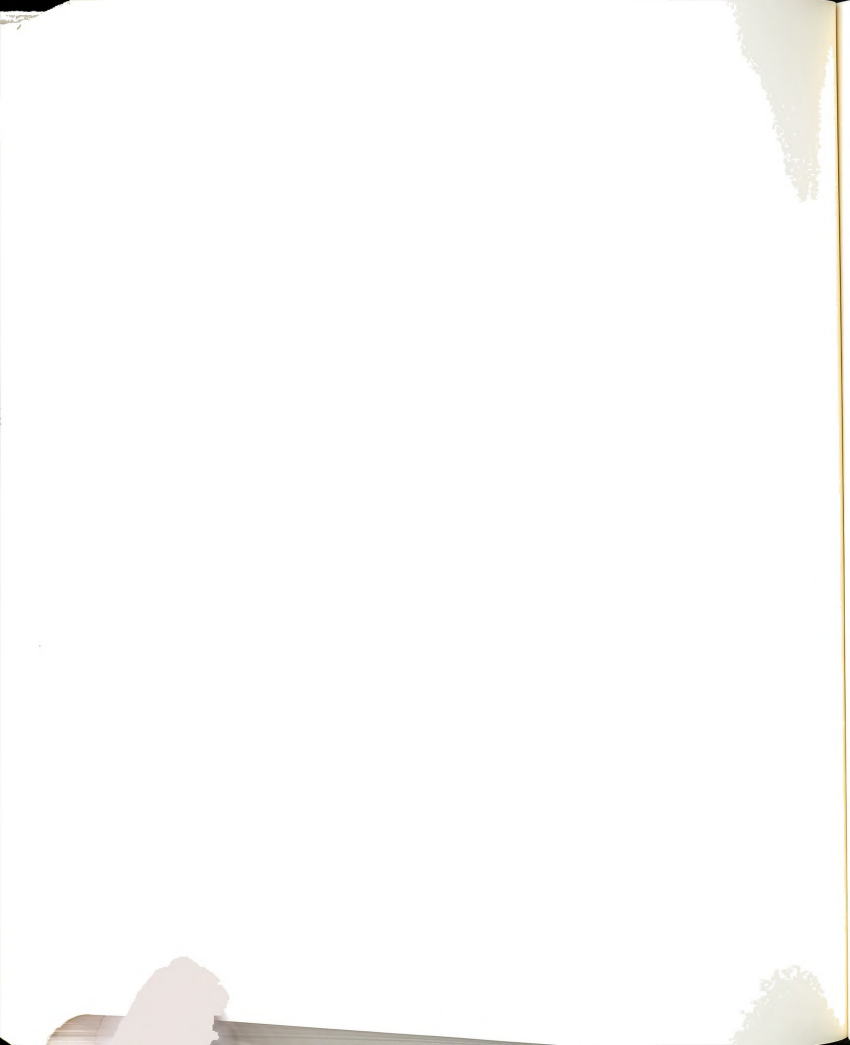
6. I will end my story by

7. Now go back and fill in the things that need to happen in your story
between 1 and 2 to make your story fit together.

8. Next, fill in what happens between 2 and 3.

9. Do the same thing between 3 and 4 and between 4 and 5.

#4 -- SETTING

DRAW A PICTURE OF THE PLACE WHERE ONE IMPORTANT EVENT
IN YOUR STORY TAKES PLACE

WRITE A DESCRIPTION OF THE PLACE. INCLUDE A LOT OF DETAILS.

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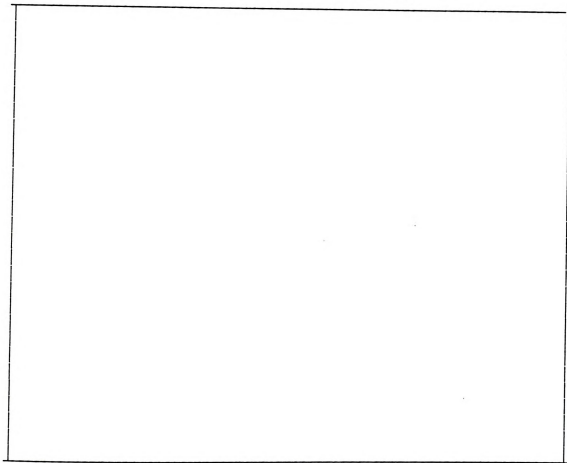
DRAW A PICTURE OF THE PLACE WHERE ANOTHER IMPORTANT EVENT
IN YOUR STORY TAKES PLACE
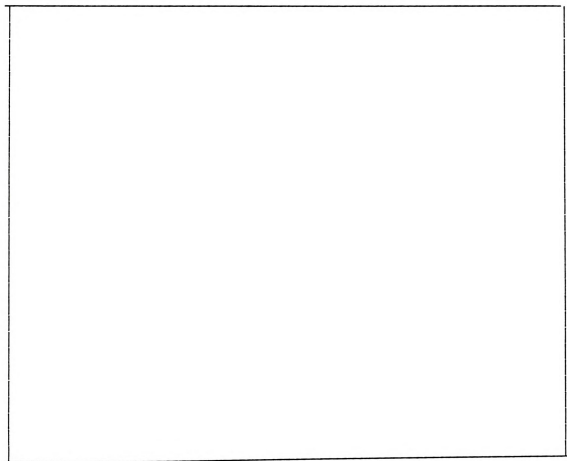
WRITE A DESCRIPTION OF THE PLACE. INCLUDE A LOT OF DETAILS.

#5 -- WRITE YOUR STORY

WRITE YOUR STORY:

1. Be sure to include everything necessary so that other 5th graders will enjoy it!

2. Use your plot outline to help you remember the order in which you want things to happen in your story.

3. DOUBLE SPACE WHEN YOU WRITE.

4. Don't hurry to get done. The longer you work on your story, the better it will be!

5. Include lots of information. Use as much paper as you need.

6. Describe things well. Use plenty of details.

#6 -- REVISE YOUR STORY

A. Read your story over. Pretend you are in the other class.

    1. Does everything in your story fit together?

    2. Is there anything you need to add to make the story clearer?
    If so, add it. (Cut and paste if you need to)

    3. Is there anything in your story that doesn't need to be there?
    If so, cross it out.

B. Have someone else read your story.

    1. Ask your reader if you story fits together.

    2. Ask your reader what you could change to make the story
    clearer. Do it.

#7 -- EDIT YOUR STORY

1. Read your story quietly out loud.

   -- Does it sound like you hoped it would?

   -- Can you change any of the sentences to make it sound better?

   -- Did you choose your words well? Do you need more descriptive words? Do you need more words to describe the action?

2. Check your writing.

   -- Do you have your paragraphs in the right places?

   -- Did you use ?, !, "...", ., and , in the right places?

   -- Did you spell your words correctly?

      1. First, circle each word you think is spelled incorrectly.

      2. Next, correct as many as you can by yourself.

      3. Finally, use the dictionary, or ask someone else to help you correct the others.

3. Is your handwriting clear enough so that the typist can read it? If any part of your story cannot be read clearly, it may not turn out the way you wrote it.

   -- Ask two classmates to edit your story.

   -- Make any final corrections.

4. Hand in your story and your booklet.

5. Help a friend edit his or her story, or find something to do which will not disturb others who are still working.

APPENDIX D

CHILDREN'S EDITING WORKSHEET
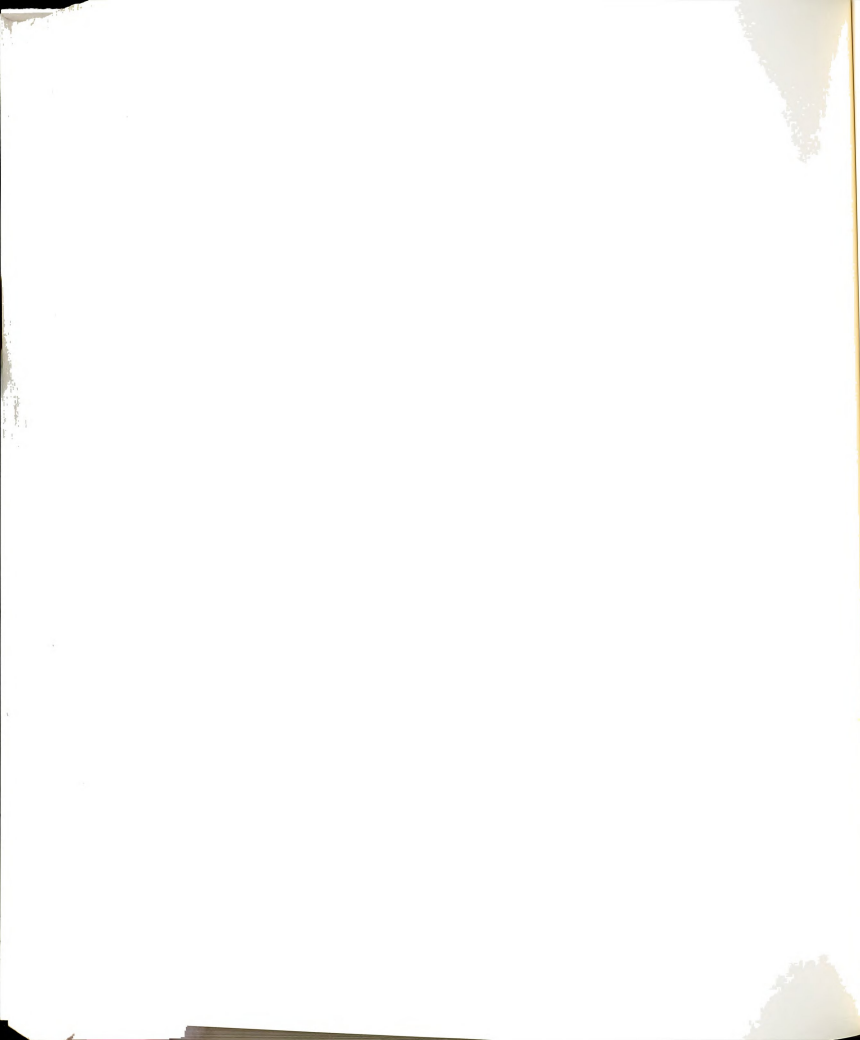
APPENDIX D

CHILDREN'S EDITING WORKSHEET

DONE

1. REPLACE FIVE WORDS IN YOUR STORY WITH "BETTER" WORDS --
   MORE DESCRIPTIVE, MORE PRECISE, MORE ACTION-FILLED --
   THINK ABOUT SOME OF THE WORDS THE AUTHOR USES IN THE
   STORIES I HAVE BEEN READING OUT LOUD.

