379
N81d
No. 357

THE NATURE OF READING INSTRUCTION IN A LITERATURE-BASED READING PROGRAM

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Diane D. Canavan, B.S., M.Ed.
Denton, Texas
August, 1992

Canavan, Diane D., The Nature of Reading Instruction in a Literature-Based Reading Program. Doctor of Philosophy (Reading), August, 1992, 193 pp., references, 57 titles.

The purpose of this study was to describe the nature of reading instruction in a program using children's trade books instead of basal readers and to identify patterns resulting in hypotheses regarding the nature of instruction. Using a qualitative, case study approach, the researcher became a participant observer during the scheduled reading period in a third-grade classroom for three and a half months, taking and coding field notes, audiotaping and transcribing class sessions, conducting formal and informal interviews and member checks, collecting documents, taking photographs, and analyzing the incoming data by writing daily contact summaries and memos, looking for recurring patterns. Grounded theory (Glaser & Strauss, 1967) was developed as pieces of evidence were gathered and grouped together.

The results of analysis show that, in this literature-based reading program, instruction has three major dimensions: the academic domain, characterized by recurring patterns of instruction in constructing meaning, understanding vocabulary, understanding literary elements, and developing strategies for word recognition; the social domain, characterized by recurring patterns of student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment; and the affective domain, characterized by the repeated theme of developing positive student attitudes toward reading. The primary focus of instruction was helping students make sense of what was read.

The study informs practitioners by providing descriptions of actual instruction, enabling readers to envision how reading instruction is accomplished using children's trade books, and it informs the research community by developing grounded theory

concerning the nature of instruction in one literature-based reading program. The study can help bridge the polarization between traditionalists and whole language advocates through the descriptions of how traditionally accepted academic domains of reading instruction were accomplished. Also, it provides a model of a successful way to structure instructional time so that students spend more time actually reading, and it documents the social dimensions of instruction as an important domain of reading instruction.

Copyright by

Diane D. Canavan

1992

ACKNOWLEDGMENTS

In completing this study, I wish to acknowledge the friendship, cooperation, and talent of Karen Rogers, who taught me many things and whose talent made the research a joy; the teachings and personal support of my mentors, M. Jean Greenlaw, Mildred K. Laughlin, Robert J. Nistler, and Richard P. Williams, who have influenced my professional career in myriad ways; and the unflagging patience, support, and endurance of my family.

TABLE OF CONTENTS

Page

Chapter

I. INTRODUCTION..1

Background of the Study
Purpose of the Study
Statement of the Problem
Research Questions
Significance of the Study
Definitions of terms
Limitations and Assumptions of the Study

II. REVIEW OF RELATED LITERATURE..12

Components of Literature-Based Reading Programs
Definitions of Literature-Based Reading Programs
Organizational Patterns in Literature-Based Reading Programs
Descriptions of Instruction in Literature-Based Reading Programs
Student Achievement in Literature-Based Reading Programs
Student Outcomes in Clinical Literature-Based Reading Programs
Philosophical Rationale for Literature-Based Approaches
The Reflection of Philosophy in Instructional Practices
Research on Teachers' Instructional Actions
Summary

III. PROCEDURES..35

Research Approach
Preliminary planning: Criteria for Selecting a Site
Time frame for Data Collection
Participants and Setting of the Study
Data Collection Procedures
Data Analysis
Summary

IV. RESULTS..58

An Overview: The Organization of Instruction in the Reading Program
Descriptions and Chronicle of Instruction in Each Instructional Cycle
    The Whole-Class Instructional Cycle
    The Small Group Instructional Cycle
    The Partner Reading Instructional Cycle
    The Individual Reading Instructional Cycle

Page

The Nature of Instruction: An Overview of Recurring Patterns...........100
The Nature of Instruction: Academic Domain
    Constructing meaning
    Understanding vocabulary
    Understanding literary elements
    Developing strategies for word recognition
The Nature of Instruction: Social Domain
    Student control of learning
    Cooperation with peers
    Creation of a positive, risk-free environment
The Nature of Instruction: Affective Domain
Summary

V. SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS.................................167

Summary
Statement of the Problem
Procedures
Findings
Implications of the Study
Recommendations for Further Study

APPENDICES...184

A. INFORMAL INTERVIEW GUIDE FOR TEACHER
B. LIST OF PARTNER BOOKS AVAILABLE

REFERENCES..190

CHAPTER I

INTRODUCTION

Within the field of reading education, current practice has begun to shift away from the use of basal readers as the vehicle of reading instruction toward the use of real children's trade books (Bader, Veatch, & Eldredge, 1987; Bridge, Winograd, & Haley, 1983; Five, 1986; Holdaway, 1982; Larrick, 1987; Tunnell & Jacobs, 1989). This shift in practice is largely due to a shift in the theoretical view of reading. Prior to 1970, the reading act was generally viewed as a discrete set of subskills, each of which could be practiced and mastered individually and then applied as needed to the reading task at hand. Paris, Wasik, & Turner (1991) explain this previous view of reading and its result:

> Twenty years ago, the development of skilled reading was viewed as a linear accumulation of skills. When children were developmentally ready, they learned sound-symbol correspondence, followed by sight words and decoding, followed by interpretation of sentences and text....An overemphasis on elementary skills led to repeated practice with decontextualized language and isolated component skills. (p. 634)

An examination of scope and sequence charts in basal readers clearly demonstrates the prevalence of this notion that the act of reading is accomplished through the mastery of many discrete skills.

Research during the past 20 years has contributed to a different view of the development of reading ability. The current, widely held view of reading, developed from research efforts in the 1970s and 1980s, is that reading is the process of constructing meaning from written texts, and that readers use and coordinate various interrelated sources of information in this process (Anderson, Hiebert, Scott, & Wilkinson, 1985). Harste (1989) elaborates:

> Reading researchers define reading as the process of constructing meaning through the dynamic interaction between the reader's existing knowledge, the information suggested by the written language, and the context of the reading situation. This definition emphasizes the interactive, constructive, and dynamic nature of the reading process. The term interactive indicates that reading is an act of communication dependent not only on the knowledge and skill of the author but on the knowledge and skill of the reader as well. The term constructive signifies that meaning is something that cannot simply be extracted from a text but rather must be actively created in the mind of the reader from the integration of prior knowledge with the information suggested by the text. The term dynamic emphasizes that the reading process is variable, not static, and adapts to the specific demands of each particular reading experience. (p. 16)

Not only does a reader decode the printed symbols on a page of text, but a reader also applies vocabulary knowledge, syntactic knowledge, knowledge of discourse, as well as his or her own background knowledge and real-life experiences (schema) to comprehend the text (Leu and Kinzer, 1991; Wilson, 1983). These sources of information interact to produce meaning; the reader uses the various information sources, as they are needed, in order to comprehend the text.

In part because of this shift in the view of the nature of reading, professionals in the field are beginning to question the use of basals which are contrived to present and practice sets of subskills. Kenneth Goodman (1986) states:

> Linguists and others are turning their attention from smaller bits and pieces to whole texts....we are beginning to realize that we've made mistakes in school when we tried to simplify language learning. Controlled vocabulary, phonic principles, or short, choppy sentences in primers and pre-primers produced non-texts. What we gave children didn't hang together, was unpredictable, and violated the expectations of even young readers who knew already how a real story works. Above it all hung the dark cloud of irrelevance and dullness. (p. 28)

Tunnell, Calder, Justen, and Waldrop (1988) also question the view of reading as the mastery of skills, as it is presented in basal readers:

> Unfortunately, basal readers, skill cards and phonics lessons are all too often the total reading program. Reading aloud or silent reading time is ignored or sandwiched in....The process of reading has been broken down into a thousand intricate parts that are then taught to children in hope that they will weave them all back together in the act we call reading. Reading instruction in many schools is artificial--workbooks, exercise sheets, basal readers, texts, and other materials seldom read outside of school. In short, students are seldom involved in "real reading." (p. 38)

Many practitioners are questioning the use of basals on other grounds, as well: for their lack of authenticity of reading tasks, the realization that the "product" of basal instruction is students who can read but who do not choose to read, and the inappropriate-ness of the use in basals of statistically-determined readability formulas that force adaptations of the language of literature (Burchby, 1988; Hancock & Hill, 1987). Concerned by "the absolute dominance of basal readers....in the promotion of literacy in the United States" (Goodman, Shannon, Freeman, & Murphy, 1988, p. iv), the Commission on Reading of the National Council of Teachers of English initiated a study into basal readers and concluded that basal readers perpetuate the gap between how reading is learned and how it is taught. Hiebert and Colt (1989) echo this concern about reading instruction which emphasizes skills practice:

> The ultimate test of an effective literacy program is the ability of children to read independently. Lifelong reading depends on children having numerous opportunities to participate in authentic reading situations within the classroom community. Far too frequently, instruction has emphasized "practice" of reading skills for some future, undefined purposes. When students practice skills, the tasks are often tedious and lack a connection to application beyond the classroom. When literacy is used for authentic reasons within a classroom, children see reading as a means of accomplishing meaningful purposes such as sharing ideas with others. (p. 17)

Professionals who have begun to question the use of basal readers as the vehicle of instruction have turned instead to the use of real books, children's literature, as the content for reading instruction. In Transitions, Routman (1988) describes her experience in making the change from a basal text/skills orientation to a literature approach. She states:

> Looking back, I can see that October morning about ten years ago as the beginning of a major transition in my own teaching, learning, and thinking... Since that time, I have continued to look closely at my own teaching, and to work with many teachers and children in moving away from basal textbooks

> and worksheets and into exciting children's books and children's own writing as a way of teaching young children to read and write. (p. 10)

Kerekes and Burchett (1986) describe their reasons for deciding on a literature-based approach as an alternative to basals:

> We had heard from other schools how this literature-based approach helped to develop children's ability to think critically, to respond more fully to their reading and to relate their reading to other areas of the curriculum. And we wanted to have a reading program that excited us as well as better matching the children's interests, rates and abilities. We wanted, too, to develop responsibility; to encourage children to take charge of their own learning instead of being spoon fed. (p. 20)

In addition to the philosophical shift in the view of the reading process, legislative mandates have also recently had an impact on reading instruction. For example, the California Reading Initiative requires the introduction of "core" literature in all California K-8 classrooms (California Department of Education, 1988). Due to these influences, many veteran teachers are undergoing a process of change in the way they teach reading.

Considering the transition in reading instruction that is taking place nationally, practitioners and researchers alike are questioning the nature of instruction in literature-based reading programs. In practice, what is happening in classroom reading instruction with such an approach? Is the focus of instruction on the development of traditionally accepted academic domains of reading instruction such as comprehension, vocabulary, and decoding, or is the focus of instruction on enhancing literary analysis, interpretation, or response to literature? Is instruction in developing reading strategies equally emphasized along with literary analysis and response to literature, or is one given more time and attention?

To explore the nature of instruction in a literature-based reading program, the researcher became a participant observer in a functioning literature-based classroom. As a participant observer, the researcher experienced the program as an insider and was "fully engaged in experiencing the setting...while at the same time trying to understand that setting through personal experience, observations, and talking with other participants about what [was] happening" (Patton, 1991, p. 207).

Purpose of the Study

The purpose of this study was to describe the nature of reading instruction as implemented in a literature-based reading program, and to identify patterns resulting in hypotheses regarding the nature of instruction.

Statement of the Problem

The problem to be investigated was, what is the nature of reading instruction in a literature-based reading program?

Research Questions

Although the qualitative research paradigm seeks to describe cyles of events that have been observed to occur regularly, researchers start with broad, general questions that define the focus for the study (Bogdan & Biklen, 1982; Kamil, Langer, & Shanahan, 1985). The following questions relating to the nature of instruction in a literature-based reading program provided the direction for this study:

1. Is the focus of instruction on developing reading strategies in traditionally accepted domains of reading instruction as decoding, vocabulary, and comprehension; or is the focus of instruction on literary analysis, interpretation, or response to literature?

2. What kinds of reading assignments are made? In what kinds of activities do students engage?
3. How is class time structured on a long-term basis?

Significance of the Study

Because of the shift toward the use of real children's books as the vehicle for reading instruction, more information is needed about the content of instruction in literature-based reading programs. A number of researchers have pointed out the need for further research that documents actual classroom practice. Simons (1988) states:

> Professional journals are filled with articles about literature-based reading instruction of late. Many presentations at reading and language arts conferences focus on it... However, what is actually happening in the classroom? (p.22)

Both Pearson (1989) and Stephens (1991) have advocated more research in actual classroom settings to help the profession develop a common ground of shared understandings about holistic reading programs. Pearson (1989) suggested that "perhaps what is needed on both sides of the dialectic [between "whole language scholars" and "conventional scholars"] are sets of careful descriptions of actual practice coupled with analyses of the outcomes of that practice" (p. 239). Stevens (1991) noted that research on holistic reading approaches "is clearly in its infancy" and pointed out the need for further research beyond kindergarten and first-grade settings:

> There are however some "holes" in the documentation of whole language classrooms.... Most of the studies cited here have been conducted in preschool, kindergarten, and first-grade environments. While there are a few studies of classrooms at other levels, we need more information about higher elementary...whole language settings. (p. 11)

Zarrillo (1989) also called for further classroom-based research on literature-based reading programs, stating that:

> Researchers can help teachers by investigating specific teaching techniques in literature-based programs. The process of implementing a literature-based program, student response to literature, evaluation of student reading, and program design that accounts for individual differences are important topics for further study. (p. 28)

Studies concerning literature-based reading instruction have only recently begun to appear in the professional literature, informing the profession on issues such as: (a) student reading achievement in literature-based reading programs (Hagerty, Hiebert, & Owens, 1989; Larrick, 1987; Taylor & Frye, 1989), (b) the ways literature-based reading instruction has been interpreted by classroom teachers (Hiebert & Colt, 1989, Zarrillo, 1989), (c) the organization and management of the classroom (Keegan & Shrake, 1991; Reutzel & Cooter, 1991), and (d) the process of teacher change during implementation of literature-based reading instruction (Scharer, 1991). Only one study (Emery, 1991) was found which investigated the content of instruction in literature-based reading instruction. In that study, the content of instruction was determined by counting numbers of minutes of instruction and calculating percentages of time spent on various types of literacy tasks rather than on collecting data through sustained participant observation.

The present study informs practitioners who find themselves in the midst of transition toward incorporating children's literature into reading instruction by providing descriptions of actual instruction, the program design, and the day-to-day student activities. The study informs the research community by building grounded theory (Glaser and Strauss, 1967) concerning the nature of instruction in a literature-based reading program. In grounded theory, hypotheses come from the data and are systematically worked out in relation to the data during the course of research. In this study, recurring patterns of instruction were identified, resulting in hypotheses regarding the nature of instruction in a literature-based reading program.

Definitions of Terms

"Literature-based reading program." For this study, the definition of a literature-based reading program was synthesized from the studies cited in Chapter 2 and was considered to be one in which the content of reading instruction centers on the use of children's trade books rather than basal readers in order to foster the development of students' reading abilities. A literature-based reading program is characterized by a variety of activities designed to ensure wide reading and to encourage critical thinking and response to what is read. It is comprised of the following components: 1) the teacher reading aloud to students from trade books; 2) students reading in self-selected trade books for a significant period of time each day; 3) the inclusion of book discussion groups--whole class or small groups of students meeting together for discussion of books read in common, or individual student conferences with the teacher to discuss books; 4) the use of reading response journals, in which students reflect upon and respond to some aspect of their books; and 5) the use of book response projects, such as dramatic interpretations or artistic responses to books, which are then shared with other class members.

"Regular classroom" refers to instruction offered in the developmental reading program rather than in any special education classes or reading or learning lab classrooms.

"Instruction." To guide the study, Roehler and Duffy's (1991) question, "What actions do teachers take to communicate the curriculum of literacy to students in school?" (p. 864) was used as a means to reflect on instruction. Their five criteria were adopted to guide observations of the teacher's instructional actions:

1) A focus on cognitive outcomes--looking for examples of cognitively oriented instruction associated with understanding.
2) A focus on intentional efforts to create curricular outcomes.
3) A distinction between classroom management, or what teachers do to insure students' attention, and instruction, or what teachers do to create desired curricular outcomes once students are attending, with the focus on instruction.
4) A focus on the teacher, with lesser attention to the instructional materials.
5) An emphasis on intentional, cognitive aspects of instruction rather than on routinized aspects of instruction. (p. 864)

Limitations

Data for this study was collected primarilary through participant observation. To minimize overlooking other perspectives besides the researcher's own and to be fair to differing points of view, a participant observer must acknowledge her own biases (Lincoln and Guba, 1985, p. 173). Bogdan and Biklen (1982) explain how qualitative methodology acknowledges observer bias in order to control it:

> [Researchers] know that they can never reach a level of understanding and reflection that would result in...notes that do not reflect the influence of the observer. Their goal is to purposefully take into account who they are and how they think, what actually went on in the course of the study, where their ideas came from....The reflective part of fieldnotes is one way of attempting to acknowledge and control observer's effect. (pp. 88-89)

Because the researcher attempted to blend into the setting (Bogdan and Biklen, 1982, p. 130) and become invisible through familiarity over the course of several months, the presence of another adult was not likely to change or influence the setting.

Due to the qualitative nature of this study, generalizing to other setttings is inappropriate.

Assumptions

It was assumed that no unusual external conditions would exist which would adversely affect the results of this study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This literature review presents a synthesis of recent research that focuses on critical issues in literature-based reading instruction: components and definitions of literature-based programs, organizational patterns, descriptions of literature-based reading programs, documentation of student achievement, and the philosophical rationale of such an approach. Additionally, the chapter includes a review of research on teachers' instructional actions in order to provide guidelines for observation into the nature of instruction in a literature-based reading program.

Components of Literature-Based Reading Programs

In order to identify a reading program as "literature-based," knowledge of the common components of such programs, as indicated in the professional literature, is necessary. The following studies identify common elements of literature-based reading programs.

Tunnell and Jacobs' (1989) review of literature-based programs yielded a number of commonalities. According to their synthesis of research, the basic elements of literature-based programs include:

- premises learned from "natural readers"
- use of natural text
- neurological impress method
- reading aloud by the teacher
- emphasis on changing attitudes
- teacher modeling (shared books)
- self-selection of reading materials
- sustained silent reading

- process writing and other output activities
- meaning-oriented, with skills often taught in meaningful context

Zarrillo (1989, p. 27) delineates five common elements in successful literature-based reading programs. These include:

1. The presentation of literature, usually the teacher reading aloud or the students presenting a book through Reader's Theater or rehearsed oral reading.

2. Children's response to literature, through the posing of interpretive questions or through the completion of response activities such as dioramas, advertisements, book jackets, mini-plays, journals, or letters to characters.

3. Individualized time, in which children read self-selected books or completed response activities or journal writing.

4. Teacher-directed lessons, through direct instruction on word recognition and meaning, or through discussion of what each child was reading and writing, or through discussion based on a unit's unifying element.

5. Projects, in which groups of children work cooperatively to produce projects.

Hepler (1989) cites five components of a fully developed literature program (attributed to Huck, 1977), which are virtually the same as those identified by Zarrillo (1989):

1) time for reading aloud each day
2) provision for wide reading
3) in-depth discussion of books or poetry
4) provision for many types of response to books
5) literature as central to all areas of the curriculum.

Fielding, Wilson, and Anderson (1984) itemize characteristics of reading programs that foster increased reading. The characteristics they identify also closely resemble those identified by Zarrillo (1989) and Hepler (1989):

1) ready access to books, including in-class libraries of paperback trade books;

2) motivational activities designed to interest children in books, including the teacher reading aloud to students;

3) guidance in choosing books by someone who knows both the children and the books, including informal sharing among children of opinions about books, as well as class book discussions;

4) time set aside during the school day for independent silent reading.

Simons (1988) also enumerates common elements of successful literature-based programs. The components she identifies are notably similar to those of Zarrillo (1989), Hepler (1989), and Fielding, et al. (1984):

1. Literature is the primary reading material students use.
2. In addition to literary works the class studies together, students select their own books to read independently.
    a. Teachers have a variety of titles available in the class.
    b. Students are given ample time in class to read books.
    c. Teachers read aloud to students.
3. Teachers provide time for students to discuss books.
    a. Discussions usually begin with personal reactions to and impressions of the book.
    b. Students identify and evaluate the author's message and then relate it to their own lives.
    c. The discussion ends with literary analysis.

4. Teachers teach reading skills while they show students how to gain meaning from a selection.
5. Teachers have students respond to literature in a variety of ways--through speaking, writing, drama, and art.

DeLapp (1989) provides the most comprehensive listing of essential features of a literature-based reading program. The common characteristics that he identifies encompass those of the studies cited above. They include:

1. Children are read to on a daily basis.
2. Children have time to read books of their own choosing.
3. Children discuss and reflect upon the books they read.
4. Children respond to books through writing, art, drama, music, and talk.
5. Children write on topics of their own choosing.
6. Children share their reading, writing, and art products with the entire class.
7. Children use a variety of good books as an essential part of any theme or unit of study.
8. The daily schedule is flexible. (pp. 223-224)

These studies present a consensus in identifying components that characterize literature-based reading programs; any program designated as "literature-based" should reflect a majority of these components. By describing the nature of instruction in a literature-based reading program, this study provides evidence of the components of literature-based reading instruction identified by the professional literature, as they are implementated in an actual classroom setting.

Definitions of Literature-Based Reading Programs

Precise definitions are a necessity for research (Kamil, Langer, & Shanahan, 1985), but in the professional literature, differing definitions of literature-based reading programs have been offered. Kerekes and Burchett (1986) loosely defined their literature-based reading approach as "a reading program based on selected literature rather than basal/graded readers" (p. 20). Zarrillo (1989) defines literature-based reading as:

> ...instructional practices and student activities using novels, informational books, short stories, plays and poems. Literature, then, was used as an inclusive term for a variety of reading materials; it was not an indicator of quality...The reading material in a literature-based program had to meet two criteria. The literature was not rewritten for instructional purposes, and the literature supplanted, not supplemented, the basal reading program. (pp. 22-23)

Simons (1988) defines a literature-based reading program in these terms:

> The content of the instruction is modern and traditional children's literature and the focus is reading for meaning. Students read and study major literary works and engage in a variety of activities designed to encourage them to respond to and think critically about what they read. (p. 22)

A fourth definition of literature-based programs is given in the "Whole Language in the Classroom" workshop participants' binder, compiled by Richard C. Owen Publishers, Inc.:

> Literature-based programs also focus on the text, although in this case the text is children's books. The teacher's role is often conceptualized as that of adjunct to the books, helping readers to grow in understanding of elements of literature (i.e., plot, character, and setting) and to expand their reading into new genres. The books become the center of [instruction], with teachers often organizing classroom interactions around current literature (i.e., a teddy bear

> picnic/cooking projects/home surveys of teddy bears after reading many books on teddy bears). (p. 16)

A number of articles in the professional literature use the term "literature-based" in the title but fail to define the term within the context of the article. Aiex's (1988) ERIC/RCS research review column entitled, "Literature-Based Reading Instruction," Glazer's (1989) "Moving Toward a Literature-Based Program," Hiebert and Colt's (1989) "Patterns of Literature-Based Reading Instruction," Tunnell and Jacobs' (1988) "Using 'Real' Books: Research Findings on Literature Based Reading Instruction" are notable examples, as is Fuhler's (1990) commentary, "Let's Move Toward Literature-Based Reading Instruction." These examples indicate the widespread use of the term, despite the lack of a common definition. Stephens (1991) pointed out how polarized the profession is becoming because of a lack of a common knowledge base and shared understandings about whole language and literature-based reading, and she expressed hope that descriptive classroom research would move the field from debate to conversation and understanding.

For this study, a definition of a literature-based reading program was synthesized from the studies cited above and was defined as "one in which the content of reading instruction centers on the use of children's trade books rather than basal readers in order to foster the development of students' reading abilities, and which is characterized by inclusion of the following components: 1) the teacher reading aloud to students from trade books; 2) students reading in self-selected books for a significant period of time each day; 3) the inclusion of book discussion groups—whole class or small groups of students meeting together for discussion of books read in common, or individual student conferences with the teacher to discuss books; 4) the use of reading response journals, in which students reflect upon and respond to some aspect of their books; and 5) the use of book response projects, such as dramatic interpretations or artistic responses to books, which are shared with other class members."

Organizational Patterns in Literature-Based Reading Programs

With the shift in practice away from basal readers toward the use of children's trade books, a critical issue for practitioners and researchers is how literature-based instruction is organized and managed in the classroom. Hiebert and Colt (1989), Keegan and Shrake (1991), Reutzel and Cooter (1991), and Zarillo (1989) have all focused on this issue. Zarrillo explored teachers' various interpretations of literature-based reading and identified three organizational interpretations: a) the core book approach, in which teachers selected and presented a chosen book to the students, stimulating discussion, written response, follow-up springboard activities and independent reading; b) the literature unit approach, in which a unifying element such as genre, author, or theme was chosen and then common activities as well as student-selected options were pursued in relation to the topic; and c) a self-selection and self-pacing approach, in which children choose their own reading material, read at their own pace, and have a conference periodically with the teacher (i.e., an individualized reading program).

Hiebert and Colt (1989) described three distinct patterns of instruction as well as implementation examples for each pattern. They acknowledged that "a number of very different perspectives have been proposed for using literature as part of reading instruction" (p. 14), including self-selection programs, teacher-led discussion programs (i.e., Great Books), and programs reflecting cooperative learning formats. They discussed two elements which can be combined to form differing but comprehensive literature-based reading programs: 1) the instructional format or grouping scheme that is used (teacher-led instruction vs. teacher- and student-led interaction vs.

independent application), and 2) literature selection (teacher-selected material vs. teacher- and student-selected materials vs. student-selected material).

Keegan and Shrake (1991) outlined an organizational plan to serve as an alternative to teacher-directed, ability-grouped reading instruction. In their plan, heterogeneous groups met to discuss the novels they had chosen to read, deciding for themselves which pages or chapters to read for each session. Group jobs (a reader, a coordinator, a mechanic, and a secretary) were created to help the groups run efficiently. Discussion centered around open-ended questions that were included in the group's folder. The discussions were tape recorded so that the teacher could subsequently provide written feedback to clarify students' misunderstandings or confusions as they discussed the literature. Literature logs were used for individual communication opportunities between the teacher and students.

Reutzel and Cooter (1991) considered how reading instruction could be reorganized "to rekindle a sense of joy and ownership." They outlined a five-part reading workshop organizational scheme which included 1) a five-to-ten minute sharing session in which the teacher sparks students' interest in various genres for free reading, 2) a five- to ten-minute mini-lesson on a reading skill, strategy, or a prereading activity, and 3) a teacher review of students' record of daily progress. The heart of the model is the fourth component: 40 minutes of self-selected reading and participation in literature response groups. The response groups are formed by students who have chosen to meet and respond to a piece of literature and develop related projects. The members assign themselves daily reading goals in order to finish reading the book within a given time frame. The fifth part of Reutzel and Cooter's organizational plan is a sharing time which concludes each session and provides students with time to share with the group their activities, books, and projects in progress.

With the shift in practice away from basal readers toward the use of children's trade books, practitioners must know how to organize and manage literature-based instruction. The literature cited above has furthered our knowledge in this regard, but descriptions of the organizational patterns of a variety of functioning programs are necessary to provide the common knowledge base that will enable our profession to "move past illusion and debate to understanding" (Stephens,1991, p. 11).

Descriptions of Instruction in Literature-Based Reading Programs

In Foundations of Literacy (1979) and in Theory into Practice (1982), Don Holdaway explained his ideas for teaching reading using favorite books. His shared reading technique uses enlarged print texts in an attempt to bring to the classroom the visual intimacy a child has when reading a book on a parent's lap. He suggests a typical teaching-learning sequence which includes an opening warm-up; the enjoyment of an old favorite story, with the teaching of skills in context and unison participation; fun with words, sounds, and letters through language games; the introduction of a new story; and finally, independent reading and response activities. Kerekes and Burchett (1986) described their rationale, initial attempts, organization, problems, and eventual success with their literature-based reading program, including a description of the required activities in which students participated:

> Each child was required to write a journal entry each week on the book being read, describing and commenting on the plot so far, interesting characters, events, style of writing or favourite parts. Each day prior to splitting into their groups, selected members gave an oral review of the book being read...Then the groups would do one of four activities:
>
> 1. Read their journals to each other, show the book, discuss it and question others on what had been read so far.

2. Arrange and practise a play on some section of one of the books being read in the group. Group members would take weekly turns at being in charge. At the end of the lesson the play would be performed to the other groups.
3. Choose from a small number of activities to do on the book being read.
4. Complete a language skills activity related to a problem that had arisen in story writing or reading. (p. 24)

Others who have described ways to implement literature-based reading programs include Rudman (1989), who explained how to implement an individualized reading program; Glazer (1989), who described how one school system moved toward a literature-based program, including their reasons for the change, the formulation of goals for the program, the development of a systemwide curriculum and pilot testing of curriculum literature guides, the gradual implementation of the program, and the ongoing evaluation; Hancock and Hill (1987), who edited twelve chapters of how-to suggestions from practitioners on implementing literature-based reading programs in Literature-Based Reading Programs at Work; Routman (1988), who described her own transition in teaching from a traditional, skills perspective to literature-based reading instruction; Five (1986), who described the organization and effects of her literature-based reading program in "Fifth Graders Respond to a Changed Reading Program"; and Hepler (1989), who detailed a model literature program, including gathering support, beginning modestly, and incorporating and implementing five components of a fully developed literature program.

The citations above provide descriptions of how literature-based reading instruction is translated from theory to practice. Although there are many descriptions of literature-based reading programs, there is a need for research which documents the content of such instruction. By documenting the nature of instruction in one literature-based reading program, this study provides evidence of what is being taught and how it is being taught.

Student Achievement in Regular Classroom Literature-Based Reading Programs

When innovative or alternative educational approaches surface, a perennial question is the effect of such an approach on student achievement. The studies cited below have investigated literature-based reading programs in relation to student achievement.

In a large-scale study involving 22 experimental classrooms and 12 control classes, Taylor and Frye (1989) investigated the effects of a year-long literature-based reading program in grades 1-6 as compared to a conventional basal reader program. Measures used were the Gates-MacGinitie Reading Test, the Estes Attitude Scale, and a holistically-scored writing assessment in which students wrote two essays pertaining to a story they had read, along with classroom observation. The researchers concluded that the students in the literature-based program "generally performed no better or worse than students in conventional classes on a variety of measures of reading and writing ability" and that "teacher questionnaires and student interviews revealed that students and teachers in the literature-based classrooms were extremely positive about the pilot program." Classroom observations revealed that students in the literature-based experimental classes spent a greater percentage of their time in reading, writing, and discussion activities as compared to students in control classes, and less time on skill sheets.

Hagerty, Hiebert, and Owens (1989) investigated student growth in comprehension, metacognition, and writing ability in 19 literature-based classrooms. Using three measures (the Gates-MacGinitie Reading Comprehension test, a writing assessment scored analytically according to district-developed criteria, and interviews to determine students' understanding of reading and writing processes and strategies), the researchers' analyses of variance showed a decrease in the comprehension scores of the top readers, "moderate progress" in reading comprehension among middle groups, and a "substantial jump" in the scores of the low groups. Children's growth in writing was also reported as "substantial." In looking at students' perceptions of the reading/writing process, "the proportion of responses that emphasized skills shifted from fall to spring," although many intermediate-grade children "already responded with predominantly meaning-oriented responses in the fall."

Larrick (1987) described the Open Sesame program in P.S. 192 in New York City and documented its success in terms of student achievement. Begun in 1985 with 225 kindergarteners, the program's goal is "to offer children the opportunity to read in an unpressured, pleasurable way" through a curriculum that "employs language experience and immersion into children's literature" (p. 188). The achievement results cited by Larrick were that:

> by the close of school the following June, all 225 kindergarteners were able to read their dictated stories and the books by Dick Bruna and Patty Wolcott. Some were even reading on a second-grade level. Best of all, they loved to read stories and were proud to be readers. Even children in the special education section of the kindergarten listened eagerly to stories read aloud; all of them could read their own key words, and three were reading the Wolcott books. (pp. 188-189)

Larrick describes the resulting expansion of the program into subsequent grade levels, with correspondingly favorable results.

Eldredge and Butterfield (1986) compared the relative effectiveness of traditional basal instruction for second graders to five other experimental programs, two of which used a literature-based approach. Their conclusions favored the literature-based programs:

> A comparison of the five experimental programs with their control counterparts indicated that three of the experimental programs made significant gains over the traditional programs: the literature program using the special decoding strategies, the literature program not using the special decoding strategies, and the traditional basal group using the special decoding strategies.
>
> A comparison of the five experimental programs with each other indicated 20 significant differences. Fourteen of them were in favor of the literature program supplemented with special decoding instruction...
>
> Statistical analyses...indicated that the use of children's literature to teach children to read had a positive effect upon students' achievement and attitudes toward reading--much greater than the traditional methods used... (p. 35)

Eldredge and Butterfield's conclusion that "the findings of this study thus offer support to teachers who want to use children's literature books to teach children to read" provides evidence for advocates of this position. It must be noted that they often attributed statistical significance to results that are beyond conventionally accepted levels of probability, such as $p < .06$ and $p < .08$ (1984, see Tables 13-30).

In a comprehensive review of research conducted on literature-based reading instruction, Tunnell and Jacobs (1989) trace some of the earlier research from individualized reading approaches, pointing out that the idea of children being taught to read from "real" books is not new. The authors conclude that "success of literature based programs is well documented" (p. 476):

> It is important to note that gains in reading skills using a literature based approach are not limited to students at risk. In the studies by Eldredge,

> Holdaway, and Tunnell, the average and above average readers made progress equal to and most often better than students in traditional programs, as measured by the typical achievement tests. (p. 473)

In a landmark study in 1968, Dorothy Cohen reported results from her study involving twenty classes of second-graders in the Bronx, New York. To document the effect of literature on vocabulary and reading achievement, Cohen described the statistically significant increase in reading achievement among the ten experimental classes who received daily exposure to literature through read alouds and accompanying response activities (discussions, dramatizations, illustrations, explanations, and follow-up writing or art activities).

In 1974, Cullinan, Jaggar, and Strickland reported the results of their study, which was "concerned with the effects of a literature-based oral language program on Black children's ability to reproduce standard English structures" (p. 99). They describe the program as one in which:

> Literature was selected as the basis of this program for its value as a stimulus to oral activities.....The program required daily reading aloud of one of the literature selections and participation in at least one of the oral language activities suggested for each book [creative dramatics, puppetry, discussion, storytelling, choral speaking]. (p. 100)

The significance of this study for reading achievement, the authors conclude, is that:

> Facilitating the child's learning of standard English at this critical period [kindergarten] might minimize some of the subsequent problems that arise in teaching Black children to read. Early exposure to standard English and a concerted effort to increase Black children's productive competence could reduce some of the conflict that now exists in learning to read a dialect they do not speak.

> An oral language program, such as the one described in this study, may be particularly helpful for teaching Black children to master the standard English structures they will be expected to read. (p. 111)

The case studies of four children in an Australian fifth grade literature-based classroom caused Hill (1985) to question whether an individualized reading approach is indeed the best approach for all students and prompted her to call attention to the need for further study of the effects of this approach for struggling readers. Hill details a case study of a poor reader, Louise, who "has difficulty selecting appropriate books and difficulty in remembering details of what she has read quite recently" (p. 384).