2. FIND FIVE MORE WORDS IN YOUR STORY. REPLACE THESE, TOO!

3. DO PART A ON PAGE 17 IN YOUR GREEN BOOKLET.

4. DO PART B ON PAGE 17 IN YOUR GREEN BOOKLET.

5. DO NUMBER 1 ON PAGE 18 IN YOUR GREEN BOOKLET.

6. READ YOUR STORY ALOUD TO SOMEONE ELSE. CHANGE THINGS
   WHICH WILL MAKE YOUR STORY BETTER.

7. DO NUMBER 2 ON PAGE 18 IN YOUR GREEN BOOKLET.

8. DID YOU CHECK AND CORRECT YOUR SPELLING?

9. DID YOU CHECK, IMPROVE, AND CORRECT ALL PUNCTUATION?

10. DID YOU HAVE SOMEONE ELSE CHECK AND CORRECT
    YOUR SPELLING?

11. DID YOU USE QUOTATION MARKS FOR DIALOGUE?

12. DID YOU INDENT WHENEVER A NEW PERSON BEGAN TO SPEAK?

13. DID YOU MAKE YOUR HANDWRITING CLEAR?
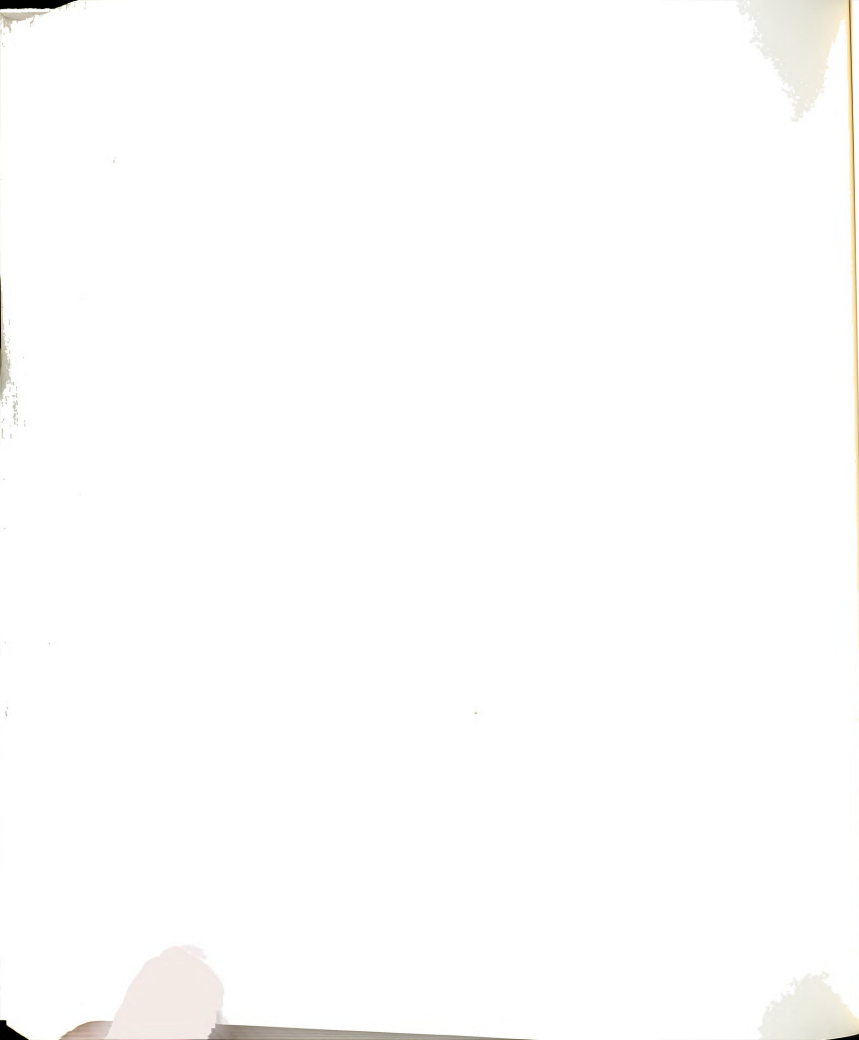
APPENDIX E

SAMPLES OF CHILDREN'S WRITING
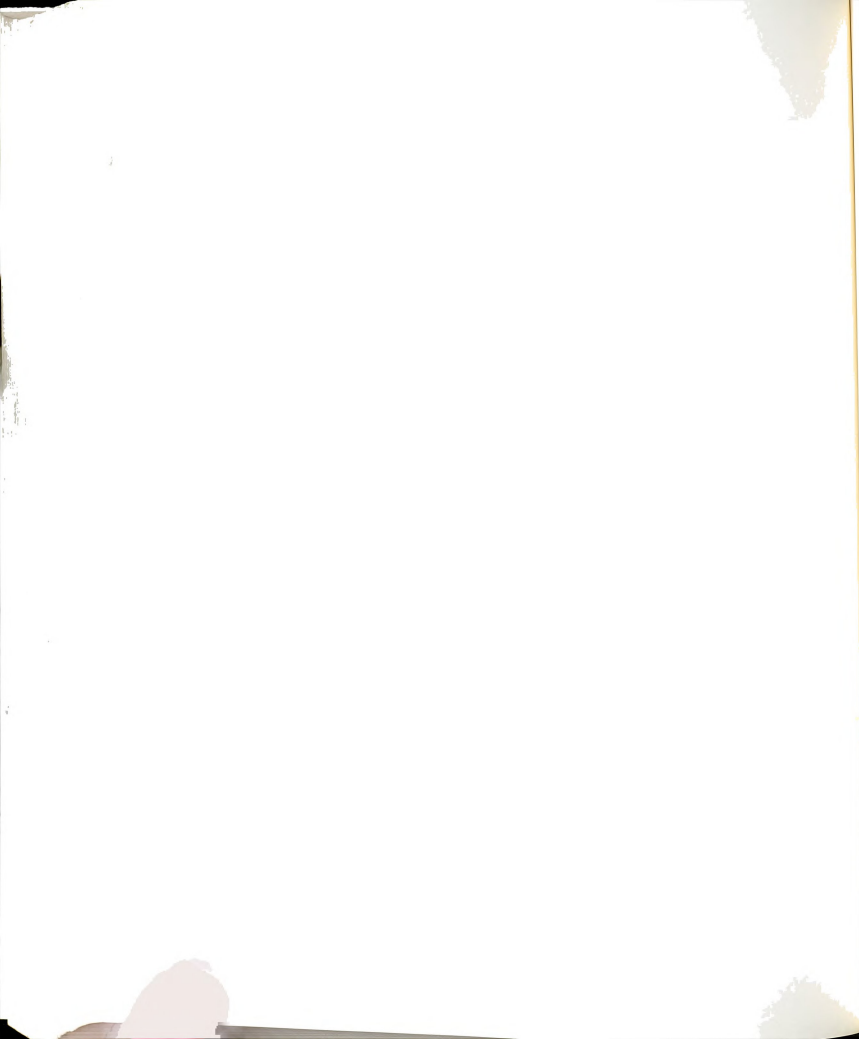
APPENDIX E

SAMPLES OF CHILDREN'S WRITING

The samples of children's posttest writing included in this appendix were chosen to give the reader a feel for the range of the writing in the children's stories. The notations on the top of each story indicate how the story was rated holistically, first on the development of the traits of literature (Appendix A, Part I) and secondly, on the development of the traits of the classical detective genre (Appendix A, Part II). Those stories identified as high in either category fell in the bottom third of the scores for that rating. The stories rated mid fell near the middle of the range of scores, and those rated low fell near the upper end.

Traits of Literature: HIGH

Traits of Classical Detective Genre: HIGH

        "THE MYSTERIOUS DISAPPEARINGS, MURDERS, AND BURGLARIES"

    One night, in the city of Bern, Switzerland, it was unusually quiet
and still. No cars passed by and no people strolled on the sidewalk.
Detective Lance Williams and his companion, Robyn, were staring out the
window. Suddenly, in a flash, Mary Washington ran out on the street
yelling, "Help! Help! Help!" She continued yelling, "Somebody help
me!"
    "Now, what the heck does Ms. Washington want?" asked Detective
Williams.
    "How should I know, huh?" asked Robyn. At that moment, Ms. Mary
Washington appeared at the door. She was wearing long pants, a red
coat, a blue scarf, and black shoes.
    "I'm being kidnapped! Kidnapped! I'm being kidnapped!" she yelled
at them.
    "Now calm down, Ms. Washington! Calm down!" yelled Detective
Williams. But at that moment, Ms. Mary Washington disappeared.
Detective Williams grabbed a gun and yelled. "Come out with your hands
up!" he ordered. Nobody came out so he started shooting. Bullets came
out and still nobody came out.
    "Maybe nobody's there," ventured Robyn curiously. Detective
Williams shook his head.
    "Somebody has to be behind there," said Detective Williams.
    "Look, here's a piece of paper!" said Robyn. "I wonder what it
is," Robyn whispered.
    "I don't really know what it is," Detective Williams whispered
back. "Let's go to Mrs. Purplemeyer's and question her," Detective
Williams whispered again. So the detective and Robyn continued their
journey. When they reached Mrs. Purplemeyer's apartment, the maid
opened the door.
    "Yes?" she inquired. "I am Pheobe, the Purplemeyer's maid."
    "I am Detective Williams from the Bern police department," said
Detective Williams. "This is Robyn, my assistant," he continued. "Is
Mrs. Myra Purplemeyer home?" asked Detective Williams.
    "I suppose so," answered Pheobe. Then she said, "I'll go check."
As she left, Robyn wondered if she was a full time maid.
    "Is Pheobe a full time maid?" Robyn asked thoughtfully.
    "I don't know," answered Detective Williams. "I'll check the
records when we get back to the station and see," he said again as
Pheobe reappeared.
    "I reckon she's gone out," she drawled. Then she added, "There was
a note that told me she went to New Zealand."