> During Louise's book conference, the teacher speaks a lot more than Louise, who takes a long time to answer questions and often answers by shaking her head, rolling her eyes, looking down at her hands, and squirming back in her chair away from the teacher. The teacher waits a long time for Louise's response, often so long that the silence is painful, then Louise replies with one word. The teacher constantly asks Louise questions about what happened in the book, such as, "Tell me more, what happened next?" in an attempt to generate the kind of discussion she has with many of the other children... (pp. 384-385)

The studies by Cohen (1968), Cullinan, et al. (1974), Eldredge & Butterfield (1984, 1986), Hiebert, et al. (1989), Hill (1985), Larrick (1987), Taylor & Frye (1989), and Tunnell & Jacobs (1989) all address the issue of student reading achievement in classroom reading programs which included a strong literature component. With the exception of Hill's concerns about the achievement of less-able fourth graders in an individualized reading program, the bulk of the evidence suggests that students generally perform better, or at least not worse, than students in traditional reading programs. But the question still remains: what are students learning in literature-based reading programs? What content is emphasized, and what is the instructional focus of such programs? This study adds to the current body of knowledge by documenting the nature of instruction in a literature-based reading classroom.

Student Outcomes in Clinical Literature-Based Reading Programs

The following studies describe student achievement in instructional programs using literature-based approaches, in settings other than regular classroom developmental reading programs.

Chomsky (1972) investigated a holistic, literature-based approach to reading instruction with five third graders whose reading progress was stalled. After participating in a program of repeated listenings to tape-recorded storybooks, students began to be able to put their isolated reading skills to work in a coordinated manner. Once a week, students read aloud prepared sections of selected books and then practiced sight recognition and analysis of words in those "memorized" passages. Notebooks were also used for writing and drawing activities connected to the stories. In addition to achieving fluency in several books over the course of the four-month period, Chomsky also noted changes in students' interest and attitude toward reading, from avoidance of reading to eagerness. She provides a table of pre- and post-test results for the WRAT and the Durrell reading tests, which shows gains in achievement, but she does not specifically address the statistical significance, if any, of these results.

Similarly, Cunningham (1988) described a program for teaching older nonreaders to read by using repeated listenings of a taperecorded predictable book as a starting point, and then moving from the whole book to analysis of the parts, into sight word recognition and word analysis activities on selected pages from the taperecorded book.

In their comprehensive review of research on literature-based programs, Tunnell and Jacobs (1989) conclude that, with disabled readers, "success of literature based programs is well documented. Disabled readers are brought into the world of literacy (and not just decoding) using 'real books.'" (p. 476)

The research summarized above indicates that the use of clinical literature-based approaches with less skilled readers has been found successful in terms of student achievement.

Philosophical Rationale for Literature-Based Approaches

Many different philosophical reasons for the use of children's literature as the basis of the reading program have been cited in the professional literature. The following citations provide an overview of the range of philosophical stances that are in evidence.

Kerekes and Burchett (1986) offer their reasons for implementing a literature-based reading program, explaining that their program grew out of their dissatisfaction with boring basal instruction and also as a result of their continued professional growth and training:

> We had heard from other schools how this literature-based approach helped to develop children's ability to think critically, to respond more fully to their reading and to relate their reading to other areas of the curriculum. And we wanted to have a reading program that excited us as well as better matching the children's interests, rates and abilities. We wanted, too, to develop responsibility; to encourage children to take charge of their own learning instead of being spoon fed.
>
> Our reading of Don Holdaway's Foundations of Literacy (1979) helped us to form the following rationale:

> 1. Literacy is the foundation of effective citizenship, human communication and social integration in a literate society. It is therefore important to foster the lifetime habit of purposeful and critical reading for information, education and recreation.
> 2. Literacy is the foundation of learning in all areas of the curriculum.
> 3. Society, the environment, parents, siblings and friends all participate in a child's literacy development.
> 4. A literature-based reading program, with its emphasis on material that is meaningful to the child caters for [sic] the different interests and capacities of the children. As children develop self directed reading behaviour they then become active rather than passive participants in their own education.
>
> (p. 20)

In Literature-Based Reading Programs at Work, Hancock and Hill (1987) note the many reasons teachers give as their rationale for changing to literature-based reading programs:

> Some of them arrived at a literature-based reading program through a personal study of new research. Some made the transition because they realized their children "weren't enjoying their reading."
>
> What is the same in all the articles, however, is the educators' conviction that books are their own reward and that children reap that reward by having time every day to read whole books and respond to them in their own personal way. This reflects a fundamental change in the educators' beliefs, a paradigm shift from a behavioristic to a developmental approach to reading. (pp. vii-viii)

Hickman and Cullinan (1989) describe their philosophical base for using children's literature in the classroom by summarizing their views on the inherent values of literature:

> There are many compelling reasons for using children's literature in the classroom. It offers the personal satisfactions, insights, and aesthetic pleasure of the arts along with an imaginative power closely tied to children's narrative mode of thought. Research has shown that literature also has educational value, providing naturally for content learning and for the development of language, reading and writing in ways that skill-oriented materials cannot duplicate. (p. 11)

Simons' (1988) five reasons why teachers, districts, and states are implementing literature-based programs echo a similar view of the value of literature:

> 1. Reading literature is fun. It motivates students not only to learn to read but to enjoy reading.
> 2. It stimulates thinking and develops the imagination. The themes and messages of many stories provide children with something to think deeply about.
> 3. It educates. Children learn about themselves and the connection among all humans...children encounter the problems and dilemmas all humans face, and they discover universal themes such as courage and friendship.
> 4. It provides factual information on a variety of topics.
> 5. It provides strong language models which both instill a love for language and enrich children's speaking and writing. (p. 23)

The above references offer philosophical reasons for the shift from a traditional, skills-oriented approach toward a literature-based approach to reading instruction.

This investigation of a literature-based reading program also explores the teacher's philosophical rationale for her instructional approach.

The Reflection of Philosophy of Teaching Reading in Instructional Practices

One's philosophical orientation influences what one teaches and how one teaches (Leu & Kinzer, 1991). Zarrillo (1989) found three philosophical stances operating among the 23 literature-based classrooms that he studied, resulting in differing instructional emphases:

> Most taught from the perspective that reading is a process that develops through use, that children learn to read by reading, that the language arts should be integrated in the elementary curriculum, and that literacy is more readily acquired when language is used to communicate messages. A second group of teachers, although substituting literature for textbooks, held the perspective that reading is a subject to be taught, that children learn to read by mastering a series of skills, that reading should occupy a separate period from the other language arts, and that literacy is most readily learned when language is presented to children in teachable components. A third group attempted to mix philosophies, and their teaching included a combination of sequential skill lessons and whole language activities. (p. 23)

Some instructional practices which reflect a holistic philosophy are suggested by Goodman (1986), who offers "specifics" for beginning reading instruction, such as:

- Make the classroom itself a literate environment in which functional, meaningful, relevant language is everywhere.
- With pupils, label centers and write charts for rules, attendance, and jobs.
- Create a gallery of biographies of the children, written and read by them.

> - Make charts and bulletin boards open-ended....have children add to them with letters from grandparents, favorite logos, book jackets they've made...
> - Create stores with boxes, cartons, and signs, as well as a classroom post office...
> - Get the kids involved in reading whole meaningful texts right from the beginning.
> - Encourage children to dictate stories or experiences...to an adult who writes for them. Then have the children read back their own texts... (p. 46)

White, Vaughn, and Rorie (1986) also describe instruction as viewed from a holistic philosophy:

> To say that reading instruction is designed to develop skilled readers, however, is inaccurate and leads to instruction that tends to isolate literacy activities from meaningful contexts. Rather than encouraging children to learn isolated, fragmented skills, children should be given opportunities to become accomplished readers....And how does a reader become accomplished?
>
> For one thing, it happens when teachers allow children time to take risks as they grow in understandings...It happens when teachers engage students in meaningful and functional activities where opportunities abound to share and discuss successes and difficulties. It happens when reading in the classroom mirrors the kinds of reading that occurs in the real world. (pp. 84-85)

In the above citations, Zarrillo (1989), Goodman (1986), and White, et al. (1986), describe how philosophical orientations are reflected in instruction. This study of the nature of instruction in literature-based reading programs necessarily explored the teacher's philosophical stance as an integral and influential part of instruction.

Research on Teachers' Instructional Actions

In the Handbook of Reading Research, Vol. II, Roehler and Duffy (1991) note that current theories of learning call for instruction that goes beyond drill-and-practice of skills, toward instruction that "emphasizes organization, coherence, and connectedness" (p. 861). Learners must "transform information into meaningful concepts that can be referenced and stored in organized ways. Hence, the focus is organization of knowledge, not memory for knowledge" (p. 862). Roehler and Duffy continue by explaining that:

> This shift in emphasis has recently influenced instruction. Instruction based on drill-and-practice is no longer adequate because it does not promote understanding and self-regulation of learning. Resnick....[and] others make similar calls for new kinds of instruction (Fennema, Carpenter, & Peterson, 1986). For instance, Jones (1986) argues for cognitive instruction, in which the teacher or the instructional materials help students process information in meaningful ways; Tharp and Gallimore (1988) call for assisted performance, in which teachers guide students through stages; and Bereiter and Scardamalia (1987) call for an intentional learning model, in which students gradually take over all the goal-setting, context-creating, motivational, strategic, analytical, and inferential actions that are initially carried out by the teacher. Others call for propleptic teaching, in which students are actively involved with teachers, who socially mediate students' emerging understanding (Collins, Brown, & Neuman, 1986; Palincsar,1986; Rogoff & Gardner, 1984).

Roehler and Duffy conclude that, "in general, therefore, movement is away from drill-and-practice, in which teachers emphasize repetition, and toward a cognitive model, in which teachers provide information and mediate student mental processing" (p. 863).

In selecting relevant research to review for the Handbook, Roehler and Duffy (1991) specified five criteria they used to guide their search for teachers' instructional actions: 1) a focus on cognitive outcomes--looking for examples of instruction associated with understanding; 2) a focus on intentional efforts to create curricular outcomes; 3) a distinction between classroom management, or what teachers do to insure students' attention, and instruction, or what teachers do to create desired curricular outcomes once students are attending, with the focus on instruction; 4) a focus on the teacher, with lesser attention to the instructional materials; and 5) an emphasis on intentional, cognitive aspects of instruction rather than on routinized aspects of instruction (p. 864). These five criteria were used to guide this study of a teacher's instructional actions.

Summary

In conclusion, this literature review provided a synthesis of recent research focusing on critical issues in literature-based reading instruction: components and definitions of literature-based programs, organization and management of instruction, descriptions of instruction, student achievement, and the philosophical bases of such an approach. Additionally, the chapter included a review of research on teachers' instructional actions, in order to guide observation into the nature of instruction in a literature-based reading program.

CHAPTER III

PROCEDURES

The problem to be investigated in this study was, "What is the nature of instruction in a literature-based reading program?" The following sections of this chapter provide descriptions of the research approach chosen for the study, the preliminary planning and time frame for the study, the setting and participants, the data collection procedures, and the ongoing data analysis in the field as well as analysis after leaving the field.

Research Approach

In order to understand the nature of instruction as implemented in a literature-based reading program, a qualitative, observational case-study approach was employed for this research project. Bogdan and Biklen (1982) define such an approach as one in which "the major data-gathering technique is participant observation and the focus of the study is on a particular organization (school) or some aspect of the organization," such as a particular classroom (p. 59). According to Bogdan and Biklen, qualitative research emphasizes the following characteristics:

1. "Qualitative research has the natural setting as the direct source of data and the researcher is the key instrument" (p. 27). Data is collected on the premises because qualitative researchers feel that "action can best be understood in the setting in which it occurs."

2. "Qualitative research is descriptive....The data include fieldnotes, interview transcripts, photographs, videotapes, personal documents, memos, or other official records....[The goal is to] unlock a more comprehensive understanding of what is being studied" (p. 28).

3. "Qualitative researchers are concerned with process rather than simply with outcomes or products....Quantitative techniques have been able to show by means of pre- and post-testing that changes occur. Qualitative strategies have suggested just how the expectations are translated into daily activities, procedures, and interactions" (pp. 28-29).

4. "Qualitative researchers tend to analyze their data inductively." Grounded theory is developed as many pieces of evidence are gathered and grouped together. "You are constructing a picture which takes shape as you collect and examine the parts" (p. 29).

5. "'Meaning' is of essential concern to the qualitative approach. Researchers who use this approach are interested in the ways different people make sense out of their lives...Qualitative researchers are concerned with what are called participant perspectives" (p. 29). To make sure that perspectives are captured accurately, researchers show drafts of articles or interview transcripts to key informants or verbally check out their impressions of perspectives with subjects.

To understand the nature of instruction in the program under study, the researcher became a participant observer. According to Patton (1991), a participant observer "shares as intimately as possible in the life and activities of the setting under study...[in order to] develop an insider's view of what is happening. This means the [researcher] not only sees what is happening but feels what it is like to be a part of the setting or program" (p. 207). Patton notes that school settings do not lend themselves to the researcher becoming a student and that the researcher must avoid the delusion that participation has been complete, but, he explains, "experiencing the program as an insider is what necessitates the participant part of participant observation."

The research approach, then, employed qualitative research characteristics of participant observation, collection of descriptive data, and a search for meanings through inductive analysis--the building of grounded theory (Glaser & Strauss, 1967) by the participant observer researcher.

Preliminary Planning: Criteria for Selecting a Site

Availability of classrooms which met the definition of a "literature-based reading program" outlined previously was limited in central Oklahoma. Therefore, among the classrooms known to and accessible to the investigator, the one chosen was selected on the basis of these criteria: 1) a literature-based reading program, as defined in this study, was in operation and had been functioning for more than one school year; 2) the classroom student population was not demonstratively different from other suburban third grade populations in number, age, socioeconomic status, and ethnic membership; 3) the teacher was willing and agreeable to having the researcher in her classroom as a participant observer; and 4) the teacher was exceptionally articulate in communicating her philosophy and methodology in implementing her literature-based reading program.

In February 1991, I visited this classroom for an initial, firsthand observation of how this teacher was interpreting "literature-based" instruction. During my visit, I observed a shared reading period, followed by a period in which students were actively engaged in reading and writing in a variety of self-directed projects. In an ensuing conversation, the teacher readily and clearly articulated her philosophy and explained her classroom organization and management. She informed me that she had employed literature as the vehicle for reading instruction for four years, and that she preferred to describe her instructional program as "literature-based." She explained that she regularly incorporates daily independent, self-selected, silent reading time, daily shared reading and writing time, the use of literature response journals, literature discussion groups, and literature extension projects. According to the professional literature, these are all components which characterize literature-based reading instruction.

The success of a qualitative study depends in large measure on the development of rapport between the investigator and the participants of the setting. Therefore, it was deemed necessary to investigate a classroom where the study was welcome and the researcher's presence was not seen as an intrusion over the course of time. This was discussed and it was felt, by both parties, that this would be the case in this classroom. Permission to observe classroom instruction during the 1991-92 school year was subsequently secured from the principal, the district, and the parents.

Time frame for Data Collection

Collection of data began on the first regularly scheduled day of school on August 21, 1991 and lasted through November 25, 1991, for a total of 46 of the first 66 days of instruction. This time frame was approximately one-third of the school year and provided a complete cycle of instruction, according to the way this teacher structures her reading program. For the first 14 days, the researcher was in attendance daily during the 10:40-11:35 a.m. period scheduled for reading/literature instruction, in order to carefully document the way routines were established for reading instruction and also to allow the students to become familiar and comfortable with the presence of the participant observer. By being "'always' present and familiar" (Bogdan & Biklen, 1982, p. 140), students became accustomed and indifferent to the researcher's presence, so that she ceased to be a novelty. A total of approximately 2380 minutes of reading/literature instruction was observed.

It is important to define a finishing point in qualitative research. Bogdan and Biklen (1982) explain how researchers determine this:

> Qualitative researchers gauge when they are finished by what they term data saturation, the point of data collection where the information you get becomes redundant...what happens is that you get to a point of diminshing returns. It is the period where you learn a decreasing amount for the time you spend." (p. 64)

Data saturation defined the finishing point for data collection in this study, and was deter-mined when recurring patterns of instruction had been noted and subsequently verified by the teacher, and when a complete cycle of instruction had been observed.

Participants and Setting of the Study

The study took place in a third grade, public school classroom located in a suburban area twelve miles north of metropolitan Oklahoma City. The school is one of ten K-5 elementary schools in the district. The children enrolled in the school are from predominantly white, middle-class homes; they live in nearby neighborhoods and most ride buses to school. There were 23 children in the third grade classroom being studied, eleven girls and twelve boys, all of whom were white.

The classroom teacher, Karen, holds a bachelor's degree in elementary education and a master's degree in special eduction of emotionally disturbed children; she had been a teacher's aide and a substitute teacher before becoming a certified teacher five years ago. She has taught third grade at this school for the last five years and has become well-known in the region for her extensive and effective use of children's literature as the basis of her instructional program. Education professors from various institutions frequently recommend her classroom for visitation by preservice and inservice teachers as one which is an exemplary translation of holistic theory into practice.

In an interview, Karen explained that she developed her philosophy through "a lot of professional reading" which began as an outgrowth of a weekend course on literature-based reading. As a result of the workshop, she began to read the works of such authors as Frank Smith, Lucy Calkins, Regie Routman, Nancie Atwell, and Rebecca Lukens; she said, "I just read everything I could get my hands on." Subsequently, she attended a 16-week reading/writing course offered by the district, and concomitantly, she began sharing and discussing articles from professional journals with two colleagues and the school principal. According to Karen, she and her colleagues then "just began trying the ideas [they] were reading," thus leading to the development and refinement of her current instructional program.

Physical setting: The school

As one enters the school from the foyer, the glass-enclosed office is immediately to the left and the glass-enclosed media center is directly opposite. Skylights in the hall provide bright lighting. The office secretary typically greets visitors with smiling sincerity and warmth. Walking down the hall south of the office, one notices a colorful, carefully-prepared bulletin board display outside the counselor's office. Beyond the counselor's office and the children's restrooms is a hallway filled from top to bottom, on both sides, with student-created artwork and writing. Straight ahead, in the center of the hallway, is a circular recessed pod with a four-way divider and a vaulted ceiling with a skylight. This pod marks the intersection of a workroom and three classrooms, including the one under study. The oversized entryways to the classrooms and the lack of doors give a feeling of openness. Turning right at the pod, one faces another, rectangular-shaped recessed pod area, which is the central intersection of the four classrooms on this wing. The teachers of the four classes (a transitional first grade, a first grade, a second grade, and the third grade under study) located along this corridor have formed a team for cross-age, collaborative study of thematic units in science and social studies this year. The physical proximity and the openness of their classrooms facilitates this collaborative arrangement.

Physical setting: The classroom

The furniture in the room under study is arranged so that there are two identifiable areas running the length of the room: an open area without tables and chairs on the left side of the room, and a seating area on the right. A center island, composed of two rows of four desks, physically divides the two areas. On the desk tops of the center island is a variety of supplies (containers of pencils, paper, scissors, rulers) as well as the cages for the gerbils and the anole. A table anchors the end of the island, with storage for pillows beneath it.

The seating area on the righthand side of the room has a total of six tables; there are no individual student desks. Three round tables run the length of the room in a direct line from the chalkboard to the hallway. A fourth round table and one rectangular table run parallel to the right. The other rectangular table is located in the middle of the classroom, between the seating and the open areas. There is no predetermined seating arrangement in the classroom, and each day, students sit at whatever table, with whomever they wish. When they are asked to assemble in the sharing area, they are again allowed to decide where and with whom they sit.

Entering the classroom, the south side of the room is the "front" of the classroom; the chalkboard is centered along this wall. The teacher's desk faces the north wall. Along all sides of the room are bookshelves and more bookshelves, all filled with paperback and hardback picture books and short novels, except for one shelf which has math textbooks on the bottom shelf only. There is a two-shelf bookcase in front of the chalkboard, and a three-shelf bookcase perpendicular to it. Then, moving clockwise around the room from the chalkboard, along the west wall, there is a coat closet, the outside door, a sink, a table with science-related objects and books, a two-drawer file cabinet, and a two-shelf bookrack mounted on the wall with a four-tier book display case beneath it. The north side of the room has little wall space because it opens to the pod area via an oversized (approximately six-foot wide) entryway. A three-shelf bookcase, a storage cabinet, and a four-shelf cardboard bookcase define part of the north side of the classroom, with another three-shelf rolling bookcase located behind the cardboard shelf. Past the entryway is a four-tiered rolling book display rack and a small student desk, which adjoins the teacher's desk. On the east side of the room are two four-foot, three-shelf bookcases. On top of the bookcases is a group of books held by bookends, a model of a space shuttle, and a display book entitled, The Home Planet. Beyond that is a computer, a two-shelf bookcase with a 13" television set and a globe sitting on top of it, and a four-shelf bookcase with blocks on top that spell "our room." In the southeast corner is a 4'x2' cardboard display box stuffed with puppets. One final three-shelf bookcase, with books in bookends on top and blocks that spell out, "Welcome friends," stands next to the author's chair and the calendar at the front of the room.

At the beginning of the school year, the walls were empty except for the bulletin board with the calendar displayed. As the year progressed, student work filled the walls and hung from the ceiling.

The daily schedule

The school day is from 8:35 a.m. to 3:15 p.m. The classroom is self-contained except for classes in health, music, and physical education, which are scheduled on a rotating basis and which, all together, account for approximately 30 minutes of instruction daily. The class also participates in a cross-grade, team teaching arrangement for an hour, three days a week. During "team time," groups of four children, one from each of the four team grade levels (transitional first, first, second, and third) work together to complete thematic science and social studies activities which are arranged at various learning stations.

The reading period is from 10:40-11:35 a.m. On the daily schedule, it is labeled as "literature." This period was the focus of the observations and was the time period in which students read real books in structured social situations. The activities that occurred during this period were the focus of the study and will be described in detail in Chapter 4.

After lunch, from 12:30-1:00 p.m. every day, is the shared reading period. During this time, Karen reads aloud to students from chapter books, or short novels. For the first two days of a new story, Karen requires students to sit and do nothing but listen "to get into the book." On subsequent days, students are allowed to work quietly or to draw or flip through magazines as they listen, but they are not allowed to walk around the room or read other books. As with all books read in this classroom, discussion occurs concurrently with the reading of the book.

Following shared reading time is a sustained silent reading period, called DEAR (Drop Everything And Read), three times a week, for approximately twenty-five minutes. Students are expected to read anything of their own choosing, silently, independently, at their seats. Karen said that she utilized this period to keep herself familiar with current children's books so that she is better able to recommend books to students and to use new books for instruction.

In addition to the scheduled literature period, the shared reading time, and the DEAR time, reading with cross-age team partners was arranged twice a week for approximately twenty minutes. The daily writing period was scheduled from 2:00-2:45 p.m.

Social/emotional environment

The social climate of the classroom is not rigid or autocratic; students talk as they work together, and conversation is not discouraged. When the whole class is engaged in a discussion, raising one's hand is not a condition of joining into the conversation. Spontaneous remarks are encouraged by Karen's attentive behaviors; she makes eye contact, gives her full attention, and responds to students with a comment in reply. Students seek her out to show her books they have found or magazine articles that relate to what they are studying. In my reflective fieldnotes, I commented on the classroom environment:

> This is a comfortable, collegial, psychologically safe classroom that has an almost home-like lack of external, controlling authority, in that everyone knows what the rules and expectations are, and everyone carries on, going about their business without being "shushed" continually or told where to sit, or otherwise controlled by a dominant authority figure. On three occasions in the span of just a little more than a month, I witnessed students' happy and spontaneous outbreak of singing: "Frere Jacques," "Oklahoma!" and "Oh, Tom the Toad" (sung to the tune of "O, Tannenbaum").

The emotional climate of the school is pleasant as well. In the halls, lines of students come and go in a quiet and orderly manner, but they are not constantly hushed and forced to be silent. Teachers and staff members smile and greet visitors and one another in not only a pleasant, polite manner, but also in a sincerely warm and friendly manner. In my reflective fieldnotes, I said:

> As I was leaving the site for the day, Karen told me how nice the cafeteria lady was and how everyone's nice at this school. We talked about how crucial that sort of positive, happy environment is for productivity and for bringing a high level of energy and enthusiasm to your work.

Data Collection Procedures

The basic plan for research was to enter into an elementary classroom in which a teacher was using a literature-based approach to reading instruction, and to collect evidence, over time, of how reading was being taught. For the study, I used key qualitative data-gathering techniques: collecting data through observation, fieldnotes of the participant observer, audiotaping of class sessions, transcriptions of individual class periods, teacher interviews, photographs, and collections of documents such as lesson plans, assignments, student work samples, philosophy statements, curriculum guides, and lists of materials used for instruction.

Fieldnotes. Fieldnotes formed the basis of the data collection. Fieldnotes consisted of two types of material--descriptive and reflective. I endeavored to make the descriptive fieldnotes a concrete, accurate, detailed, and objective record of what occurred in the classroom during the observation, with a particular focus on describing exactly what the teacher did and said. Bogdan and Biklen (1982) list six aspects of descriptive fieldnotes (pp. 85-86), which provided initial guidance in taking fieldnotes:

1) portraits of the subjects (physical appearance, dress, mannerisms)
2) reconstruction of dialogue (a close approximation of what was said)
3) description of physical setting (space and furniture arrangements)

4) accounts of particular events (who was involved, what manner, nature of action)
5) depiction of activities (detailed descriptions of behavior)
6) the observer's behavior (dress, actions, conversations with subjects)

The reflective part of fieldnotes contained the researcher's ideas, speculations, feelings, hunches, or impressions. The qualitative research tradition acknowledges that the observer holds subjective opinions, attitudes, and beliefs, and through the documentation of those opinions in the reflective part of the fieldnotes, observer bias is controlled (Bogdan and Biklen, 1982, p. 89). The notational convention "O.C.", meaning "observer's comment", was used to identify these reflections. Bogdan and Biklen's (1982) outline of the content of reflective fieldnotes provided initial guidance (p. 87):

1) reflections on analysis (speculations on what themes or patterns are emerging, what you are learning, connections between pieces of data, ideas that pop up)
2) reflections on method (comments on rapport with subjects, problems encountered,your ideas on how to deal with the problem, assessments on what has been accomplished and what is yet to be done)
3) reflections on ethical dilemmas and conflicts
4) reflections on the observer's frame of mind (revealing opinions, beliefs, attitudes, prejudices--acknowledging the researcher's own way of thinking)
5) points of clarification

Interviews. Interviews were conducted informally, similar to conversations rather than question-and-answer sessions. The goal was to gather descriptive data in the subject's own words so that the researcher could understand the participant perspective and develop insights on how the teacher interpreted her literature-based reading program. A semi-structured interview guide, consisting of some general questions regarding the teacher's philosophy, curriculum, program goals, organization of instruction, and recordkeeping was prepared in advance and was used to guide a preliminary interview. (See Appendix A, "Informal Teacher Interview Guide"). During interviews, the researcher attempted to listen carefully, control her reactions to subjects' perspectives, and not be evaluative (Bogdan and Biklen, 1982, p. 137). The comparison, or triangulation, of interview information with classroom observation provided a means to strengthen the conclusions of the study.

Documents. Artifacts such as students' work samples (i.e., literature log entries, completed story maps, or compare/contrast charts), word wall entries, reading records, or book extension projects were photocopied or photographed to provide evidence of the nature of instruction in this reading program. The teacher's lesson plans were collected, as well as her daily schedule, curriculum guides, assignments given to students, record keeping/evaluation/checklist forms related to her reading program, resources used for teaching from tradebooks, and written statements of philosophy. These various documents provided evidence of the nature of instruction in this classroom.

Audiotaping of interviews and class sessions. Since the teacher's oral directions and conversations were typically fast-paced and the classroom discussions often evoked spontaneous responses, the researcher felt that it was important to tape-record class sessions and interviews to provide verbatim accounts, in cases where handwritten field-notes were inadequate. These verbatim accounts would then be available if needed to clarify or provide the entire transcript of a particular verbal exchange. All the audiotaped recordings of interviews and approximately two-thirds of the recorded class sessions were transcribed to provide a verbatim account of the nature of instruction.

Photographs. Photographs provide strikingly descriptive data (Bogdan and Biklen, 1982, p. 102). "Inventory" photos (showing the layout of the classroom, furniture arrangement, book collections, book storage, bulletin boards, writing on a chalkboard) and occasional photos of children reading or completing assignments were two types of descriptive data collected. Photographs were first taken in early October, after the students were well acquainted with the researcher.

Data Analysis

Designs of all qualitative studies involve combining data collection with analysis. Bogdan and Biklen (1982) enumerate the steps in the constant comparative method of developing theory:

1) Begin collecting data.
2) Look for key issues, recurrent events, or activities in the data that become categories of focus.
3) Collect data that provide many incidents of the categories of focus with an eye to seeing the diversity of the dimensions under the categories.
4) Write about the categories you are exploring, attempting to describe and account for all the incidents you have in your data while continually searching for new incidents.
5) Work with the data and emerging model to discover basic social processes and relationships.
6) Engage in sampling, coding, and writing as the analysis focuses on the core categories (p. 70)

Data analysis was ongoing as the study progressed. The investigator reflected on the growing body of data as the study proceeded, in order to identify patterns, make assertions, and confirm them with quotes and descriptions. Bogdan and Biklen (1982) explain the process of data analysis for qualitative research:

> As you read through your data, certain words, phrases, patterns of behavior, subjects' ways of thinking, and events repeat and stand out. Developing a coding system involves several steps: You search through your data for regularities and patterns as well as for topics your data cover, and then you write down words and phrases to represent these topics and patterns. These words and phrases are coding categories. They are a means of sorting the descriptive data you have collected so that the material bearing on a given topic can be physically separated from other data. (p. 156)

Analysis in the Field

The focus of data analysis while still engaged in participant observation was to inductively analyze the data into preliminary categories while searching for patterns in the data. Early analysis was guided by coding data at the conclusion of each observation, writing contact summaries, writing memos to synthesize the data, and conducting formal and informal member checks. To focus data collection, Miles and Huberman (1984) advise researchers to "keep the research questions in hand and review them during fieldwork" (p. 36). Thus, I wrote my principal research question on the inside of the notebook I used for fieldnotes: "What is the nature of instruction?"

Ongoing Analysis: Coding Field Notes

At the conclusion of each observation, I coded the fieldnotes in terms of the types of instruction I had observed during the period to develop initial, inductive categories that reflected the key concepts or important themes of instruction. As suggested by Patton (1991), coding is a matter of coming up with topics: "look at what is there and give it a name, a label" (p. 381). The labels were written in the margins of the field notes, often according to general aspects of reading instruction. For example, when the teacher asked students what a particular word meant, the exchange was coded as vocabulary. When the teacher focused attention on literary elements (such as genre or setting), the instruction was coded not only as literary analysis but the more specific label literary analysis/genre was applied as well. The teacher's attention to helping students pronounce words was coded as word recognition. Comprehension instruction was noted under a variety of descriptive labels: inference, prediction, recaps, thinks aloud, uses picture clues, clarifies, personal response. Other types of data were coded according to what happened during the instructional period: sharing ideas, encourages various guesses, praises, monitors/checks progress, models expressive oral reading, etc. As explained by Miles and Huberman (1984), these initial codes act as "retrieval and organizing devices that allow the analyst to spot quickly, pull out, then cluster all the segments relating to the particular questions, hypothesis, concept, or theme" (p. 56). It was the daily coding activity that served as the basis of ongoing analysis, resulting in inductively determined hypotheses which were then verified with the teacher.

Ongoing Analysis: Daily Contact Summary Sheets

Following each observation, I reviewed the fieldnotes, posing questions to myself, adding reflections, following the guidelines of Bogdan and Biklen (1982):

> At the end of a set of fieldnotes, the author will also take time to contemplate the day's experience, speculate about what he or she is theorizing, jot down additional information, and plan the next observation. (p. 87)

As suggested by Miles and Huberman (1984), I completed a contact summary sheet to summarize each day's instructional focus by reflecting on the questions "What was the nature of instruction?" and "What did Karen emphasize?" As Miles and

Huberman suggested, I paused to consider, "What were the main themes, issues, problems, and questions that I saw during this contact?" (p. 50) Each day I reflected on the main themes of the instruction I had observed, as the following examples show:

10-21-91

314

Emphasis?

- Reading instruction equals time for reading
- Care of books
- Discusses books, magazines with students informally
- Helping each other: both partners plan and write same thing
- Understand what you read; be able to tell what's happened so far

10-25-91

336

Emphasis?

- Time for reading: team time reading
- Praise
- Child is teacher
- Time for reading: partner read and log
- Talks about books with individual student, shows and explains how publishing works
- Listens to child read, pronouncing words so that meaning is central
- Social cooperation: help one another, need one another

My conceptual framework going into the study was focused on the traditionally accepted academic dimensions of reading instruction such as comprehension instruction, vocabulary instruction, word recognition instruction, or literary analysis. The question was, what would be found in the way of each of those types of instruction and how much emphasis would each receive? However, frameworks are focusing devices, not blinders, and as data collection and analysis proceeded in the field, it became clear that other dimensions of instruction, namely social (student control of learning, cooperation, creation of a risk-free environment) and affective dimensions (development of a love for reading) were also major foci of instruction. It was the act of completing the daily contact summary sheets that made me aware of these other themes of instruction beyond the academic.

Ongoing Analysis: Memos and Member Checks

Bogdan and Biklen (1982) define memos as "think pieces" about the progress of the research, written from time to time and not as part of any particular set of notes. Two memos were completed prior to leaving the research site, and through these syntheses of the data, I concluded that the focus of instruction was on comprehension, or making sense, of what was read, a conclusion which was verified with the participating teacher.

At the end of the first cycle of instruction, the whole-class reading of a novel, I wrote my first memo. I reflected on the focusing question, "What is the nature of instruction in this literature-based classroom?" and began to consolidate the pieces of coded data into categories. In the first memo, I grouped together instances of instruction which I had coded as comprehension, vocabulary, word recognition, literary analysis, or other labels which were generated based on what the core activities seemed to be, and listed the page numbers of my field notes for each occurrence (noting non-academic recurring patterns of instruction as well). From the data accumulated to that time, a clearly-emerging pattern indicated that the focus of instruction was on making sense of what was read, or comprehension. The following shows how instruction was categorized and referenced to the field notes in one section of the first memo:

> Pattern 4) Karen also stopped a reader because she wanted to make sure that students were following an inference appropriately. For example:
>
> p. 42: Where is the girl going to go? Where does she live?
>
> p. 53: Where's the book?....The book now is in the fire. Is it burning?
>
> p. 54: I have a question: Is he taking the book with him?
>
> p. 78 Why would Hal be sad?
>
> p. 88 Why did Hal climb the tree? What's he going to do?
>
> p. 88 Why aren't the birds flying away?
>
> p. 104 Why couldn't Hal stand up?
>
> p. 105 How come Hal could hardly see?
>
> p. 105 What's going on? Stones are falling down?
>
> p. 106 What's on Hal's shoulder?
>
> p. 106 How did Hal keep Humbert's secret?

Once written, I shared the complete memo with the teacher for her perusal, reflection, and response. Her eyes seemed to sparkle as she asked, "I'm doing all this, huh?" She indicated that it was rewarding to see tangible documentation to justify her intuition of what she was actually teaching. This type of member check (Lincoln and Guba, 1985), or verification of the participant of the study as to the validity of the conclusions reached, is an important means of strengthening a qualitative study.

A second memo was written in early November, and again Karen was given a copy for reflection and response. Her response was continued satisfaction at the documentation of instruction that was occurring.