"Do you know where?" Detective Williams asked.

"To Wellington, I think," Pheobe answered, "I think she made reservations for The Wellington Hotel," she added as she left.

"Are you thinking what I'm thinking?" asked Robyn.

"I think so," said Detective Williams. "Come on, let's go!" he added.

Two days later, Detective Williams received a call. It was from Pheobe, the Purplemeyer's maid. As Williams was hanging up the phone, Robyn came in.

"What's the matter?" Robyn asked. Then she added, "Did you get a call?"

"Yes, as a matter of fact I did!" said Detective Williams. "I got a call from Pheobe, the Purplemeyer's maid. She got a letter from Mr. Purplemeyer in New Zealand. She said that Mrs. Purplemeyer had been shot and was dead," Detective Williams concluded.

"Who was she killed by?" asked Robyn, then she added, "A mysterious person or what?"

"I don't know, but let's go to New Zealand!" said Detective Williams.

"Yes, I think we should go to the scene of the crime. Will Pheobe come with us?" Robyn asked.

"Yes, I think we should take her along," said Detective Williams. "After all, Mr. Purplemeyer might want to see her," he added thoughtfully.

"Come on, let's go!" shouted Robyn three hours later as they boarded a Swiss Airlines Boeing 747 jet to Wellington, New Zealand.

"Do you know how noisy you are?" asked Detective Williams. "Robyn, please be quiet. I'm trying to think!" he concluded.

"Ok, I'll be quiet!" said Robyn as their plane took off. At the end of the runway, the plane suddenly stopped.

"Your attention, please! Will Detective Lance Williams and his companion, Robyn, please proceed to the front of the plane?" the stewardess practically yelled. Robyn and Detective Williams proceeded to the cockpit from their seats in the first class section.

"I am Detective Williams," Detective Williams announced. "This is my companion, Robyn," he added.

"What do you want us to do?" popped up Robyn softly and shyly.

"Detective, I understand that you have been called to investigate the death of Mrs. Myra Purplemeyer!" a man in the cockpit said. "I am Henry Zimmell, her friend and travel agent," he stated and continued. "Will you please tell Mr. Purplemeyer that I am the person to accompany him and their housekeeper back to Switzerland," he declared loudly.

"Yes sir, I will!" said Detective Williams. "Do you want to see Pheobe?" he asked.

"She's on the plane now and might want to see you," exclaimed Robyn suddenly.

"I suppose I'd better talk to her," Mr. Zimmell said quietly. "Show me to her!" he ordered.

"Ok!" said Detective Williams and Robyn together. Back at their seats, they fastened their seatbelts for a take off. Once on the plane, the Detective, Robyn, Pheobe, and Mr. Zimmell found some friends easily. They all exchanged greetings to each other.
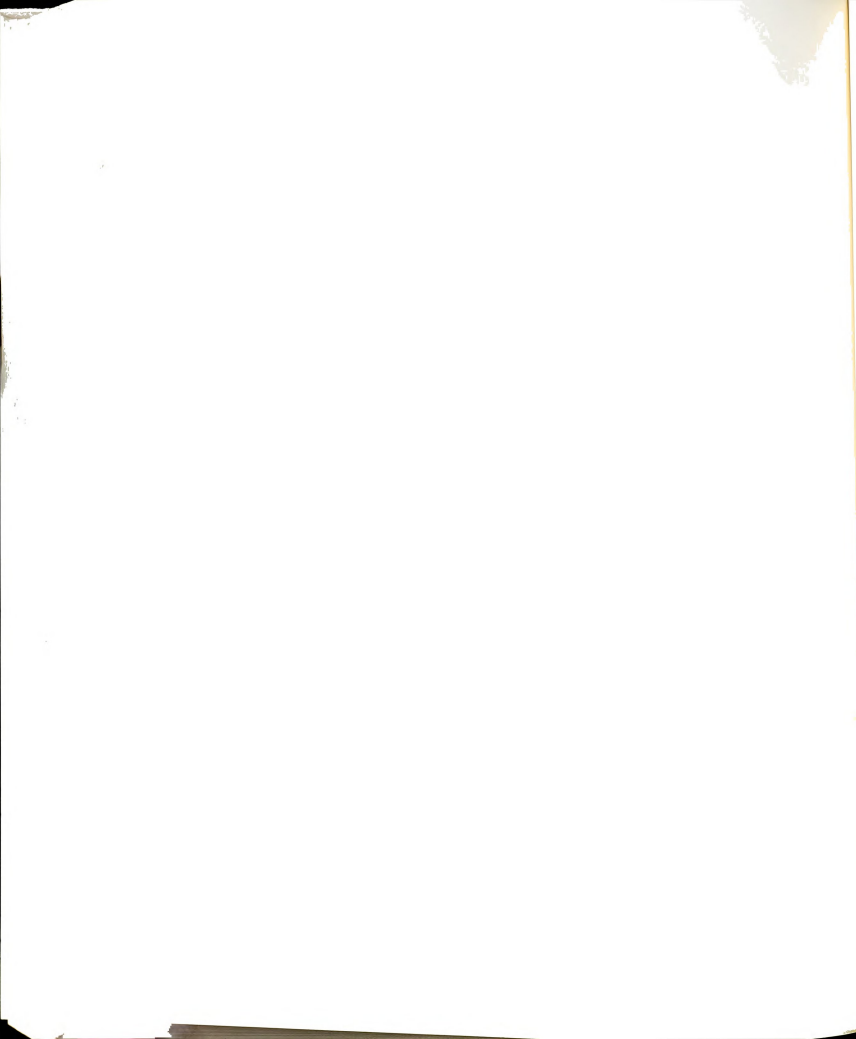
They talked, ate, read a little bit, and Robyn slept while they were traveling. The plane made one stop in Australia for refueling, and then they arrived at the Wellington International Airport three miles from the capital. When they got off the plane, the Detective, Robyn, Pheobe, and Mr. Purplemeyer looked for Mr. Purplemeyer. When they found him, Detective Williams and Robyn introduced themselves. Mr. Purplemeyer also said hello to Pheobe and Mr. Zimmell.

"I've got a cab waiting outside and I'll have your baggage sent to the hotel," said Mr. Purplemeyer.

"Thank you," answered Robyn softly. "I am Robyn, Detective Williams' assistant!" Robyn added louder.

"Well, Pheobe, I didn't think you were coming. You either, Henry," Mr. Purplemeyer said in a very surprised voice.

"Robyn and I need to investigate," said Detective Williams.

"I think we had better investigate in the attic where the murder took place," Robyn whispered.

"Yes, I think we should," Detective Williams whispered back.

"What do you two want?" Mr. Purplemeyer said harshly. Then softening his voice he said, "Please, tell me what you want."

"We would like to go to the scene of the crime!" Detective Williams stated firmly.

"Yes, I think we should, also," said Robyn.

"Ok," agreed Mr. Purplemeyer and then continued, "driver, please take us to 173 Zinger Rd., Appleton."

"Ok," agreed the driver and turned onto the road to the freeway. All of them were quiet the rest of the way there. Once there, the Detective and Robyn got out and waved as the cab drove off.

"Let's go in!" Robyn said as enthusiastic as a regular policeman would be on this assignment. Once inside the house, they headed up to the attic. When they were inside, Detective Williams wiped the table as if there was dust but there wasn't any. As they went around the house, the Detective wiped all the tables like the first one. Then they went out. As they went out, the Detective said, "Let's go and question the hotel personnel!"

"Yes, I guess so. I'm really tired!" Robyn said tiredly. "Of course, I'll help you!" she added more enthusiastically. Outside, they hailed a cab and they were on the way to the hotel. Once there, they started questioning people. At the end of the hour, they had questioned all the employees of the hotel. They found no information or suspects.

Then Robyn said, "I think the desk clerks are good suspects!"

"Well, I don't agree with you!" the Detective declared loudly. "I think Mr. Purplemeyer or Mr. Henry Zimmell did it!" he concluded. At that moment, Mr. Herb Redman came in. He was heading for an "Employees Only" door.

Then the Detective called loudly, "Will you please come here, sir!"

"Why?" he mumbled and started a slow walk toward them.

"I would like to ask you a couple questions!" the Detective said and showed him identification. After he questioned him, Mr. Redman disappeared into the room with an "Employees Only" sign. After he went in, Detective Williams and Robyn never saw him again.