In late November, as a result of ongoing analysis, clear regularities in instruction had been noted. Since new data were leading only to redundancy, it was time to bring the inquiry to a close (Patton, 1991, p. 404). While the students were otherwise occupied, I asked Karen to verify my hypotheses on her instruction. According to Lincoln and Guba (1985), such a member check, in which interpretations and conclusions are tested with members from whom the data were originally collected, is crucial for establishing credibility of the study (p. 314). The following excerpt represents a formal member check that was carried out in the study:

> Diane: It would appear to me--my research question was, "What is the emphasis of instruction in a literature-based classroom?" It appears to me, that the emphasis is on comprehension and vocabulary. Comprehension in that [in the sense of] "Well, what does that mean?" you know, talking about, "What's the bottom line here? What does he mean by that?"
>
> Karen: [restates, matter-of-factly]: What does it mean...
>
> D: Well, when we started this project,... I thought, "Well, I'm going to see an emphasis here on literary." But I don't--
>
> K: No--
>
> D: But the bottom line is--
>
> K: Meaning.
>
> D: Meaning.
>
> K: Absolutely. Because the literary analysis comes out of that. Um, you can teach meaning through the elements of literature, or the elements of literature through meaning....
>
> K: Yes. Really, the two things I do: I teach them to read for meaning, and that learning is fun.

In a phone conversation with Karen, eighteen days later, she reconfirmed the credibility of the hypothesis by saying, "One thing I've learned from this study and you said it: I teach reading for meaning--you call it comprehension. My focus is that it makes sense....So I'm okay. I think I'm where I want to be."

Analysis After Data Collection

After data collection had ceased, I reviewed the entire set of fieldnotes to refine and clarify the coding categories as grounded by the data. Although I felt that the member check of my hypotheses provided strong verification for the patterns that were documented with data, I was concerned about having overlooked or having perhaps failed to notice a pattern. Therefore, data from the whole group instructional cycle was photocopied and cut apart to facilitate a physical sort into categories on a "feels right" or a "looks right" basis (Lincoln and Guba, 1985, p. 347). The whole group data source was used because the other cycles of instruction included primarily teacher monitoring of students' reading or work-in-progress.

In reviewing the coded data prior to the physical sort, I was initially concerned about how to define a unit of analysis, or "incidents" of instruction. In some cases, codes were applied to sentence-level statements, while at other times they were assigned to longer passages. Decisions about units of analysis were guided by Miles and Huberman (1984), who use the heuristic: "assign the single most appropriate code among those derived from a given research question...[using] the better one when two look good, and the more encompassing rather than the narrower one" (p. 63).

The method of constant comparison (Lincoln and Guba,1985) was used to physically accumulate the data that apparently related to the same content into provisional categories. As I sorted, I devised the rules to describe the category properties and to justify the inclusion of each datum; the categories are thus grounded in the data. The goal was to "render the resulting set internally consistent" (Lincoln and Guba, 1985, p. 347). As noted by Miles and Huberman (1984), not every piece of data was used because "field notes usually contain much...material that is unrelated to the research questions....There are such things as trivial, useless data" (p. 63). The categories reflect the nature of instruction.

In sorting the data into categories, all the various labels for comprehension instruction that appeared in the coded fieldnotes (predict, clarify, personal response, inference, etc.) were grouped together as a theme of instruction which I labeled constructing meaning. I deliberated about breaking this broad category of constructing meaning into more specific sub-category classifications of teacher behaviors (inquires, informs, extends, models thinking, etc.), but this did not seem to suit the overall research question: "What is the nature of instruction?" The broader, more inclusive category label seemed to answer the question better. Furthermore, I relied on Patton (1991), who said that in struggling to find the right language to communicate themes and patterns, "there is no absolutely right way of stating what emerges from the analysis. There are only more and less useful ways of expressing what the data reveal" (p. 419).

As I physically arranged the data into categories, some categories were abandoned or subsumed under others. Data labeled with various codes such as student responsibility, student autonomy, student decision-making, or student-centered classroom seemed to logically collapse into a better fitting, broader category labeled as student control of learning. The category labeled metacognition simply did not have enough data to be supported as a theme and was subsumed under the broader category constructing meaning. As data analysis progressed, the categories for describing various aspects of instruction were grouped into three major areas: academic instruction, social instruction, and affective instruction. A full description of these major domains of instruction is provided in Chapter 4.

Summary

In summary, a qualitative, observational case-study approach was chosen to answer the question, "What is the nature of instruction in a literature-based reading program?" The researcher became a participant observer in a third grade classroom for three and a half months, taking and coding fieldnotes, conducting formal and informal interviews, completing contact summaries, writing memos, and conducting member checks to identify and verify recurring patterns of instruction. After leaving the research site, the researcher reviewed all data sources and physically sorted data to validate the patterns identified and verified during the ongoing analysis.

CHAPTER IV

RESULTS

In order to answer the question, "What is the nature of instruction in a literature-based reading program?" the researcher became a participant observer during the scheduled reading period in a third grade classroom for 46 of the first 66 days of instruction, from the first day of school through Thanksgiving. Grounded theory was developed as pieces of evidence were gathered and grouped together from coded field-notes, interviews, contact summaries, memos, member checks, and a physical sort of data. By collecting and analyzing the data, the nature of instruction was determined to have three major dimensions: academic, social, and affective. In this chapter I will present data to support my conclusions regarding each major dimension of instruction.

This chapter is organized into three major sections. First, as an overview to familiarize the reader with the reading program in this classroom, an explanation of the overall organization of the program will be presented, including summaries of the kinds of reading assignments made and the kinds of activities in which students were engaged during each cycle of instruction. Next, a detailed description and day-by-day chronicle of instruction is provided for each cycle of instruction. Finally, the results of data analysis, the recurring patterns of instruction which are organized into three major domains (academic, social, and affective) are presented.

Organization of Instruction in the Literature-Based Reading Program

Karen organizes her instructional program, on a long-term basis, in a series of cycles according to grouping patterns: whole-class reading, small group reading, partner reading, and individual reading. Then the cycle begins again. The following is her own description of her organizational pattern, excerpted from a presentation she made to a class of preservice teachers:

> I start out the beginning of the year with a class book. Everybody has a copy of the book. We read it. We talk about characters, we talk about literary elements, and yet we're always reading for meaning--that it make sense. We started out this year with Clyde Robert Bulla's My Friend the Monster. The whole [class], every kid had a book. I read with them. Some listened, some followed along, some read ahead, that's typical. We did [this book in] about three weeks.
>
> Then I go to small groups. I bring in a bunch of--six, seven books, and they preview the books. And then they choose which group they're in. They're never ability grouped. They choose their group by their interest. If seven kids chose one title, they're a group. And so you end up with three groups with about eight kids in each group. Normally, everybody gets their first or second choice. That's what I ask them: "You've got six books out here, let's limit it down to three, and then of those three, rate them one, two, or three." And I group them, and I always give them first or second choice. So then I have small groups that read.
>
> The third thing I do after they finish that, and groups finish at different times, and that's okay, they can individually read until all the groups finish.... So then we go to partner reading. And they just pair up. And again, they pair up by interest. Somebody'll say, "I want to read this book. Does anyone want to read

this one with me?" And they'll go find a partner that way. Sometimes they'll partner up socially, and they learn right away who not to partner with next time.

And then I went to an author unit this time. It's individual books, and individual projects.

So they went whole class, to get confidence. They can all do it. Small group. Confidence building. They can do it in small groups. Partner. They can *still* do it, and there's only two of them. And then individual: "I can do it by myself."

And then I start all over again. I go to a whole class book, because then there's a deeper level as we get through. And then I'll go to small group, partner, individual.

The following timeline shows how Karen organized instruction over time:

August September October November

x - - - - - - - - - - - x - - - - - - - - - - - - - - - x - - - - - - - - - - - - x - - - - - -

Day: 2 15 40 50

Day 2: Began whole class novel (August 22)

Day 15: Previewed and voted on books for small discussion groups (September 11)

Day 40: Began choosing partners and partner books (October 16)

Day 50: Began individual reading author unit (November 4)

The Whole-Class Instructional Cycle

The whole-class reading of *My Friend the Monster* was accomplished in a total of 12 instructional days (though not consecutive days) from the second day of school through September 10th. Seven days were used to finish reading and discussing the book aloud as a whole group (the book is 75 pages long and is divided into 12 chapters); one day was used to discuss the literary elements and to complete a plot chart of the story; one day was used to share students' predictions of "when Hal became king" and to generate ideas of ways to share a book through extension projects; two days were used to develop the projects, and one final day was allocated to group sharing of the completed projects.

Whole-class reading included activities and assignments such as browsing through the book to make initial predictions about the story line; establishing routines for reading together as a group and for adding troublesome words to a word wall; completing reading log entries (i.e., "tell how you feel about Cousin Archer," "tell where you think Humbert is," "tell why you think Clyde Robert Bulla wrote the story," "predict what happened when Hal became king," and "tell one thing you liked and one thing you didn't like about the book"); sharing log entries aloud with the whole group; illustrating settings and characters in the story; discussing literary elements as exemplified in the book; completing a plot chart to review and summarize the story events; discussing the meanings of words that were added to the word wall; and choosing, preparing, and presenting projects as a means of extending and sharing interpretations of the book with the class.

The Small Group Instructional Cycle

The small group cycle of instruction took a total of 16 instructional days (though not consecutive days) from the middle of September to the second week in October. One day was used to demonstrate how to select a book and to allow students time to browse through the six book choices before voting as a class to narrow the choices to three (Charlotte's Web, Bunnicula, and Pippi Longstocking) and then voting individually to make personal selections. The second day was used to establish rules for small group reading and to begin reading. Approximately 11 total days were used for reading the book aloud in groups. As each group finished reading, a group discussion was led by the teacher to review the literary elements of the book, followed by an assignment for each student to write a critique of the book and then to decide on and develop a project related to the book. Approximately three days were used to discuss the literary elements with each separate group and to allow students time to develop extension projects, and two final days were allotted to group sharing of the completed projects and discussion of the word wall.

Small group reading included activities and assignments such as learning how to preview books in order to make an informed personal choice; learning how to hold a book discussion with a group; completing and sharing reading log assignments (i.e., "who is telling the story?" "write the main setting of the story," "tell something in your story that is not right or isn't fair," "compare and contrast yourself with a character in the book," "tell whether your book has these four elements of fantasy," "write a critique of the book"); discussing literary elements as exemplified in the book; planning, preparing, and sharing book-related projects; and discussing the meanings of words that were added to the word wall.

The Partner Reading Instructional Cycle

The partner reading cycle of instruction took a total of seven instructional days (though not consecutive days) during the latter half of October. Students began browsing for a book of interest and began pairing up as they completed their small group projects, finalizing their book and partner selections after the presentation of all small group projects. On subsequent days, the majority of the reading period was spent with partners actually reading the books together. Partners were expected to cooperatively complete their written assignments (i.e., "in your log, retell what's happened so far in your story," "find a character who reminds you of someone both you and your partner know and explain how or why the character reminds you of someone you know," "make a list of ten words with blends in your book," and "complete the story map as you and your partner finish your book").

The Individual Reading Instructional Cycle

The final instructional cycle, individual reading, centered around an author unit on Bill Peet during the first half of November. In a whole-class session, Karen briefly introduced Bill Peet as an author and showed students a poster of 34 unidentified animal characters from his books, asking them to try to match each character with its book as they became familiar with the various Bill Peet books. Activities and assignments during this unit included a booktalk about Bill Peet: An Autobiography; reading aloud and discussion of Cock-A-Doodle Dudley, No Such Things, and Whingdingdilly; designing student-created "No Such Thing" and "Whingdingdilly" imaginary animals; choosing, completing, and sharing of individual projects related to specific Bill Peet books; and the discussion of the meanings of words added to the word wall.

In summary, the literature-based reading program in this classroom was organized according to grouping-scheme instructional cycles: whole-class reading, small group reading, partner reading, and individual reading. In each of the cycles of instruction, students responded to what they had read through discussion, written responses in reading logs, and through preparation and presentation of book-related projects. For each instructional cycle, a word wall was used for adding new or unfamiliar words that students encountered while reading, and the meanings of the words were discussed at the conclusion of the instructional cycle.

Descriptions and Chronicle of Instruction in Each Instructional Cycle

In this section of the chapter, a descriptive account of instruction along with a chronicle of such instruction is included to help the reader better understand the nature of instruction in this literature-based reading program. Lincoln and Guba (1985) note that the writer of a case study will likely chronicle ("record temporally and sequentially") and render ("as in a description or to provide vicarious experience") the case under study (p. 361). Pearson (1989) called for "sets of careful descriptions of actual practice" (p. 239) in order to move the profession toward a common ground of understanding of holistic practices in reading instruction. The following descriptions are intended to answer the question, "What is actually happening in a literature-based reading program?" on a day-to-day basis.

Whole-Class Reading Instruction

In an interview prior to the start of the school year, Karen explained that she uses a whole-class, group reading format at the beginning of the year to serve as a model to students for what they should do when reading books. She selected Clyde Robert Bulla's My Friend the Monster for the first whole-class chapter book because it provides good examples of the literary elements (author's purpose, point of view, setting, genre, characters, plot) which "can be found in any book throughout the year" and which provide a common frame of reference for future book discussions.

Karen began whole-class reading on the second day of school. Students sat on the floor in the circle share area, the east side of the classroom with open floor space. Karen sat on an 8" high stool. Before distributing copies of the books, she held up a copy of My Friend the Monster and explained to students that they would not be using basal readers in this class:

> Last year you may have gotten what they call a reader, where you get a reading book and you keep it at your desk and they call out, "New Leaves, pull out your New Leaves book." And you open it up and you read a story from that. How many are familiar with those kind of books?

> This [holding up My Friend the Monster] is your reading book, for as long as we need it, until we finish the story. And then we'll take some of those other books [gesturing toward the bookcase] and use those for our reading book. We read real books in here. Not the kind that are put together in stories for you. We read the real chapter books. And real picture books.

Day 1: Browsing through a new book

As soon as Karen distributed the numbered books to students, she asked them simply, "Will you look at your books please?" She gave students approximately three minutes to browse through their books. During this time, she talked informally to students who made comments to her about the book, saying: "That's a good question!" and, "How about that! I wonder why he put that in there?" There was a quiet buzz of conversation while the students actively looked through their books.

After approximately three minutes had passed, Karen systematically guided students' self-examinations of the book, asking, "Would you tell me where the title is?" and, "Who wrote it? ...How do you know?" Karen asked, "What's the story about, anybody know?" She asked for justification of students' answers, saying, "Now, how do you know it's about a king and a queen?" She reiterated students' explanations: "Mary says she found a picture that had a king and a queen on it. What page are you on, honey? Look, she knows it's a story about a king and a queen [because she sees them in the picture]. So there are some pictures in here, right?"

She continued to prompt a student-centered discussion by asking, "What else did anybody find in the book, just by looking at it?" After each contribution, she asked for an explanation: "How do you know that?" In the course of this discussion, Karen directed students' attention to such aspects of the book as its length ("How many people looked to see how long it was?"), its chapter titles ("She knew it was a prince because it says, 'The Plain Prince.' So this is a book that has titles on the chapters"), the dedication ("Would you all find this page in your book? It says, "To the boys and girls who said, 'Write a monster story.'" What do you think? What is that? Does anybody know what we call that?"), the list of other books by the same author, the title page ("It always has the title and this one happens to have who illustrated it. See, its says, 'Illustrated by'"), the number of pictures in the book ("Are there lots of pictures? Is the a picture on every page?"), the copyright page ("When you people are making your own books, you'll have to do a copyright page, which tells who your publisher is and where it was printed,"), and the Table of Contents ("What's the Table of Contents? Brian, tell us what the Table of Contents does"). As part of the discussion, she asked students to explain the meanings of words such as dedication and illustration. Thus, Karen systematically guided students' preliminary perusal of the book. She typically repeated students' comments, and she repeatedly asked, "How do you know all this information?"

Predicting the Story from the Chapter Titles

After discussing the function of the Table of Contents, Karen turned the focus of the discussion toward having students make preliminary predictions about the plot of the story, based on the chapter titles, saying, "Let's read a couple of these [chapter titles] and think about them. Maybe we can decide what this whole book is going to be about just by reading the chapter titles. Ah, who wants to read them for me?" As the chapter titles were read, Karen repeated them in a contemplative, speculative tone of voice, and asked, "You getting any ideas yet?" After all the titles were read, Karen helped students make predictions by modeling her own thinking, and then she provided guided practice in which students tried predicting the plot using the chapter titles as clues. She asked, "Can somebody tell a story from those titles? Make up some kind of a story from those titles. Josh, are you a good storyteller?" When Josh replied, "I don't know," Karen provided a model of how to predict the story from the chapter titles, saying:

> Let me give you a start: "This story's going to be about a prince, who is kind of ordinary, and he goes to a library and gets a book all about monsters. And then he has a dream, that he went to visit his cousin, and they met a boy in the woods." Now, you see where I'm getting this story? Can somebody continue that story for me?

Two students volunteered to try telling the story by using the chapter titles as clues. By praising their efforts, Karen carried out her stated philosophical goal of providing a risk-free environment which supports students' efforts, and other students, noting this supportive environment, volunteered to try. She then chuckled and said, "Now, we don't need to read the book because we just told the whole story, right? ...Do you think you know a little bit--do you think you're going to like the story?" The response was a loud, enthusiastic "Yeah!" Through this informal introduction, in which students played an active part, Karen set the tone for risk-free, non-pressured student participation during reading time.

Day 2: Establishing Procedures and Rules for Reading and Beginning to Read

The next day, Karen began the reading period with a brief recap, followed by an explanation of the rules and procedures that the class would follow:

> Okay, we did a whole lot with this book yesterday, getting to know it, maybe guessing what it was going to be about. Today we're going to actually read it.
>
> My rule for reading aloud is: One person reads, 23 listen--whether it is me reading, or Curtis reading, or Summer, or Jessica.

> Some people like to follow along while we're reading; some people don't. Some people just like to listen, but then if I call on them to read, they don't know where they're at. Don't worry; I'll tell you exactly where we're at. If you're a good listener and would rather listen, go ahead and listen, and I will let you know where we're at when it's your turn to read. So don't worry about losing your place.

By reassuring students that they did not need to fear losing their place, Karen promoted a risk-free environment conducive to focusing on the meaning of the text. She then modeled how to count paragraphs to locate the place when needed:

> On page one, the first paragraph starts with "When." The second paragraph starts with "What," because there's an indent that shows that that's the beginning of the second, and then the third paragraph starts with "I thought." So that's how you count the paragraphs now. If I say, "Page 1, paragraph three," you're going to count the paragraphs down...