In the morning, when they got up, they saw that they were awakened by a scream from downstairs. They got dressed and hurried downstairs.
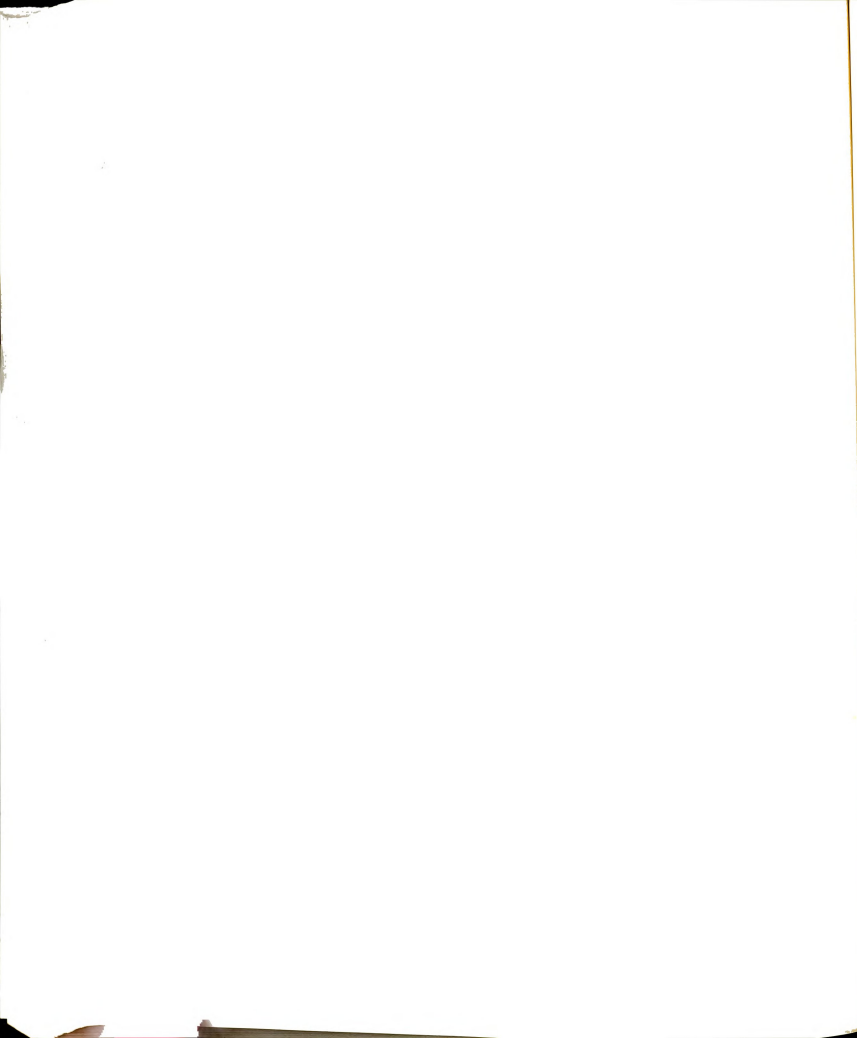
Then the Detective said, "Strange for a scream to be heard now, huh?"

"Yes, I guess so," answered Robyn tiredly. When they got downstairs, they saw a bloody body lying on the carpet with three bullets in the heart. "Eeeekkk!" Robyn screamed in such a way that everyone stared at her.

"Is something wrong, Robyn?" the Detective asked gently.

"Look at the body! It's Mr. Redman!" Robyn screamed.

"Yes, yes I know," the Detective said in a gentle and quiet voice. "Have the body taken away!" he ordered two security guards.

"Let's go ask Mrs. Stone. She will know what happened," Robyn said with a nervous catch in her voice.

"Ok," the Detective answered. As they went down the hall, Detective Williams said, "Who is Mrs. Stone anyway?"

"She's the early morning desk clerk. Her shift is from 3 A.M. to 8 A.M.," Robyn said more relaxed. When they reached and talked to her, they found nothing unusual or distracting to them. "Look! There's a strange figure in the lobby!" Robyn screamed nervously.

"I will investigate!" the Detective said to relax her. When he got there, the figure suddenly disappeared.

"I wonder where it went," Robyn said, more to herself than out loud. After a day of sightseeing around the city, they went to sleep. Early in the morning, they heard a scream. It was from Mrs. Stone at the front desk.

"I got robbed!" Mrs. Stone sobbed furiously.

"Of what?" the Detective asked.

"Of my clothes and money!" Mrs. Stone answered, still sobbing.

"We'll find them!" Robyn yelled as she raced upstairs.

"Calm down!" Detective Williams shouted after her. As they raced upstairs to get their gear, Mrs. Stone went to get her stone necklace, which was not stolen.

"Where does Mrs. Stone stay?" Robyn asked.

"In an office behind the desk," Detective Williams answered. "I am going to get more men!" he said to himself. When they got upstairs, Detective Williams made a couple of phone calls.

"What are the calls for?" Robyn asked.

"I want more men!" Detective Williams stated firmly.

"But we don't need anymore men!" Robyn said.

"Well, I want some and that's final!" he yelled firmly. "Now come on, let's go!"

"All right, I'm coming!" Robyn said. As they reached the foot of the stairs, they saw more policemen coming. Some plain clothesmen were there, too.

"Come on, let's go!" Detective Williams said. "And hurry!"

As the men marched down the hall, Mrs. Stone came out. She said, "This way, please!" and continued, "This is where I stay. The manager stays next door in an unfurnished room," she concluded.

"Search the room for clues!" the Detective said almost yelling. As the men went searching, a lady and her child came in.

"This is Miss Greenwall, the manager. And this is Cathy, her daughter." Mrs. Stone also introduced Robyn and Detective Williams to Miss Greenwall and Cathy.

As they looked around, Miss Greenwall saw a $50 bill on the floor.
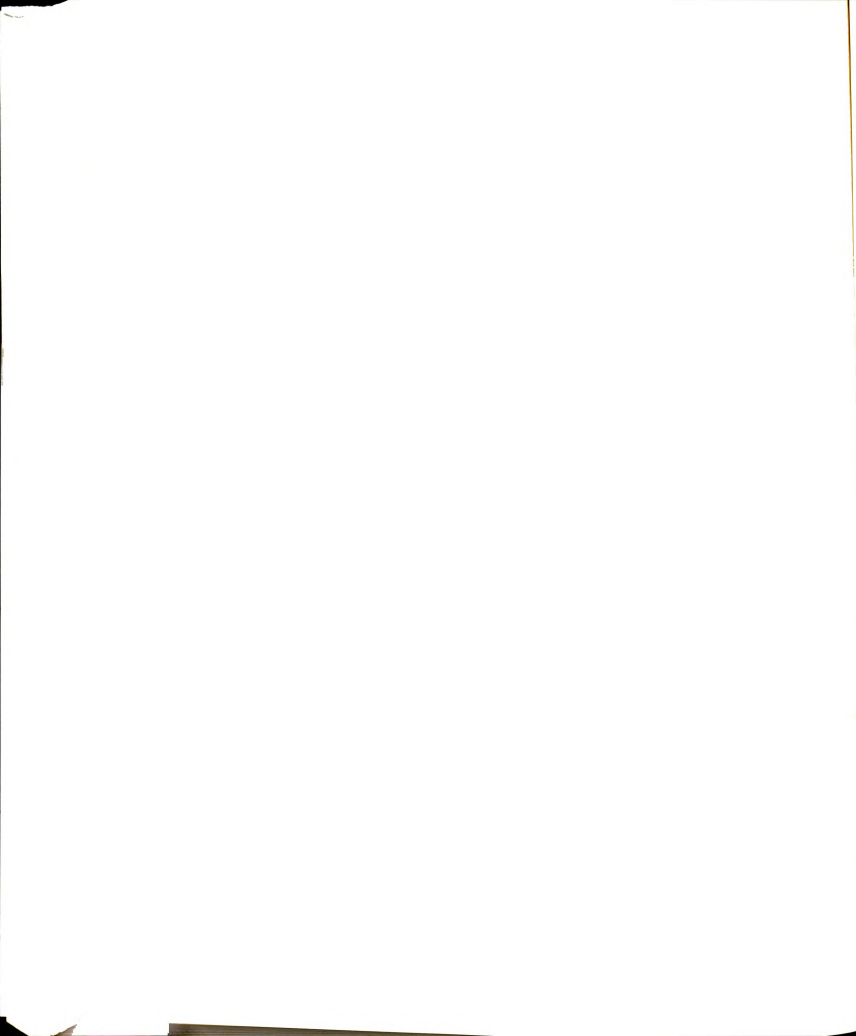
Carefully picking it up, she gave it to Detective Williams. He looked
it over and then said, "This is counterfeit. I'll take it along!" Miss
Greenwall and Cathy found a lot of clues. Then, Cathy found part of a
hat. Detective Williams said it was part of the culprit's hat.
    "Great clue! Thanks, Cathy!" Robyn said almost screaming. The men
then took it to the station. "I'm tired!" Robyn said after Miss
Greenwall and Cathy had gone. "Cathy found the best clue, huh?" Robyn
again asked.
    "Yes, she did!" Detective Williams said with an unexpected burst,
"Come on!"
    "Ok!" Robyn said. In the morning, Robyn was awakened by a larger
and louder scream. "That's Miss Greenwall!" Robyn thought. With a
hurried sigh she went downstairs.
    "I got robbed! I got robbed!" Miss Greenwall was screaming. Cathy
was trying to calm her.
    "What happened?" Robyn asked.
    "She got robbed of only her money!" Cathy said and added,
"$3,000,000 in gold pieces."
    "Wow! What a lot of money!" Robyn yelled. "Come on, let's go
investigate!" she yelled as she started running.
    "Ok! I'm coming!" Cathy yelled back. To her mom she said, "Be
back later, Mom!"
    As they started investigating, Detective Williams came downstairs.
    "Where's everybody!" he asked.
    "In my room!" Miss Greenwall said. When Detective Williams
arrived, the investigation had ended. Robyn and Cathy wiped off all the
fingerprints. Miss Greenwall went to get refreshments for them and just
came into the room.
    "Come on!" Robyn said.
    "Ok!" the Detective answered.
    "This is just too much for me! I'm going," Miss Greenwall said and
left.
    Suddenly, Robyn said, "I know who is the criminal!"
    "Who?" the Detective asked.
    "Come on and I'll show you!" Robyn answered. As they reached Miss
Greenwall's room, she said, "Detective Williams and Miss Greenwall are
the culprits. See, Miss Greenwall is Mary Washington and she stole
everything including her own things. She and her partner, who is you,
Detective Williams, pulled every trick you planned. When Cathy found
the hat, it was yours." So the men put handcuffs on Detective Williams
and Miss Greenwall. "They are married and are the culprits!" Robyn
concluded.
    "I guess that wraps up the case!" Cathy said and everyone laughed.
    A week later, Robyn received a letter saying that she and Cathy
were to take the Detective's place in the police force.
    "Yea!" Robyn and Cathy yelled and everyone laughed and
congratulated them.

Traits of Literature: HIGH

Traits of Classical Detective Genre: MID

                    "SEEN IN SIX PLACES"

    "Come on, Jack!" said Jake. "Cut the alarm wires and let's get the
lettuce!"
    WACK!
    "Good night, Mr. S!"
    CREEEK
    "Grab the $4,000.00," Jack said.

    The next day at the school, Josh and Jeremy streaked to the school
border fence to see the paramedics carry out the dead security guard.
    "Ding, ding, ding," went the bell. Outside break had ended.
    After school, Josh and Jeremy went to the firehouse to talk with
the firemen and the fire chief, Gator. "Do you know any info on the
robbery, Gator?" said Jeremy.
    "Nothin'," he answered.
    "Let's go Jeremy, see ya later, Gator."
    "Where are we going?"
    "To the bank, Jer."
    At the bank where the investigators were, Josh and Jeremy squeezed
through the mob, and found an address of a warehouse.
    That night both boys told their parents they were sleeping at the
clubhouse. Eight o'clock, it was quite dark. Two little characters on
dirt bikes rode to the warehouse. There was a light on. The courageous
fellows crawled up to the metal wall.
    Jack, one of the robbers, said, "The robbery on Elf Street was as
smooth as silk."
    Jake, the other, said, "Thanks to the guard."
    The next day, the boys paid a visit to the police station and told
the officer of what they had heard.
    A police car rolled onto the warehouse lot. Two policemen and two
boys jumped out of the car.
    While Josh and Jeremy were supposedly playing, the policemen were
on the roof above the door. Jack and Jake decided to take the boys
hostages and hold them for ransom.
    The boys moved over to the wall of the warehouse, knowing the
robbers would come out.
    "1, 2, 3, get them!" Out came Jack and Jake and down came the
officers, knocked 'em down, then cuffed 'em.
    The boys were to have their names put in the paper and get a
$100.00 reward and a vacation in California. Josh and Jeremy celebrated
with shaking pop bottles, opening and drinking them.
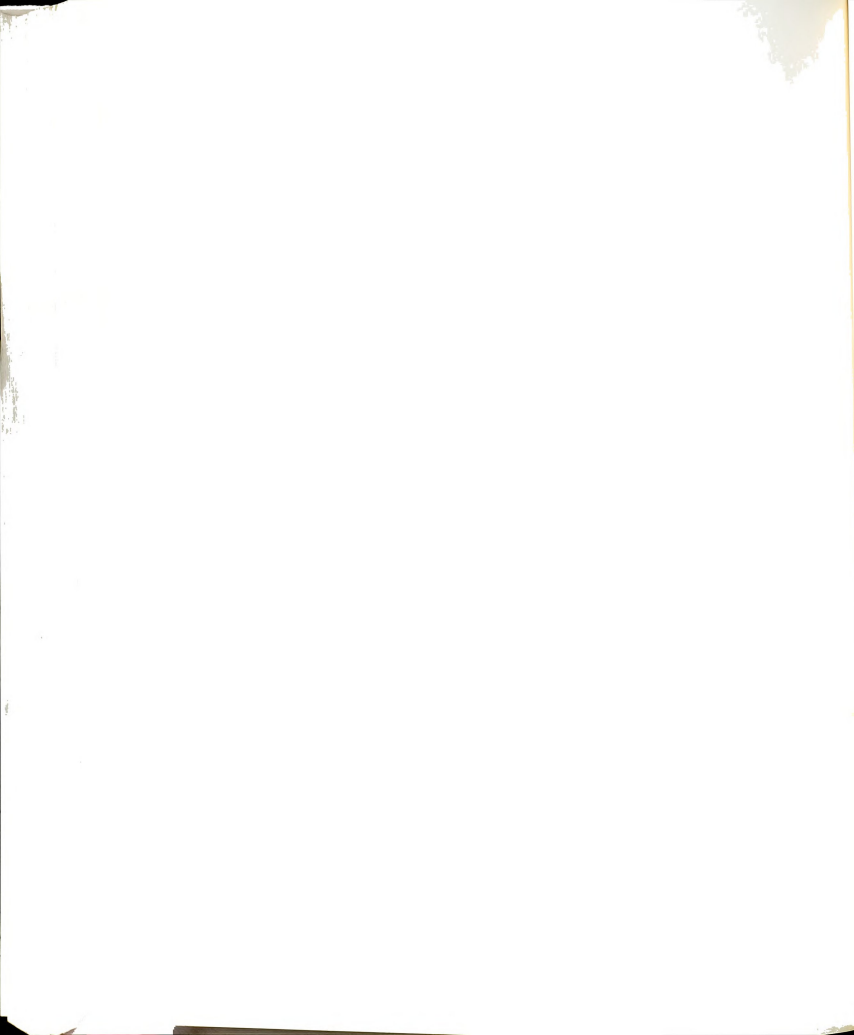
Traits of Literature: HIGH

Traits of Classical Detective Genre: LOW

                            UNTITLED

     It was Sunday and Mark was on his way to the bowling alley because
he was invited to play a few games with his friend, Andy Dar. Andy
manages the bowling alley so he and Mark get in free.
     When Mark got to the bowling alley, he met Andy and they went to
their lane, but on the way, they saw a guy bowl the ball down the lane
and just before it hit the pins, something white flew out of the
fingerholes. It was in some sort of clear package. Andy and Mark
played one game and then the guy went into the bar which was right next
to the ball rack. Andy and Mark played one more game and when they were
taking their shoes off, the guy left.
     Mark followed him all the way to Westwood Mall which was about two
miles from the bowling alley. When the guy got to the Mall, he hopped
in his white pickup truck and drove away. On Mark's way back home,
which was only about four blocks south of the Mall, he saw three police
cars chasing a red Ford convertible. When Mark got home, he called Andy
and explained everything that had happened. That night on the news,
Mark heard about the finding of some illegal drugs in the bowling alley.
Also on the news was about a murder on Cedar Rd. where someone broke
into this guy's house, who was supposedly a drug dealer, and killed
everybody with a hand gun which the police later found under one of the
beds. In one of the closets, they found a stash of cocaine which was
worth about twenty thousand dollars. It was in a box about the size of
a microwave and the box was all torn apart. It looked like some of it
was taken.
     Mark hurried and called Andy and asked him if he saw the news and
Andy said he had and they realized that the guy Mark had followed was
the guy that killed the people down on Cedar Rd. and he stole the drugs
and hid them in the bowling alley. Mark told Andy that he had seen a
guy in a red Ford convertible being chased by about three cop cars and
he was probably the guy's accomplice who was making a diversion so he
could hide the drugs.
     The next day, which was a Monday, Andy drove Mark to the police
station, in Andy's gold Mazda RX-7, to ask permission to try and catch
the criminal. They went to the sergeant and he said, "You'll have to
wait till tomorrow for an answer because I have to go to the Chief of
Police and he is out of town. And anyway, the police will probably get
him before you do."
     Mark didn't want to wait. He decided he and Andy would try and
find the guy anyway even if they didn't have clearance. So they went
out to try and find the white pickup or the red convertible. The first

place they went was downtown to all the places where people like to hang out. Some of the places they went were a lot of alleys and to pool halls and bars. They spent about two hours looking and then they saw the white pickup truck and knew that the guy must be around there somewhere. They went to the tatoo parlor which was about fifty feet from the truck and asked if anybody lived above the building where they were. The owner said there was one guy. He lives in the second apartment to the right.

Andy and Mark thanked the man and they both went upstairs to the apartment and knocked on the door. There was no answer so they left, but just before they left, the door opened and out walked the same guy that Mark had followed the day before. The man yelled, "What do you want?"

Mark walked over to the door and looked in. There was an enormous amount of illegal drugs on the couch. To answer the man's question, Andy said, "Oh, I guess we had the wrong apartment, sorry." On the way home, Andy and Mark discussed a way to get into the guy's apartment and get some of the drugs for the evidence to have him arrested.

The next day, they both went to the same apartment building, but this time they went to the alley next to the apartment where one of the apartment's windows faces. Andy had brought some rope and he lassoed the nearest lightpost that was nearest to the building. They both climbed up and popped through the window into his living room. It didn't look like he was around so they got the drugs quick and jumped out the window. But just before Mark jumped out the window, he saw a wallet on the couch. He went in and got it. It had some identification in it that said, "Mick Smith." Mark took the wallet for the police so they could have his identity.

Mark and Andy then took what they had found to the police. The police congratulated them and then went and staked out his apartment and caught him.