Since reading aloud is a slower process than reading silently, Karen explained her expectation that students would refrain from reading ahead:

> If you want to follow along with us, that's fine. The one thing I ask, is, if you're a real fast reader, don't go ahead of me, because then, when I ask a question, you have more information than the rest of us....We always read aloud slower than we read silently....So it's okay to just listen, it's great to follow along, but try not to read ahead.

After the brief explanations of rules and procedures, Karen began reading aloud by announcing, "Those who want to follow along, I'm on page one." Most students sat cross-legged and followed along in the text. Karen modeled expressive, fluent oral reading both at the beginning and the end of each daily session, modulating her voice inflections and using animated gestures and exaggerated facial expressions. After she read a few pages, she asked if anyone wanted to read. Despite students' varying reading abilities, each volunteer was allowed to read for approximately two minutes; Karen waited for logical stopping points in the story to change readers (rather than changing readers on an arbitrary page-by-page basis). While students read aloud, Karen offered support when needed, quietly pronouncing words when students faltered. The amount of time actually spent reading and discussing the text varied daily, but typically lasted approximately 20 minutes.

The whole-class reading sessions focused on collaboratively understanding what was read. For example, as the group read the text, Karen stopped to focus students' attention on word meanings by asking, "What are breeches?" or by asking students to physically demonstrate darting eyes. She stopped to ascertain that students were making correct inferences, such as by asking, "How did Hal keep Humbert's secret?" She asked students to take the character's perspective: "What would you say to your parents if you were Hal?" and she solicited students' opinions of characters, asking, "What do think of Cousin Archer?" She checked students' understanding of characters' actions, asking, "How come she keeps checking to see if anybody's out there?" She called students' attention to the way one student had expressively read a word written in italics. When a student stumbled on the word needn't, Karen briefly discussed the word ["It's a short form for need not. Now we just say you don't need to, but back then, they said needn't], and directed a student to write it on the word wall. At the end of a chapter, she asked students to recap the story events. So as not to interrupt the flow of the story, all discussions were initiated at logical stopping points.

Making the first reading log entry

The whole-class reading and discussion of the first three chapters of My Friend the Monster took approximately thirty-four minutes. Karen then explained the concept of reading journals, which she called "reading logs" or "lit logs." She said:

> Reading is lots of fun and I like to find out what you think about reading. Sometimes I talk about it, sometimes its easier if we just write about it; and we don't have to stop our reading to talk about it. So today, we're going to learn what I call logging. It has nothing to do with trees. It has to do with writing about something you read. So today, we're going to get out our spirals, and we're going to write about what we read.

Karen then helped students write their first reading log entry. As she explained the procedure, she demonstrated the format of the journal entry on the chalkboard:

> At the top of your log, the only thing I want is the date, so you're going to put 8-23-91 and the title of your book. [She called attention to the capitalization of the main words in the title and the underlining of the book title, as she wrote them on the board]. Would somebody tell me what page we started with today, and what page we ended with? ...So after your title, put [pages]1-15.
>
> The first thing you put on your reading log is any word you added to the word wall. Anytime you come up against a word you're not sure of what it means, or it looks funny, or is neat, or is old, like this one, go ahead and put it on the word wall. If you add a word up here, that's the first thing you add to your log.
>
> So today we're all going to write the word needn't. And then you're going to figure out why you [added] that word. Sometimes it's because it looks neat. I've had kids write words because they thought they were huge. And they'd write the word in their log and they'd write, "It was long." Some kids wrote words they

didn't know the meaning of. And so when they wrote it in their logs, they'd find out the meaning.

The literature period concluded abruptly when the class was called to lunch. After lunch, the class collaboratively developed their first journal entry, telling "something about what we read today." Below is the text of the first entry:

> 8/23/91
>
> My Friend the Monster 1-15
>
> needn't [need not]
>
> I feel sorry for Hal. I also feel sorry for the girl. I wish it would be funny. Mom should let him have friends. It shouldn't matter that he's a prince. The queen was cruel.

Whole-Class Reading: Assignments

Not every whole-class reading session ended with a follow-up assignment, but most did. Students added words from the word wall to their logs, using the words in sentences which revealed the meaning of the word; they identified words in the text with an ee spelling pattern (a lesson which was an outgrowth of a student's difficulty in distinguishing the words step/steep) and then wrote something in their log about ee words; in their logs, they told how they felt about one of the characters; they collaboratively developed a list of all the settings in the story and then illustrated those for use in a sequenced retelling; in their logs, they explained why they thought the author wrote the story and then shared their ideas with the class; they completed a plot chart to review the events of the whole story and shared them with the class; they wrote their predictions of what would happen when Hal became king and shared them with the class; they wrote a critique of the book, telling one thing they liked and one thing they didn't like about the story; they collaboratively developed a list of ways to share the book and then chose a project to complete from the list; and they carried out and presented their book extension projects.

Culminating Activity: Book Extension Projects

A concluding activity to the whole-class reading of My Friend the Monster was the sharing of book extension projects. After students completed reading the book as a group, Karen asked them to begin thinking of ways they could share the book. Collaboratively, the class brainstormed ways that they could share the book. Karen read a couple of the suggestions from a resource list of "75 Ways to Share A Book" as a starter for generating ideas, and then asked students to contribute their own ideas. The next day, Karen reviewed the class' list of ideas and told students to decide on a project:

> Okay. Listen carefully. Act it out. Tell about it. Add a new chapter. Make a story map, and if anyone wants to find out about that, you can come see me. Make up an ad to advertise the book. Describe the main character in 64 words exactly. Make a model of something. Dress up as a character and tell the story. List the five most interesting sentences. Make stick puppets. Use the real puppets--but you have to have a script. Make a new book cover. Draw pictures that show the happenings in the story. Draw cartoon strips. A flip book. A pop-up book. Change a character--you may want to make Cousin Archer real nice. Make a diorama--that would be with a box. Make up a test about the book--and if Curtis keeps talking, he's going to have to take the test. Put yourself in the story, yourself as one of the characters. Create a new ending. Write a letter to a character. Write a letter as a character. Write a letter to the author. Write a new version of the story--which I think is what Brian was sort of thinking

> about doing. Make a poster. Draw a map--of the whole country where the castle would be, where Aunt Ivy's house is, where Black Rock Mountain is--that's a real map, not a story map.
>
> These were the suggestions you came up with yesterday. Today I want you to decide on what you would like to do. Only one. You have to decide on one of them. If you have questions or need supplies, you'll have to come see me. Halt. Some of you may choose to do partners, and then you have to work that out. Some of you may choose to have your own individual things, like Angela, who, I think, is going to continue writing her story. Whatever you decide, it has to be worked on here, today, and tomorrow, and as we begin to finish, we'll start sharing them next week as we start examining our new book. Any questions? This is called working together, making decisions. I don't want to hear any loud voices, so this is a decision time. And then if you need supplies, see me. You're excused.

Karen went to her desk and was followed by several boys. "You'll have to decide, then come to me." A minute later, she talked with two boys. Three girls talked as they looked at the puppet shelf. Four groups of students sat at their tables, discussing. Two boys talked with Karen about a map, and three girls waited to talk to her. After 26 minutes, students were called to assemble in the sharing area to share their intended project ideas.

Two days later, in a group setting, Karen initiated the sharing of projects by asking students in turn, "Can you show what you have done?" Student projects included two new book covers, two clay model figures of the monster, a diorama, a set of test questions, a model of a castle, a drawing of the inside of a castle, a television show, a puppet show entitled "My Friend the Rabbit," and two maps. Karen prompted students to elaborate on their project explanations by asking questions like, "Tell us why you chose to do it the way you did" or, "What is that part?" or, "What are these things? How come it was shaped like this?"

Whole Class Reading: Day-by-Day Chronicle

The whole-class reading instructional cycle was accomplished in twelve days. A summary of each day's activities is chronicled below in answer to the question, "What is happening in a literature-based classroom?"

Day 1: Become acquainted with My Friend the Monster (MFM) by browsing

Karen systematically called attention to title, author, illustrator, dedication, "Other Books by Clyde Robert Bulla", copyright, chapter titles in Table of Contents

Made predictions what the story's going to be about, using chapter titles

Day 2: Karen introduced use of word wall

Established rules/routines for whole class reading group

Whole class began reading MFM, chapters 1-3

Demonstrated how to log: write date, pages, title, something about the story

Strategy discussion: What to do when you come to an unfamiliar word

Day 3: Class read aloud and discussed chapter 4

Identified ee words found in chapter 4 and discussed spelling/sound pattern of ee

Strategy discussion: How to pronounce an unrecognized word

Log assignment: Tell something about ee words and something you feel about Cousin Archer

Day 4: Class read aloud and discussed chapter 5

Students quietly raised hands when they saw an ee word in the book

Discussed word wall entries: awkward, small-eyes, clumped

Log assignment: Use awkward in a sentence that reveals its meaning

Assignment: Draw Hal and Monster from the book's description and write the description, in words, on the back

Day 5: Class read aloud and discussed chapters 6-7

Log assignment: Predict: Where do you think Humbert is? (5 minutes)

Shared log entry ideas; tallied how many different ideas were suggested.

Discussed words beggar, fir, fur; noted different spellings for -er sound

Day 6: Class read aloud chapters 8-10

Discussed what a setting is; collaboratively listed various settings of MFM

Partners illustrated 11 settings the class identified in order to put them in book order to retell the story

Day 7: Whole class participated in the oral retelling of the plot

Class read chapters 11-12, finishing the book

Log assignment: 1) Write the four words added to word wall today

2) Write a critique (one thing you liked and one thing you didn't like about the book)

3) Write why you think Clyde Robert Bulla wrote MFM

Day 8: Discussed literary elements: author's purpose, point of view, setting, characters, genre, plot

Completed a plot chart for My Friend the Monster; shared ideas

Student wrote predictions of "When Hal became king, he"

Class discussed ways to share a book (possible extension projects)

Day 9: Class shared predictions of "When Hal became king"

Karen reviewed literary elements in My Friend the Monster

Karen reviewed class-generated list of ways to share a book

Students decided what project to do; shared ideas for projects

Days 10-11: Students worked on projects

Day 12: Students shared projects

Small Group Reading Instruction

The following is a descriptive account of the small group cycle of instruction, intended to help the reader better understand the nature of instruction in this reading program and to answer the question, "What is actually happening in a literature-based reading program?"

Three groups of eight students each met during the small group cycle of instruction for a total of 16 instructional days. On the first day, Karen modeled how to select a book and then allowed time for students to browse through six book choices before voting to narrow the choices to three (Bunnicula, Charlotte's Web, and Pippi Longstocking) and then making individual selections. The second day was used to establish rules for small group reading and to begin reading. Approximately 11 total days were used for reading the books aloud in groups, followed by four days in which students wrote critiques of their books and planned, prepared, and presented their projects and discussed the word wall.

After previewing and selecting a book, students began to meet in groups to read on a daily basis. Karen would typically dismiss them with the goal of "getting started quickly," and students would go get their books from the bookshelf and start pulling chairs together into a circle or go sit together in a group on the floor. Although Karen told the groups to cooperatively decide how they would read--in a circle, out loud, or silently by themselves and then back to group to discuss--the groups predominantly chose to read aloud, alternating turns. When absent students returned to class, Karen told the group to catch them up before starting to read.

While students read together in their groups, Karen alternately joined each group, quietly pulling up a chair to sit beside one of the group members. She would lean over and follow along in a student's book. Often, she would pronounce words for students, like absolutely, hurrah, circumstances, or proceedings, and nod to a student to go add the word to the word wall. She would quietly hush other students if they were providing words to a reader: "Shhhh, Ashley. She can do it." She would explain words briefly: "An aroma is a scent. I always remember the aroma of my grandmother's apple pies." She would respond by laughing at humorous parts of the story or by making brief comments: "Sounds like good food to me." She would stop to ask students to demonstrate what was meant by the author: "Can you make that [kind of a] smile?" or ask them to explain what was meant: "What does that mean? How can reading 'go to your head'?"

Day 1: How to Select a Book

Karen began small group reading by modeling how students should proceed in selecting a book of interest. She demonstrated how to select a book by looking at the front cover, the back cover blurb, the Table of Contents (showing the number and length of chapters), the chapter titles, the dedication, the number of pages, the size of print, the number of pictures, and by reading any page at random to get a feel for the difficulty level of the book. The following excerpt illustrates how she conducted this book selection lesson:

> We are going to select your reading book today. I gave you the titles yesterday. This is the first time you're going to preview books in order to make a good choice. I'm just going to take [any book off the shelf] and work with it.
>
> This book's called Bobby Baseball. And I'm going to look at this book, and I'm going to look at everything about it. I'm going to look at the front of it, the picture. I'm going to...

"Read the back?" someone asked.

I'm going to definitely read the back. I'm going to definitely look in here [in Table of Contents] and see how many chapters in the Table of Contents. And I love this. There are twenty-seven chapters. [The class "oohs" audibly].

Twenty-seven chapters is a lot, so I'm going to take that first chapter and I'm going to say there's one per--oh, look, there's so many chapters because the chapters are so short. [Karen is showing Table of Contents and then turns the pages from Chapter 1 to Chapter 2 and shows that there are only 2-3 pages]. Oh, well, that's not so bad, then.

And I'm going to come back here and I'm going to read the titles of the chapters: "About Me," "About My Family," "Hot Stove League," "Off Day," "500-Pound Gorilla," "Pre-Game Warm-Up," ooh, the last one's called "Post-Game Summary." Oh! "500-Pound Gorilla 2," so it's in there twice. And I'm going to read those and think, "This may not be such a bad book after all."

I'm going to take a look at the title page [shows]. I am going to look at his dedication to see how clever--I love authors who are clever on their dedications: "For the Dodgers I love"--the Brooklyn Dodgers--"and for Red Barber." I know what that means, but you guys won't. [Karen had already told students she is a big baseball fan].

I'm going to definitely look at the number of pages. [Looks at end of book]. This book has 165 pages.

And now I'm going to look at the size of the print. This is about medium-size. That's not bad.

And then I'm going to take the book, now that I think I have an idea of what it's all about, and I'm going to open it to any page, and I'm going to read it. And I expect to see everybody doing this with each book you preview today--and I'm going to do a five-finger rule: If I read this page, and there are five words I don't know, or five things I don't understand, I'm going to try not to choose this book, because it's going to be frustrating if I do it. You're not here to read a book that's too hard for you. You'll grow into it. If you don't read this book now, you may read it at the end of third grade. You may read it at fourth grade. I have books here that, you know, are going to be read by fifth graders and sixth or seventh graders. Don't take one that's going to frustrate you. Take one that you're going to enjoy.

Now, this is a book that I would definitely take. I love baseball. I don't particularly like the Dodgers, but, you know, I do love baseball. So this is a book I would be particularly interested in. So I'm going to take it, and just sit and read one page. If I come and find out, even though it's not the biggest print and it's 165 pages, but I haven't had any problems with the words or I've only had two words that I didn't know or I didn't understand, then it doesn't matter how many pages. This is my kind of book. This is a book that's good for me.

I want you to look at everything about the book: the subject, what the chapters are, the pages, what it looks like--and then, for heaven's sake--flip through and find out how many pictures are in there. This one, ooh, this one has quite a few pictures, as a matter of fact. Don't forget to do that. This one also has a list in it that takes up a page--a chart. Another picture. Another picture. Another list in here. These are the kinds of things I'm looking at.

And I'm also going to look--and I can't help this, I always do it with every book I look at--I'm an author-person. I'm one of those people, who, when you say, "What book did you read?" I can't tell you the name of it, but I can tell you

> who wrote it. You know, I collect authors. I get their signatures. I'm an author-person! I never remember titles! So one of the important things I'm going to look at, on every book I pick up, is the author.

Once Karen finished modeling how to select a book, she reviewed her expectations for serious contemplation of the choices:

> Questions? Okay. Now that you know what you're looking at, I expect to see every one of you reading at least one page out of every book you preview. I gave you the titles yesterday because I wanted you to think about them. Today, I hope that you don't take a book because its the only one you've heard of. Take a book that interests you, that you don't have five fingers on when you read it. Take one that you think is going to be interesting. Don't just take one because you know it. If you really want one you know, and you just love the book and it's your favorite one in the whole world and you want to read it again more than anything, then that's up to you. But give the other 5 books a chance.
>
> So I want serious looking at books today, and I'm going to put you in groups and go around the room and do just that. After that, we'll vote on it.

Karen set the books in stacks in six locations around the room and assigned each station a number. The six choices were Charlotte's Web, Bunnicula, Pippi Longstocking, The Cricket in Times Square, Fantastic Mr. Fox, and The Dragons of Blueland (the first three were the students' final choices). She divided the students into six groups, set a timer, and began letting students rotate through the stations at five-minute intervals. When all the groups had visited all the stations, she asked students to return to their tables to vote on their choices:

> I do not do more than three reading groups in my room at any given time. We have six books that you previewed. We need to get that down to three. This is a

> private vote. I will read the titles of the books you have to choose from. Make up your mind amongst these six.
>
> You may vote two times for two different books. Heads down. Please put your eyes in the crook of your elbow. Nobody needs to know how you vote, and you don't need to know how anyone else votes. This is how you feel, not how your friend feels.

After the class narrowed the choices to three titles, Karen asked students to make their individual choices by giving her a slip of paper indicating their first, second, and third choices, saying:

> You will get one of these three books, and hopefully you'll get your first choice. I will put it together the best I can to give you either your first or second choice. Now if I have 22 people who want Bunnicula, obviously I only have ten copies, and we're not going to have 22 people [in a group], and I'll have to give you your second choice.

After students returned from lunch that day, Karen told them in which group they would be. There were two groups with eight students and one group with seven students.

Day 2: Establishing Rules for Small Group Reading and Beginning to Read

On the second day, Karen explained her rules for small group reading:

1) When the teacher is with one group, another group may not interrupt.
2) Group members must cooperatively decide how to read the book (aloud, in partners, silently), how far to read, and where to meet.
3) Keep track of the number of pages read every day.

Before dismissing students to their groups, Karen conducted a mini-lesson on point of view by reading aloud the picture books The True Story of the 3 Pigs By A. Wolf and The Little Mouse, the Red Ripe Strawberry, and the Big Hungry Bear and by asking students to determine "who's telling the story" in each. After reading and discussing the point of view of the two picture books, Karen dismissed students to their small reading groups, telling them to work together to figure out "who's telling the story" in their book. During the last five minutes of class, students logged the date, the title of their book, the number of pages read, and the point of view of the story.

Small Group Reading Instruction

The majority of the instructional period during small group reading was spent having students actually read in groups. During this cycle of instruction, Karen conducted several brief, informal lessons on topics such as point of view (summarized above), the elements of fantasy (explained in the "Understanding Literary Elements" section of this chapter), how to hold good book discussions, and a review of six basic literary elements. The following descriptions are intended to give the reader a feel for the teacher-directed instruction that occurred during the small group reading cycle.

Learning to Have a Group Book Discussion

Prior to holding book discussions, Karen gave students guidelines: one person talks at a time, everyone contributes, and raising one's hand is unnecessary. She gave students a topic for their discussion, something to be thinking about as they read:

> Discussion is talking, but you can't all talk at one time. You have to take turns talking. Now, whether you want to go around in a circle and everybody say something--I don't believe in raising hands for a discussion. But until you get the hang of how to do this, that may be how you need to do it. I'm going to be looking for good group discussion. I want you to be thinking about how you are alike or different from a character in your book.

After fifteen minutes, Karen went over to one group to help them begin a discussion. She reviewed the guidelines for discussion, stressing the importance of accepting others' ideas. She said:

> What I'd like you to do is just try having a discussion, with one person speaking at a time, just talking about how you feel about one of the characters and whether you're like him or different. So close your books, get in a circle. So you may compare Tommy or Pippi and how they're like you or not like you. Now, no matter what anybody says, it's okay, because that's how they feel, okay? Come on, Sarah, move in so you're part of the circle. Let's get comfortable and just talk now about the characters and about you.

As the group began to talk, Karen listened, made eye contact, nodded her head, and looked around the circle nonverbally as though asking for further student comments. To one student she said, "Don't talk to me, talk to her." She participated as a listener, but remained completely silent, forcing the students to talk.

When Karen rotated to the other two groups to conduct discussions, she assumed more of the role of a moderator, intervening in the discussion by saying:

> Whoa, whoa, I hear too many people talking. I can't even follow it. One's throwing his book in the air. Now, each comment, each thing that somebody says, John, does not require a comment from somebody else, unless it's your turn. And I want you to be comparing you, not responding to what Ashley said, but talking about you, and how you compare to the other characters.
>
> ...Uh, people over here are talking, people over there are talking, and Tony's looking out the window. Let's try it again. A discussion. Okay, Daniel, you started, saying you're like Fern's brother. Is somebody going to ask him why?

Following these oral discussions, in which students compared themselves to a character, students were given a written assignment to compare and contrast themselves to a book character:

> You're going to compare or contrast. Now, what does contrast mean? ...Okay, things that are different. So it's how you're alike and how you're different. This is how you're different from this person. You're going to put your name above the word "Different", and then over here, you're going to put who you're comparing yourself with. And then over here, you list things about--I'll use Pippi, for example--ways that Pippi is different from you. Over here you're going to list the ways that you are different from Pippi. And then in the middle, you're going to list the ways that you and Pippi are alike.

Figure 1 shows how Raegan compared herself to Fern in Charlotte's Web and how Mary compared herself to Wilbur:

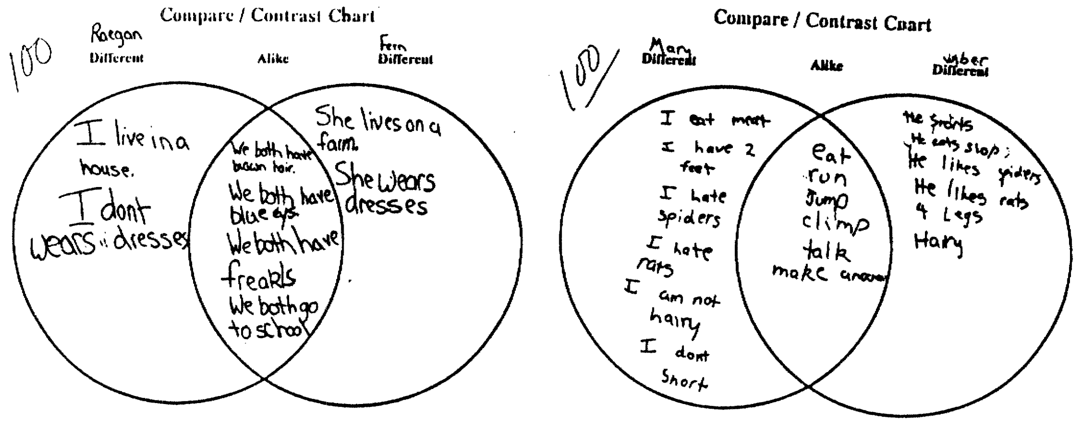
Compare / Contrast Chart
100
Raegan
Different
Alike
Fern
Different
I live in a house.
I dont wears dresses
We both have brown hair.
We both have blue eys.
We both have freakls
We both go to school
She lives on a farm.
She wears dresses
Compare / Contrast Cnart
100
Mary
Different
Alike
Wiber
Different
I eat meat
I have 2 feet
I hate spiders
I hate rats
I am not hairy
I dont Short
eat
run
Jump
climp
talk
make
He snorts
He eats slop;
He likes spiders
He likes rats
4 Legs
Hairy

Figure 1. Two students' compare/contrast charts

> Then I want you to look at the point of view, and again, tell me--now that you've finished the whole story--who's point of view was the story told by?
>
> Then you're going to tell me where the basic setting was. You're going to list the characters, and tell me something about the characters. I want to know whether you thought they were good characters, neat characters. I want you to describe the characters--what you think about them.
>
> Genre. We all know what it was: it's not only fiction, but it's a specific type of fiction....Fantasy. Okay, you're going to tell me that it's fantasy.
>
> And then the last one is plot. Plot is the basic storyline. Did you like this story? What were the good parts of it, what were the dumb parts, what were the funny parts? ....Were there more good parts than bad parts?
>
> Now, on your critique, I want you to talk about all six of those things.

Book Extension Projects

As Karen concluded the review of literary elements, she asked the students in each group to begin thinking about book extension projects:

> I want you to be thinking about some kind of project you want to do. Some of you, you may want to split into groups, you may want to do a play, you may want to do a diorama, you may want to do a puppet thing. I don't know, we've got some bunnies over there, we've got a dog, we could make a cat, we've got some people that could be the Monroes, you could act out a puppet part. Ah, you may want to do a poster. You may want to redesign the cover. What are some other things you may want to do with this? ....Okay, make a model of the Monroe's house....A poem....Anything else you might want to do?
>
> Whatever you do, it has to relate to the book. Okay, so I don't care if you get together as a whole group of eight, whether you divide into partner groups for

> projects, whether you get groups of four. ...You certainly can [draw a picture], if it relates to the story in some way. ....You could probably [act out] one part of [the story], because otherwise the play would be too long. And remember, a play, if you do a play or puppet show, it has to be written out, so you have something to turn in to me.
>
> Any questions? ....You could write a sequel, or the next chapter. I think that would be funny as all get-out. Where something really strange happens. Okay, everybody know where you're at? Critique first. Now, when you're doing that, don't just do: "Author's purpose: To make money. Point of view: Chester." Don't put: "Setting: Monroe's house." What you have to do is write a paragraph saying something about those six things.

Small Group Reading: Day-by-Day Chronicle

The small group reading instructional cycle was completed in approximately 16 days. The following is a chronicle of each day's activities.

Day 1: Karen modeled how to select a book

Groups rotated to preview six books

Students voted to narrow the choices to three books and then individually indicated their first, second, and third choices; books were assigned

Day 2: Karen read aloud two picture books and discussed point of view

Karen defined rules for small group reading

Students read in groups, determining point of view

Students completed a log entry for number of pages read and point of view

Day 3: Students recalled the general setting of My Friend the Monster

Groups read to determine the general setting of their story

Students completed a log entry: number of pages read and general setting of story

Day 4: Students read in groups, logged page numbers read

Groups shared with the class anything they had learned so far or was interesting in their story

Groups discussed with the class who's telling their story, what is the main setting of their story, and what kind of story it is: fiction, nonfiction

Day 5: Students read in groups

Karen circulated and made anecdotal records of students' oral reading ability

Assignment: Choose a word on the word wall; find out what it means, write it in your Quik Word

Day 6: Students read in groups

Karen helped groups learn to hold a discussion; the topic was "tell something about the characters in your book or tell about any characters you like"

Day 7: Students read in groups

Karen helped groups hold a discussion about "how you are like one of the characters in your book"

Written assignment: compare/contrast self to a character

Day 8: Students read in groups

Log assignment: Write about something in your story that's not right or isn't fair

Day 9: Students finished their log assignment and shared ideas with the whole class

Students read in groups

Day 10: Whole class discussion of the elements of fantasy

Met in groups to determine whether the book had these fantasy elements

Log assignment: Write whether your book has these fantasy elements

Day 11: Students read in groups

Karen met with each group to discuss fantasy elements in their story

One group finished reading

Day 12: Karen showed her newly-autographed books and read one aloud

Two groups read

One group began writing a critique of the book and began thinking about projects

Day 13: One group began writing a critique of the book and began thinking about projects

One group began developing projects

One group read

Day 14: One group read

One group completed writing critiques and began projects

One group began reviewing partner books

Since groups were finishing at different rates, Karen explicitly set expectations for students, telling students who were finished with their projects to find something to do and "make sure it has something to do with reading or writing. If you are not occupied with reading or writing, I will partner you or assign you something to do." She went to the board and wrote: Book, log, project, partner read. She reminded students: "Remember, it's finish your book, log, then project, in that order. Remember, all your logging has to be done before your project."

Day 15: Group sharing of projects

Group discussion of word wall words

Day 16: Finished sharing projects

Partner Reading

The partner reading instructional cycle took approximately seven instructional days, though not consecutive days. As students finished their small group book projects, they were told to begin thinking about a book they wanted to read and thinking about another person who wanted to read the book, too. There was a shelf full of partner books available for students' browsing, and students were also allowed to find a second copy in the library of any book they wanted to read. The three books which were read in small groups (Pippi Longstocking, Bunnicula, and Charlotte's Web) were also available as partner books (see list of available partner books, Appendix B). On the day when the sharing of small group projects was completed, students were given the rest of the period to browse through the books to find a book and a partner. As students made their choices, Karen recorded the title of the book next to each student's name on a class roster.

On a daily basis, the partner reading time was begun with the simple direction: "Go grab your reading partner and do your partner reading." Students decided who was going to read, how they were going to read (silently or aloud, alone or together), how many pages they would read, and where they would sit. In an orderly manner, the students would get their books and their partners and find a comfortable place to read, apart from others. Most students sat or stretched out together on the floor, although pairs of students occasionally sat at the tables. Several groups sat together in the hallway pod areas (which has recessed seating on the steps), the couch in the hall, and the unoccupied room across the hall, while others crawled under Karen's desk or found corners of the classroom where they could retreat semi-privately. While the students read, Karen circulated, listening to them read, talking with them about their books, answering their questions, clarifying their misunderstandings. I noted in observer's comments that "the room is a quiet, organized din of voices of students reading aloud."

The following were the books that were chosen by pairs of students: The Castle of No Return by R.G. Austin; Ralph S. Mouse by Beverly Cleary; Help! I'm a Prisoner in the Library by Eth Clifford; My Teacher is an Alien by Bruce Coville; In the Dinosaurs' Paw by Patricia Reilly Giff; The Littles by John Peterson; Chocolate Fever by Robert Kimmel Smith; Encyclopedia Brown, Boy Detective by Donald Sobol; A Dog Called Kitty and Snot Stew by Bill Wallace; and Christina's Ghost by Betty Ren Wright.

Partner Reading Instruction

The major assignment on any given day was to get together with one's partner and read. Four written assignments were given during the course of partner reading: the completion of two journal entries ("tell what's happened so far in your story" and "tell how a character in the book reminds you of someone you know"), a listing of 10 words with consonant blends from the story (a description of this lesson is given in the section "Developing Strategies for Word Recognition"), and the completion of a story map. Karen explained the story map assignment in this way:

> This is what I call a story map. It has five little circles. To show me you've finished you partner book you're going to fill in the five circles. In the middle it says, "Title," and "Author" [pointing to the story map middle circle]. So Mary and Angela are going to fill in the title of their book, which was...? Encyclopedia Brown [pointing to the title space]. The author, who is...? Donald Sobol [pointing to the author space]. Then you're going to fill in, up here [pointing], "Setting." In that little circle you're going to tell where the story takes place. Over here [pointing to the "Problem" circle], you're going to list what the problem was. In Encyclopedia Brown, he has a case to solve. But in every story,

says, "Title," and "Author" [pointing to the story map middle circle]. So Mary and Angela are going to fill in the title of their book, which was...? Encyclopedia Brown [pointing to the title space]. The author, who is...? Donald Sobol [pointing to the author space]. Then you're going to fill in, up here [pointing], "Setting." In that little circle you're going to tell where the story takes place. Over here [pointing to the "Problem" circle], you're going to list what the problem was. In Encyclopedia Brown, he has a case to solve. But in every story, there's something going on that needs an answer. So tell what the story's all about, and down here [pointing to "Solution"], tell how it ended. Solution means how it all wrapped up. How it ended.

After answering questions and providing further examples, Karen dismissed students to finish reading and completing their story maps, a process which took place over the course of two days. A completed story map is shown in Figure 2.

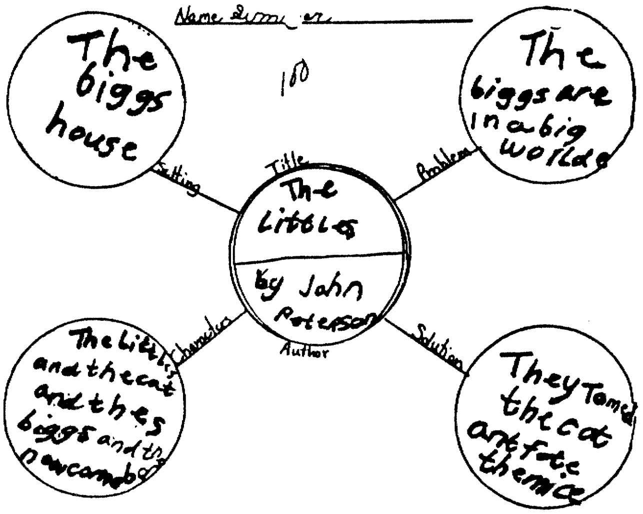
Name
100
The biggs house
Setting
Title
The Littles
by John Peterson
Author
Problem
The biggs are in a big world
Characters
The Littles and the cat and the biggs and the newcomb
Solution
They Tamed the cat and fate them

Figure 2. A completed story map.

Partner reading: Day-by-Day Chronicle

The partner reading instructional cycle was completed in approximately seven days. A summary of each day's activities is chronicled below to describe how this literature-based approach was translated into daily activities.

Day 1: Select partner books and partners and begin reading

Day 2: Partner read

Log assignment: Tell what's happened so far (partners collaborate and write the exact same thing in their respective logs)

Day 3: Students give examples of words with consonant blends

As a class, discover the rule: what is a consonant blend?

Assignment: Each partner group find and list 10 blends from your book

Day 4: Partner read

Find a character in your book who reminds you of somebody you know

Day 5: Partner read

Log assignment: Write how a character in your book is like somebody you know

Day 6: Partner read, begin finishing books

Karen explained and modeled completion of a story map

Assignment: Finish your book, cooperatively complete the story map with your partner

Day 7: Finish partner books and story maps (any group not finished at this time would finish during "Choice time," a catch-up time set aside on Friday)

Individual reading/Bill Peet unit

The individual reading cycle of instruction centered around a Bill Peet author unit and was completed in approximately 12 days. On the first day of the unit, Karen introduced Bill Peet as an author by sharing a few facts about his life and his work, by showing students a poster of his imaginary animal characters, and by reading aloud Cock-A-Doodle-Dudley. She used the next few days to create enthusiasm for Peet's books by reading aloud No Such Things and Whingdingdilly and having students design imaginary animals in the nonsensical, exaggerated style of Bill Peet. On the seventh day of the unit, students chose a Bill Peet book to read independently and then completed one of three listed activities on a project card related to their book. The final day of the cycle was spent sharing the student-developed projects.

Day 1: Introducing the Author Unit

To introduce the author unit, Karen gathered students into the circle sharing area and held up a copy of Bill Peet: An Autobiography. As she read the title of the book, a student asked, "What's an autobiography?" Karen used the opportunity for an informal vocabulary lesson:

> That's a good question. Does anybody know? Let's take this [word] apart. Does anybody know what a biography is? Josh, what's a biography? ...Yes. Bio means life, and graph means written--right?--so it's a written account of somebody's life. In this case, Bill Peet.
>
> Now, bio means body, or person, and graph means write, so they write about the person. How about [the meaning of] auto? Add auto to that, and that's a new prefix. ...It's not a car....Okay, let's take the word automobile. What does mobile mean? ....Something that moves. And auto? How about self? If auto means self, then automobile means it moves by itself. In other words, an automobile does not have to be drawn by horses, like in the old days. When they made a car that could move by itself, they called it an automobile, because

> mobile means moving, and auto means self. It means moving by itself, with no horses to move it.
>
> A biography is a written account of a life, and it's written by [Bill Peet], so auto is a prefix that means self, and an autobiography is self-written about his life. So Bill Peet wrote his own biography. When somebody writes their own biography, it becomes an autobiography.