Mark and Andy decided to go bowling and have some fun.
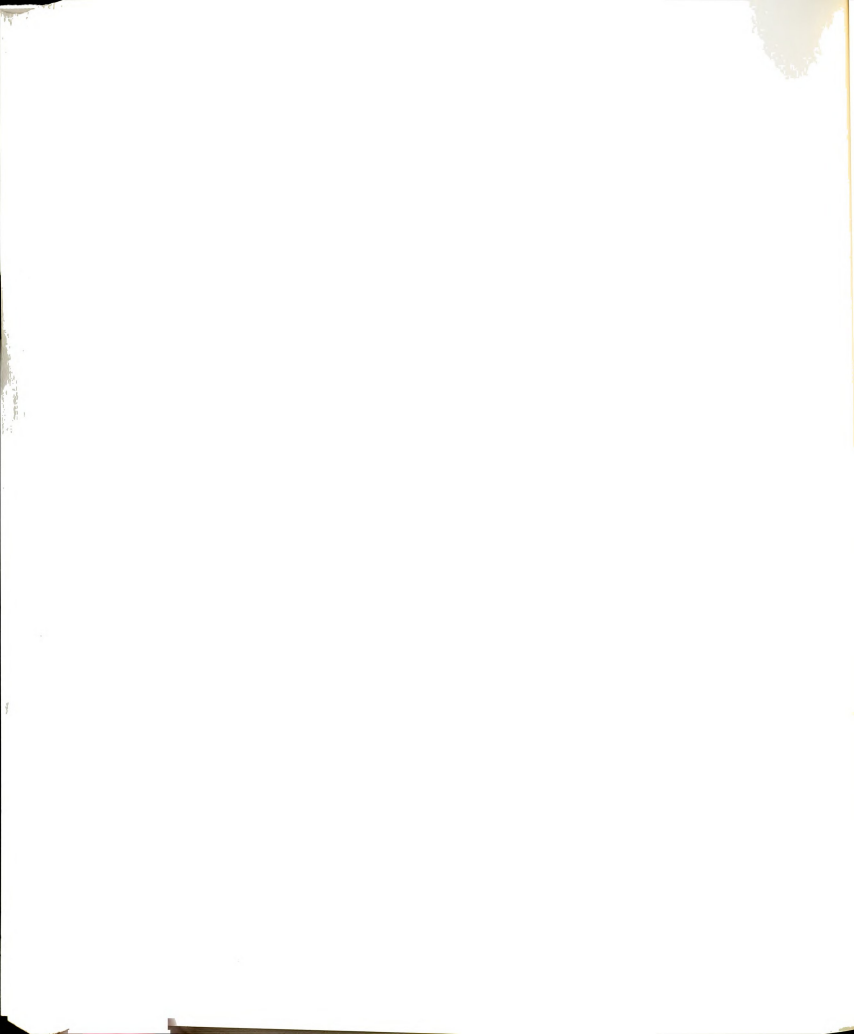
Traits of Literature: MID

Traits of Classical Detective Genre: HIGH

"CIRCUS TERROR"

"Ladies and Gentlemen!" Russ the announcer cries. "Before we start
the circus performance, I would like to introduce the main performers
working for the circus. First, there's me, Russ Ben Yahuda. I am a
ninth degree black belt in karate. Second, we have Quinton Zuckerman,
the lion tamer. Quinton's a gymnast, loves animals, and loves to wear
cowboy boots and bandanas. Third, we have Ashly Rosenburg. Ashly is
the best gymnast in the state of South Dakota. She also knows ballet
and has a very high I.Q. Last we have...Quinton, can you bring out
Claws!" Russ whispers.
    "Sure, here's Claws." Quinton answers back.
    "And this is Claws. The circus cat. Claws is the smartest cat in
the United States. Oh! I almost forgot. The man up there working the
lights is Ervin Howzmen. Ervin has been with this circus for seven
years. He's a computer expert. Now then, in the first ring we have
Quinton the Magnificent."
    Ervin shines light on the lion cage. But then the lights went out.
The lights had a short circuit. It was pitch dark. Finally, Ashly
finds a flashlight and flashes it on Quinton. But Quinton is gone!
Ashly shines the flashlight on Ervin to see how Ervin is doing on fixing
the lights, but he's gone too!
    Russ announces, "I'm sorry but the show is cancelled."
    "Russ come here," Ashly yells. "We have got to find Ervin and
Quinton. Quick, let's search the place. We'll meet back here in ten
minutes."
    Russ looks on the outside of the big top and he finds big
footprints leading into the woods. They were clown-shoe footprints.
Russ reports back. Ashly searches on the inside of the tent. First,
she looks in the lion cage. She looks very carefully. On the floor,
she finds a crack. Ashly follows the crack with her eyes and it turns
out to be a square shaped trapdoor. She keeps banging on the floor with
her foot until it breaks in. She jumps in it. Ashly can't see a thing.
It's pitch dark. She follows along the dark tunnel until it ends. Then
she hears a weird kind of laugh. And then, Ashly hears somebody
shutting the trap door. She runs back to where the door was, but it is
locked! Ashly was locked in the darkness of a deep, dark tunnel that
had two dead ends. "Wait a minute!" Ashly thinks to herself. "If I got
in here by a trapdoor, then there's got to be a secret exit to get out!"
    Ashly starts pushing all over the wall. She must have covered
every inch of the walls, ceiling, and floor before finally she pushes on
the wall and the whole wall caves in, in the shape of a door. Ashly

walks in and she finds Ervin and Quinton tied to a chair! First she
unties Quinton. When Ashly finishes untying Quinton, she starts to
untie Ervin. But Ervin's a dummy! When Ashly takes off the gag a note
falls out of the dummy's mouth. It reads,

"If you want your Ervin back,
don't have anymore circus performances!"

Ashly is shocked by the note.
     "There's an exit on the ceiling, Ashly. We just have to get up to
it."
     "Quinton, let me get on your shoulders."
     Quinton lets Ashly get on his shoulders. Ashly jumps up through
the opening. She looks around and she is in the light control room!
She lifts Quinton up. Quinton looks down at the inside of the tent
through the glass at the front of the light control room and sees Russ!
"Hey, Russ, up here. Ashly, Russ is down there. Come on, and let's get
down there."
     "Quinton, you're talking to no one. I'm already down here. Hurry
up and stop blabbering."
     "Wait, I hear something," Russ says.
     "C'mon, Quinton. You're going too slow!"
     "Okay, okay. I'm hurryin', I'm hurryin'."
     "Well, then, hurryin' faster!"
     "Okay, I'm here, happy?"
     "No! Now let's start looking for Ervin."
     "Wait, what's that," Quinton announces. "I'll go by myself to look
for Ervin while..."
     Ashly cuts Quinton off. "While I go with Russ to check out what
that is over there."
     "Uuuh, right, you took the words right out of my mouth," Quinton
whispers to Ashly.
     "So c'mon, let's go."
     "Ashly, it's moving. Wait, it's Claws! But he's all beat up."
     "Wait just a minute," Ashly says. "What's he doing with those
rocks? Where did you get that money?" Claws is putting five rocks on
the ground, each right in a row. Now he's putting a penny on one rock,
a dime on another, and a nickel on one of them.
     "Oh, he's not doing anything special, Ashly."
     "Not quite, Russ, look again, that's Mt. Rushmore! Let's find
Quinton, get in my jeep, and then go to Mt. Rushmore."
     "But I can't find Quinton, Ashly!"
     "Oh great, they probably got him again. We're going to have to
leave without him. Let's go, my jeep is over there."
     As Ashly and Russ ride in Ashly's jeep to Mr. Rushmore, Russ spots
it from the distance. "Hey, Ashly, there it is. Slow down. Hey, you
almost passed it."
     "Well, it doesn't matter now, because we're here."
     "Well, then, let's go. There's a ladder to get to the top of Mr.
Rushmore over there along Jefferson's face."
     "Russ! You're just like Quinton! I'm already at the ladder."
     "Oh boy," Russ says. "We're about halfway up the ladder and boy is

it tiring. Whoa! Gunshots are being shot from Lincoln's ear! That one buzzed right by my ear!"

"Hurry up, Russ! Get to the top as soon as possible!"

"Okay, Ashly!"

"Yea, I made it to the top," Ashly says. "Oh no! The ladder broke! Whoa." Ashly catches Quinton.

"Thanks for catching my arm, Ashly. I was almost killed down there."

"Hey, Russ, look over there, a scaffolding. So that's how the robber got down there."

"Wait, this time I do the thinking," Russ exclaims. "Hey, why don't we raise the platform so that they can't get up."

"Great idea, Russ."

"Hey, what are you doing! How will I get up?" a voice says.

"That sounds like Ervin!" Ashly says.

"Don't worry, the police will be here any minute to get you and Quinton down from there."

"A job well done if I don't say so myself," Russ says.

"Maybe we should become police officers?"
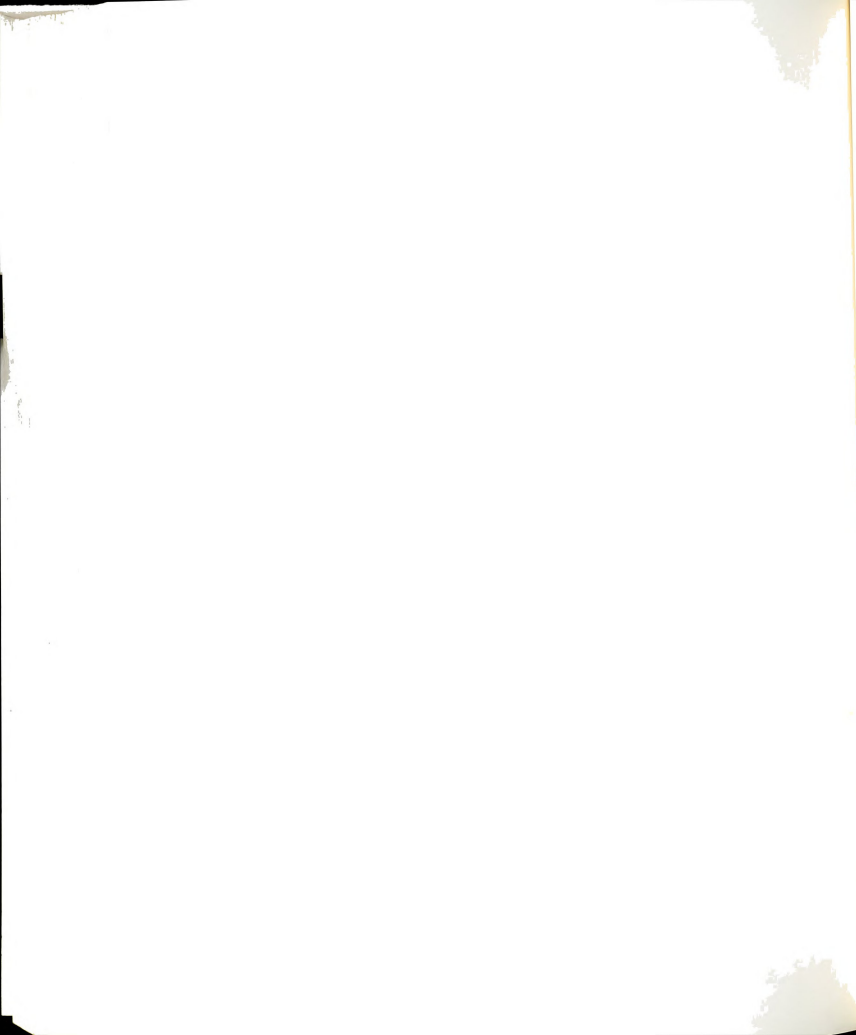
Traits of Literature: MID

Traits of Classical Detective Genre: MID

"THE MYSTERIOUS ARSONIST"

Fred and Adam had been teasing him for months. He mainly only hated them, but their buddies were bad, too. Lance Knickerbacker would show them. "The Draconian Club will never again exist," he thought.

On the way home he met a man. He was rather ordinary, but had a dark mustache. They became deep friends over the course of two weeks. But one day, Lance had had it. Mud does not taste good. Lance and Mr. Mysterious watched day and night. The next morning, Adam, Fred, two skateboards, x-rated magazines, and the clubhouse were reduced to ashes.

A witness saw Lance and the mysterious individual using a flame thrower. Lance was found in a dark corner of his wine cellar, smelling of kerosene.

Private Brett Smith, called Beety by his friends, tried something new. He watched the witness's house.

After four hours, the witness left. The witness walked over to an old Ford pickup. Brett glanced up at the sky. It was a perfect night for one o'clock business. Brett cleared away some thick, deep brush.

His old Lincoln-Mercury had done him some good service. Brett's thirteen-year-old car followed the Ford -- the Ford, with a suspiciously bulging tarp. Shock hit Brett as he realized where he was, almost out of the county limits!

Luckily the suspect made a right onto a locked and gated, dark, misty road. Brett had to double back on the marshy road. Luckily, his objective left the gate open!

Brett was startled when he saw the sign declaring the property the property of the United States Marines.

Brett had had it. He radioed for backups. He continued on, with no lights. Brett finally saw the old Ford.

He parked his Lincoln behind a large, wide, brick building. Brett cautiously followed the man in a metal warehouse. Brett glided to a corner and peeked around a corner.

Disaster!!!! Brett had been trying to get such a good view of the "witness" he knocked over a stack of boxes. "At least," Brett thought, "they were only unloaded sidearms." The witness glanced up, hesitated, and up-ended the bulky, five gallon can of kerosene he was holding.

Brett, ready to tear into the misty night, slipped on the kerosene. Knowing he lost, Brett called the backups in.

They formed a wide roadblock for the Ford, but the almost genius witness jumped the barricade.

Brett held his breath. He saw what would happen. The witness saw it too, but too late. The rusty Ford, doors open, spun its wheels the

last time. Brett saw it smack into the brick building at six feet above
the ground.

The loaded kerosene exploded. The witness shot out of the
wreckage. Sam Wolfe went to the hospital badly burned and with a broken
leg.

A few months later, Judge Wapner ended a court session. Samuel
Aaron Wolfe was sent to prison for assistant murder, blackmail (not
related to this case), and bribery (he had tried to bribe Wapner).

Another triumph of justice came to place, Brett E. Smith was put up
to lieutenant. But Brett was not there. He was on another case.

Traits of Literature: MID

Traits of Classical Detective Genre: LOW

                    "TOTAL DESTRUCTION"

                          Part #1

     It was after school at 3:00 p.m. and the K team (a gang of girls)
was teasing the J team (a gang of boys). Later, the J team went through
the forest to their secret hide-out. "I call this meeting into order,"
Jim called out.
     "I suggest we do something about the K team," said Jeff, shouting.
"I vote we steal the banner they are working on," said Jeff.
     "All in favor say aye," Jim said. TheY all said aye.
     The next day, after school, the J team sneaked into the K team's
clubhouse in a tall tree. It took them a while to get up the tree
because they didn't see the little door on the side of the tree.
     Finally, they got into the clubhouse and stole the words to the
banner, and they stole the banner, too.
     They saw the K club coming so they dashed out of the house and
started to climb down. They barely made it.
     They got back to their secret hide-out and started making fun of
the banner and words. They had a lot of fun. But time flew so they had
to go.
     The next day, after school, the girls were talking about the
banner. They walked past the boys and Jay blabbered stealing the banner
by saying the words that he remembered. Jamie says, "You stupid, they
know that we stole the banner now."
     "You dope, Jamie. They didn't know that but you just blabbered
it," said Jim. "We know that you ruined our place though," said Jim.
     "We didn't do that," said Kim.
     "Then who did," Jim said in a mean way.
     "I don't know but I have a feeling we're next to go," said Kim.
     "Let's go and hurry to our tree. Jay and Klancy, go and spy on our
tree. Klancy show him the fast way up our tree," demanded Kim.
     "Kim and I will go and find a car. The rest go find some clues,"
Jim said.
     Jay and Klancy went up the tree behind the door. There were stairs
going up the tree. The stairs were going into a circle at the middle of
the tree. Soon they got up to the top of the tree. They saw a huge,
sparkling, and dazzling diamond. "So that's what the burglars did,"
exclaimed Klancy.
     They hurried out and Jay slammed the door and it fell off. "Jay!!
You broke the door. Now we have to run even faster. <u>Come on!</u>" Klancy

id meanly.

Soon they caught up with Kim and Jim and told them what they saw.
We got to get the rest of the gang and fast!" said Kim. Finally they
aught up to the rest of the gang and ran to the tree. They went up the
ooden stairs and then hid.

"Go call the police, Jay," said Jim and Kim. Jay dashed out. The
hone booth was just a block away.

About a minute later a gang of men stepped into the treehouse.
'Well, there it is," one man said. A guy grabbed it from its place on
the blanket.

"HALT, FREEZE!" half the men said meanly and half said freeze,
suddenly and the police got the gang and all the stolen property was
returned to its proper owners.

aits of Literature: LOW

aits of Classical Detective Genre: HIGH

"THE MYSTERY OF HOW HE DIED"

One day in July, Toby's father asked the family if they wanted to
go on a trip to Niagara Falls.

They all said, "Yes!"

Toby said, "Why don't we go tomorrow." And they all agreed to go
the next day.

When Toby, his Mom and Dad got there, they decided to go to
Frankenstein Wax Museum.

"It was really neat!" said Toby. Then they went to the Skylon
Tower to look at the falls up about 300 feet high. After that, they ate
lunch and went to the falls and Toby and his dad were paired together
while his mom was shopping. You see, Toby's father is a photographer
and he was leaning over the railing very, very, far, so it was a perfect
time to push his father over and he did.

Then he ran and said, "Mom, Mom, Dad fell over the railing and into
the falls."

When they went back and looked for him, they couldn't see him. So
they drove home and hired Detective Traening to investigate the problem
of whether it was a murder or an accident. He staged posts at all the
customs in Canada and in America hoping to maybe find the body. About a
half year later, Detective Traening found the body in the falls and
examined it very carefully. Then he found that the way he fell was
wrong if he just slipped, because if he had slipped it would have been
face forward straight down into the falls and his camera probably would
have got crushed, but it didn't. He must have stood and got shoved
forward over the railing like he was going to jump over.

The fingerprints were from a boy and there was a witness who said
Toby was with him right when he fell with his hand on his back but when
he stood up and just sort of fell over in a upright position.

Later Toby was convicted of second degree murder and was put in
crime school until 18 years old when he got out. He became an artist
with a good reputation.

raits of Literature: LOW

raits of Classical Detective Genre: MID

"THE CASE OF THE STOLEN STAMP"

     It was 12:00 a.m. Two men were trying to get into the museum.
Someone had turned off the alarm wire. They were snooping around to the
stamps. The two men went to the stamp section. They saw Sir Jones.
     They hit Sir Jones on the head in the museum. The two robbers took
the stamp and left. It was morning; Sir Jones found himself laying on
the floor. Reporters came; they were all asking Sir Jones questions at
one time.
     Joy and Brenda read the newspapers about the missing stamp. They
teamed up. They think they can solve the mystery. Joy and Brenda
started at 12:00 p.m.; first they thought they would go to the museum.
     They talk to Sir Jones. Sir Jones said, "There were two men. One
of the men hit me on the head. I think the other man took the stamp. I
think one had glasses and the other one had yellow hair." Joy and
Brenda look around the museum. They found a pair of glasses and a ski
mask.
     Joy and Brenda go to the police to find if there is a fingerprint
on the ski mask. They go to the museum and look around; they find a
club. They take it to the police to find the fingerprint. Then they
look on the ski mask. They found the company name, Clareson Ski Hat
Company.
     Then they went to Clareson Ski Hat Company. They asked workers
questions. They found out who Mr. Clareson is. Joy and Brenda ask
where was he last night. He said, "I was at home. I don't know
anything about this." On their way out, they ask workers questions
about the company.
     They go back to the museum. They look at the alarm switch. They
find out that the alarm was off. Joy and Brenda put that information on
a piece of paper.
     Joy and Brenda take the clues and put the questions together. They
talked about the case. They go check the museum again. They find
another fingerprint on the stamp case. The police call Joy and Brenda
and explain the fingerprint is Tom Thomson's. The police tell them his
address. Joy and Brenda find out where Mr. Thomson and Mr. Clareson
meet today. They call to tell the police where Mr. Thomson and Mr.
Clareson meet. Joy and Brenda find Mr. Thomson and Mr. Clareson.
     The police come and take them to jail. They are in the headlines
of the newspaper.

raits of Literature: LOW

raits of Classical Detective Genre: LOW

                    "STEALING, HE WROTE"

    It was a quiet and peaceful day in the Christmas parade. When the
police were making sure the floats weren't stolen at the parade. The
Santa Bear with one million dollars in it that the Hudson's people
didn't know about. The robbers, Ralf, Fred and Stupid Steve knew the
Santa Bear had the money so they stole it.
    The police didn't know until after the parade. They tried to find
the trail. They were long gone. Jeff, John, Jason couldn't find them
anywhere. Then we searched everywhere for two hours. We found a trail
of money and found the hole. We went through the hole that was in the
wall that led right to Hudson's. Then! We found out how they got the
Santa Bear. That was one clue we had to find. Where the other tunnel
went to.
    Then we could find the hide out. John, Jeff, Jason found it. When
we got caught then we were in for a big treat. They wanted the money
and they wanted it now! If we didn't give it to them, they would put
heavenly force on us.
    We put the money in a safe with the police. We got away while they
were sleeping. The next day we put them in jail so they would be put in
the electric chair and we split the money together.

APPENDIX F

PRETEST/POSTTEST DATA

APPENDIX F

KEY

CASE-NO   = Subject

TRTMT   = Treatment 1 - Heard literature read aloud which was rated
            high on selected features; or

          = Treatment 2 - Heard literature read aloud which was rated
            lower on selected features.

GROUP   = Reading group 1 - High readers in this study. They scored
            in stanines 7, 8, or 9 on the Gates MacGinitie Reading
            Comprehension Test; or

          = Reading group 2 - Middle readers in this study. They scored
            in stanine 6 on the Gates MacGinite Reading Comprehension
            Test; or

          = Reading group 3 - Lowest readers in this study. They scored
            in stanine 5 or below on the Gates MacGinitie Reading
            Comprehension Test.

GATESCOM = Score on the Gates-MacGinitie Reading Comprehension Test

BTOTAVL   = Pretest primary trait score representing the Literary
            Quality of the child's writing (from Part I of the
            Literature Rating Form, Appendix A)

ATOTAVL   = Posttest primary trait score representing the Literary
            Quality of the child's writing (from Part I of the
            Literature Rating Form, Appendix A)

BTOTAVG   = Pretest primary trait score representing the Genre
            Development in a child's writing (from Part II of the
            Literature Rating Form, Appendix B)

ATOTAVG   = Posttest primary trait score representing the Genre
            Development in a child's writing (from Part II of the
            Literature Rating Form, Appendix B)

BTUNITS   = Pretest score representing the number of T-units

ATUNITS   = Posttest score representing the number of T-units

BWPERTUT = Pretest score representing the number of words per T-unit

AWPERTUT = Posttest score representing the number of words per T-unit

PREPTS   = Pretest score representing maturity of vocabulary

POSTPTS   = Posttest score representing maturity of vocabulary

PRETEST/POSTTEST DATA

CASE-NO	TRTMT	GROUP	GATESCOM	BTOTAVL	ATOTAVL	BTOTAVG	ATOTAVG	BTUNITS	ATUNITS	BWPERTUT	AWPERTUT	PREPTS	POSTPTS
1	1	1	93	17	23	37	56	35	173	9	7	150532	811661
2	1	1	93	8	23	22	18	35	175	8	4	157537	648577
3	1	1	78	17	26	42	53	25	260	12	9	400509	1274725
4	1	1	84	15	25	35	51	28	69	11	13	194449	565482
5	1	1	76	9	18	36	46	63	107	8	8	584521	878546
6	1	1	93	9	18	30	42	37	104	7	7	199888	294898
7	1	1	78	22	24	53	37	47	39	9	11	102682	296925
8	1	1	99	17	18	19	50	73	164	9	9	913779	969381
9	1	1	58	14	24	18	41	67	54	15	12	181970	302114
10	1	1	71	9	20	11	38	39	131	8	9	193714	392714
11	1	1	66	17	11	15	15	15	42	5	8	28304	299684
12	1	1	66	12	18	33	31	66	117	7	9	153431	291291
13	1	2	62	14	23	13	50	25	215	10	9	273602	329487
14	1	2	73	12	15	25	23	31	165	8	10	131117	826678
15	1	2	52	15	19	21	26	64	55	6	7	217132	466651
16	1	2	53	19	20	44	46	73	77	6	7	120682	326878
17	2	2	49	17	20	17	39	69	171	5	8	54993	166566
18	2	2	53	20	20	15	29	51	84	9	7	162211	149222
19	2	2	47	17	27	38	23	12	137	8	7	47459	291799
20	2	2	50	14	6	30	18	138	110	6	7	225150	391723
21	2	2	55	6	22	51	46	12	34	7	10	115405	266856
22	2	2	73	16	17	27	40	42	150	7	7	107377	288593
23	2	3	47	10	25	29	32	23	84	8	7	115405	783413
24	2	3	73	10	19	45	47	25	161	8	8	142304	390992
25	2	3	81	20	13	32	24	59	197	8	9	149773	352481
26	2	3	88	11	17	32	38	57	50	9	9	218357	356242
27	2	3	73	14	18	16	29	19	90	13	10	42788	1289465
28	2	3	76	8	16	29	31	17	58	18	12	297181	226683
29	2	3	93	14	14	24	28	29	64	4	9	383563	242000
30	2	3	62	23	28	26	55	24	338	14	11	111542	410912
31	2	3	66	11	18	33	31	95	104	8	9	239881	728375
32	2	3	60	13	12	23	37	25	100	11	9	1006153	305969
33	2	3	58	11	16	23	29	46	27	8	9	171437	228961
34	2	3	71	13	14	40	45	40	25	12	12	135281	2768788
35	2	3	58	13	16	37	37	20	107	9	8	136212	572214
36	2	3	49	10	15	16	29	21	109	11	8	181222	336930
37	2	3	55	8	12	27	32	44	47	10	6	236750	139308
38	2	3	51	7	14	19	33	27	52	6	6	121858	155756
39	2	3	55	10	17	26	36	52	54	10	7	154286	215238
40	2	3	51	8	12	18	33	24	53	7	8	169607	198504
41	2	3	29	17	17	26	36	53	163	9	7	137918	392807
42	2	3	44	13	23	30	50	40	109	8	8	121858	362210
43	2	3	55	12	15	19	29	44	47	6	6	154286	100461
44	2	3	51	8	14	27	32	27	54	6	6	169607	397618
45	2	3	55	7	17	19	33	24	52	7	9	53586	53586
46	2	3	29	10	13	26	36	53	53	8	8	183012	237006
47	2	3	44	13	23	33	50	32	163	9	7	158629	129714
48	2	3	44	17	23	30	50	40	163	9	7	158629	934051

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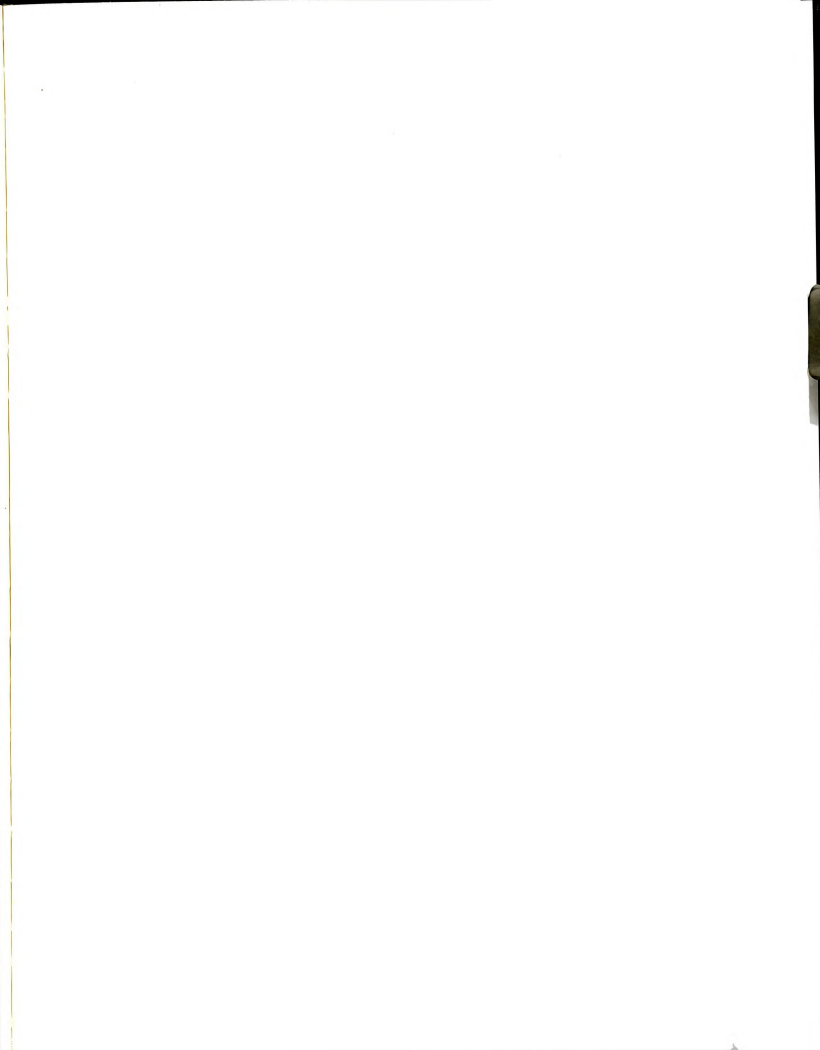Gate

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