Karen then gave a brief booktalk to interest students in reading Bill Peet: An Autobiography. She captured their interest by telling them how Peet once worked for Walt Disney, and she emphasized that they should not be intimidated by the size of the book, since so much of it includes lots of pictures. In her booktalk, she said:

> Disney--Walt Disney, according to Bill Peet, was not a very nice boss to work for. I mean, we think, "Walt Disney, oh! He must be a wonderful person." Bill Peet tells you he was not a very nice person to work for, because he was very critical. He kept saying, "Well, that's okay, but you can do better on this, and you can do better on that." He never praised, or valued anything that was done. ...Yeah, he never said, "That's a good job." He always said, "Well, you could add this to it."
>
> ...This is such a good book. And it looks so big that a lot of kids won't read it, and it's one that needs to be read because it's filled with pictures. Because the pictures are so neat, it took me a long time to read it because I spent so much time looking at his pictures. So, if you want to find out more about Bill Peet, go ahead and check this out from me.

Karen then continued to tell students other bits of information about Bill Peet from a publisher's author information sheet:

> ".... he studied art and then worked for a while as a greeting card artist." What does that mean, Rick? "He was a greeting card artist"? ...He designed the greeting cards, "Happy Birthday" cards and Halloween cards and all those.
>
> "...he has written over 25 children's books"--and there's more than that now--"all of which are self-illustrated." So on Bill Peet's books, they say, "Written and illustrated by..." Not just "Written by." This one [holds up Cock-A-Doodle Dudley] just says, "Bill Peet." That means he did everything in it. If you check his other books, you'll find it's all done by him completely.

Karen asked students if they had any idea why they were doing a unit on Bill Peet, confirming that the reason was because it would tie in with their factual animal unit of study, "because Bill Peet will give you a different look at animals--fictional animals who have a lot of characteristics of real animals and who sometimes act like real animals, and sometimes not." To kick off the unit on Bill Peet, Karen read aloud Cock-A-Doodle Dudley and reiterated a student's comment that, "It does sound a lot like Dr. Seuss."

Days 3-6: Creating "No Such Things" and "Whingdingdillys"

In the ensuing days, Karen further introduced students to Bill Peet's fictional animal characters and created enthusiam for his work by reading aloud No Such Things and The Whingdingdilly and by having students create their own imaginary animals as a means to extend each of the stories. As Karen read No Such Things, she did not show the pictures of the imaginary animals (i.e., Glublunks and Gullagalloops) as she read, but rather asked students to think of a picture of each animal in their minds before seeing the author's illustration. The next day, as a follow-up activity, partners designed and drew their own "No Such Things," gave them names and wrote four-line rhymes to describe them, "like Bill Peet does." One partner group designed a "hogdoglog" and another created a "twouse." The full class period was allotted to creating the "No Such Things," editing the rhymed verses, and producing a final copy.

The next day, Karen read aloud The Whingdingdilly, followed by an activity in which groups of students created an original "Whingdingdilly" as a means to extend the story. For this project, groups of four students made their own "Whingdingdillys," with each person in the group drawing a different part (i.e., the head, the body, the arms and legs, the eyes, nose, mouth, horns, or wings) without looking at each other's drawings:

> Yesterday I finished Whingdingdilly with you. And I said that we were going to do something with that today. We are going to get into groups of four, and we are going to make our own Whingdingdilly. You're all going to do a different part of your Whingdingdilly. One of you will be doing a head, one of you may do the body, one may do the legs and arms, and the next one may do the eyes, and wings, and tail, and nose, or whatever else you want to put on it. The problem is, your group is not going to be together. So think about that a minute. How are you going to do a head, a body, and everything else, but you're not going to see what everyone else is doing?

Karen then put the students in groups and explained:

> I want the four of you to leave each other, so you don't see each other's drawings. And don't talk about what you're going to draw. Then we're going to bring you back together, cut your parts out, glue them, and make your own Whingdingdilly.
>
> Questions? ...They'll all fit on somehow. They always end up being different sizes. Sometimes you may have great big legs on a little tiny head, but that's okay. It doesn't matter. That's what makes a Whingdingdilly so much fun to look at. Yours won't look anything like Bill Peet's.

In introducing the author unit, then, Karen actively involved students in hands-on projects in which they created their own original imaginary animals in the style of Bill Peet's fictional animal characters. Students were now familiar enough with Bill Peet's style of writing and illustrating that they were ready to strike out on their own.

Days 7-11: Completing Individual Projects

During the individual cycle of reading, each student chose a Bill Peet book to read and then completed a task card project relating to the book. Each card had three activity choices; students were assigned to choose and complete one. Most of the activities required students to analyze some aspect of the book and write a response or a report, such as: read a chapter of Bill Peet: An Autobiography and write a paragraph about Mr. Peet; write a paragraph about changes in Chester (Chester the Worldly Pig) from the start of the story to the last page; write a poem consisting of eight lines about Ella; tell how attitude helps Cowardly Clyde; after reading Eli, write a paragraph about "putting others down" or write a short report on vultures; compare The Ant and the Elephant to a fable; compare The Ant and the Elephant to Ella and Eleanor (or compare Burford the Little Bighorn to Eli or Cowardly Clyde to Cyrus the Unsinkable Sea Serpent); after reading Big Bad Bruce, write a short short story where something big gets small or something small turns big (a size switch); after reading Capyboppy, use an encyclopedia to write a short report about a capybara; after reading Fly, Homer, Fly, compare country life to city life or write a factual paragraph about pollution; after reading How Droofus the Dragon Lost His Head, write a story about how a dragon could be helpful today; after reading Kermit the Hermit, do a short report about a sea creature of your choice; after reading The Gnats of Knotty Pine, discuss the food chain and how one thing depends on another; after reading The Kweeks of Kookatumdee, write a story about a time when you were greedy; after reading The Luckiest One of All, discuss how someone else always has it better; after reading The Wump World, write a paragraph telling why you think Bill Peet wrote this book.

Several of the task card activity suggestions focused on word recognition skills, such as: List compound words found in the story Buford the Little Bighorn; list 10 hard c words and 10 soft c words in Cowardly Clyde or in Cyrus the Unsinkable Sea Serpent; make three tongue twisters with the s sound using soft c and s words; list 20 words in Encore for Eleanor where the r controls the vowel sound; list 15 words from The Gnats of Knotty Pine that contain silent letters; list 10 words in Jennifer and Josephine that have ph which stands for an f sound; list 12 words from Merle the High Flying Squirrel that end with the el sound; in The Kweeks of Kookatumdee, list 10 words that contain the kw sound; after reading The Pinkish, Purplish, Bluish Egg, look up the suffix -ish and list a few -ish words; after reading Jethro and Joel Were a Troll, list all the words you can think of that rhyme with troll.

Several of the activities focused on vocabulary or language skills, such as: Read and enjoy To Hot To Hoot, and then discuss "Little Bighorn" or "jumbo shrimp"; after reading Hubert's Hair-Raising Adventure, read one the Fred Gwynne books and illustrate these four idioms: 1) knock it off; 2) hold your horses; 3) sleep like a log; and 4) hit the deck; read How Droofus the Dragon Lost His Head and illustrate the phrases "raining cats and dogs," "double cross," "cold feet," and "face the music"; read Merle the High Flying Squirrel and list 12 adjectives from the book or 12 adverbs from the book; read Randy's Dandy Lions and The Dove Dove and explain some of the homographs you discover; read Smokey and Nailheads and Potato Eyes and list a few words that have double meanings.

A few of the activities allowed students to express themselves through drawing, such as: make a character mobile; after reading Encore for Eleanor, draw two pictures using Emberley's how-to-draw book; illustrate The Luckiest One of All as a circle story; after reading The Pinkish, Purplish, Bluish Egg, draw a bird's eye view of our classroom; after reading The Spooky Tale of Prewitt Peacock, draw a peacock and give him homonym feathers (i.e., tale/tail); after reading Jethro and Joel Were a Troll, use an Emberley drawing book and draw an animal with two heads.

The final day of the author unit was spent sharing Peet projects and discussing the word wall. As Karen began the sharing session, she asked students, "What do you think of Bill Peet as an author?" After the students expressed their opinions, Karen began calling on students to present their projects. The following were some of the projects that were shared: a bird's-eye view of the classroom, a report on vultures, a list of kw words, a whale report, a pollution report, a list of 12 adjectives, a list of 10 rhyming words, some palindromes, a peacock with homonym feathers, and an explanation of figures of speech found in a Fred Gwynne book.

Individual reading/Bill Peet unit: Day-by-Day Chronicle

A summary of each day's activities is chronicled below in answer to the question, "What is happening in a literature-based reading class?"

Day 1: Introduction to Bill Peet, using publisher's author information sheet

Karen gave a booktalk on Bill Peet: An Autobiography, showed students a poster of Peet characters to be identified, and read aloud Cock-A-Doodle Dudley

Day 2: Free reading of Peet books if partner reading assignment was finished

Day 3: Karen read aloud No Such Things

Pairs of students designed a "No Such Thing" imaginary animal, gave it a name and wrote a quatrain about it (drafted sloppy copy)

Day 4: Students made revisions to produce final copy of "No Such Things"

Day 5: Karen read aloud Whingdingdilly

Day 6: Groups created a "Whingdingdilly"

Day 7: Karen read aloud Zanzibar Zoo

Karen introduced individual task card projects

Days 8-11 Students read Peet books and completed individual task card projects

Day 12: Students presented Peet projects; Karen reviewed the word wall

The Nature of Instruction: An Overview of Recurring Patterns

In this section of the chapter, the results of data analysis are presented. The recurring patterns of instruction which were documented by the data provide grounded theory concerning the nature of instruction in this literature-based reading program. By analyzing and organizing the data, the nature of instruction was found to have three major domains: academic, affective, and social. An overview of the recurring patterns of instruction is presented first, followed by evidence to support each theme.

Academic domain

In the academic domain, four recurring patterns of instruction were noted:

Constructing meaning: making sense of text
Understanding vocabulary in context
Understanding literary elements
Developing strategies for word recognition

In the academic domain, instruction was centered on constructing meaning, or making sense of what was read, by having students actively and collaboratively develop interpretations of the text through discussion, journal writing, and preparation and presentation of book-related projects. A second repeated pattern of academic instruction was on understanding vocabulary as it was used in context, accomplished through informal discussions of word meanings while reading, entries of new words into students' reading logs, and through formal discussions of the word wall (described in a later section). A third recurring academic pattern was instruction on literary elements (author's purpose, point of view, setting, characters, genre, and plot), accomplished primarily through discussions held as a culminating activity at the end of a book and followed by a written entry into the reading log. A final recurring pattern of academic instruction was the development of strategies for reading unknown words (word recognition), accomplished through informal discussions of word pronunciations and through formal teacher-directed discussions of spelling/sound relationships.

Social domain

In the social domain, three recurring themes were noted:

Student control of learning
Cooperation with peers
Creation of a positive, risk-free classroom environment

From the analysis of the data, a clearly emerging pattern was that of student control of learning, which was evidenced by inductive instruction, an emphasis on student responsibility for making choices and decisions, and an emphasis on learning from peers as well as from the teacher. A second recurring social pattern was an emphasis on cooperation with peers and on helping one another, and a third recurring social pattern was the creation of a positive, risk-free classroom environment.

Affective domain

In the affective domain, the recurring theme of instruction was the development of a positive attitude toward reading, leading to the stated goal of developing lifelong readers. This was accomplished as Karen modeled her own delight and pleasure in books, provided sustained time in the daily schedule for reading aloud to students as well as for their personal reading, allowed students choices in reading materials, and instructed students on how to select appropriate books.

The Nature of Instruction in a Literature-Based Reading Program: Academic domain

The recurring academic patterns of instruction in this literature-based classroom were constructing meaning, understanding vocabulary used in context, understanding literary elements, and developing strategies for word recognition. In a professional presentation, Karen emphasized her focus on academic goals, saying, "I do phonics, I do comprehension, I do sequence, I do all those things, except I do them within the context of reading [real] books." The following sections of this chapter illustrate how Karen accomplishes these academic goals of instruction through her literature-based reading program.

Constructing Meaning

The research question, "What is the nature of instruction in a literature-based classroom?" is addressed by the bulk of data which represents a focus of instruction on constructing meaning, or making sense of text. This broad category includes but goes beyond Durkin's (1978-1979) definition of the teacher doing or saying something to help students work out the meaning of more than a single, isolated word; it reflects Harste's (1989) explanation of reading as a constructive process insofar as meaning cannot simply be extracted from a text but rather must be actively created in the mind of the reader by integrating prior knowledge with information suggested by the text.

During collaborative discussions of text, constructing meaning included such teacher behaviors as posing open-ended questions to elicit students' reactions or evaluations ("How are you feeling about this?"); asking questions to obtain known information from the students ("Who's Humbert?"); asking questions to clarify inferential information ("Why do you think he couldn't stand?"); posing speculative questions ("Think there might be a whole civilization down there?"); modeling thinking ("He's a guy with pets, huh?") ; fostering student-initiated talk by positively acknowledging and replying to their observations ("You think so, huh?"); asking for metacognitive awareness ("How did you know that?"); drawing attention to non-textual information in pictures ("Oh, look at the picture! The cuckoo doctor! Does he look like a real good doctor?"); reiterating or expanding on the text or a student comment ("Uh-oh; that's my first thought, too"); sharing of personal reactions to what is read ("Oh, I like that," or responding with laughter); or involving students in physically demonstrating the text meaning ("How do you 'start to your feet?'"). This making sense of text or constructing meaning was not accomplished in a teacher-dominated manner driven by interrogation, but rather was a collaborative conversation led by the teacher and joined by the students. For example, just before the end of a chapter, Karen said:

> Okay, now, they're inside. And what are they inside? ...Yes, Black Rock Mountain. Um, Humbert couldn't get back in without the fir twig. I wonder if Hal can get back out? Think he can? ...Maybe, yeah. We're going to hope the two don't get separated. Do you suppose under that mountain it's dark? ...Do you think there might be some light? ...Might be some candles...Yes, there's a waterfall...Think there might be a whole civilization down there? Okay, let's read and find out.

Constructing meaning was often a simple observation or reflection upon the text, as exemplified by Karen's comment, "It's scary right now, with the thought that there is fire all over the place." Brief reactions were a frequent means of collaboratively constructing meaning, as when she said, "Yuk," in reaction to, "It looked like paste."

Constructing meaning included Karen's probes of students' metacognitive awareness, as in: "You know it's about a monster. How do you know that?" or, "Why did so many people think Humbert was put in a cage?"

Karen also prompted students to construct meaning using information in the pictures: "Look at the picture. Looks like kind of a neat--look at all the glowworms."

Constructing meaning included Karen's efforts to help students interpret inferential statements. Sometimes this was as brief as: "Why aren't the birds flying away? ...That could be, maybe they're just afraid" or, "How come he can hardly see?" At other times, Karen would engage students in expanded conversations to interpret text implicit information:

> Stop. What's going on? [Why are] all these stones falling down? ...People are throwing them? Why are people throwing them? ...Because he's a small-eyes, maybe?

In order to enhance students' understanding of the text, Karen often asked questions to review or clarify what was read. For example, Karen guided students in recapping story events, prompting them to explain their reasoning: "The next chapter is entitled, 'Humbert's Story.' Who's Humbert? ...The monster? Why do you say that? ...Who thinks Humbert is the monster? Okay, Angela, why do you think Humbert is the monster?" Karen reiterated Angela's reasoning while pointing out the the evidence cited in the text: "Okay, see in the very last line [of the previous chapter] it says, 'The monster boy dried his eyes. Slowly and softly he began to talk.'"

To help students make sense of text, Karen often involved students in physical demonstrations of the figurative language used in the book:

> Stop there, please. Would somebody show me how you "walk softly like a cat"? [A student demonstrates]. Anybody hear anything? Why do you think they say "walked softly like a cat"?
>
> How do you "start to your feet"? Alicia, can you "start to your feet"? ...How did she move? ...[The character] is kind of nervous, isn't she?

> Oh, I like that. "She had a broom in her hand and she swept him out of the shop." How do you sweep somebody out of a shop?

Another example of constructing meaning was when Karen asked students to personally involve themselves by taking the perspective of the character:

> What would you say if you were Hal? ...You might get a reward if you tell where the monsters were. Why would he want to let them know? What would the people do? ...It would be like double-crossing your friend? Do you think they'd attack the monsters? How many think they would? How many think they'd try to make friends? What would you do?
>
> Okay, stop there a minute. How would you feel if you found out you couldn't go home again? ...Think of being Humbert. It's like he had the key to his whole world, and now the key is gone. What else would you be besides sad? [Students say they'd be mad, hungry, etc.] Any other feelings you might have? ...Well, there's definitely one I would have. If somebody told me I couldn't go home again, not only would I be sad, I think I'd be kind of scared. What would I do?

The above examples of constructing meaning emphasize the way the teacher and students interacted in oral discussions while they read. In an interview, Karen emphasized her belief that students have to be actively involved in discussing what they read, saying "they have to talk about it [because] if they can't share it out loud, it's never theirs." Her program, she said, includes "a lot of talking, a lot of sharing."

Although constructing meaning was especially evidenced during reading, in oral discussions with students in whole group, small group, and partner reading, constructing meaning also occurred before reading, as Karen prompted students to recap story events or predict what would happen next in their story. After reading, writing was often used to solidify students' understanding of what they had read and discussed, such as when students completed reading log assignments (i.e., "With your partner, talk about a character in your book who reminds you of someone you know, and in your log, tell how or why the character reminds you of that person," or, "talk to your group to decide if your book goes along with any of these four fantasy elements, and then, in your log, tell me which of these four elements is in your book"). The oral discussions preceded the written assignments and provided a basis for students to formulate their thoughts before writing.

Just as oral discussions during reading were used to help students understand what they read, sharing sessions in which students read aloud what they had written in their logs provided a further means of refining and clarifying textual meaning. For example, at the conclusion of My Friend the Monster, students were asked to predict 30 years into the future and tell, in writing, what happened when Hal became king. The collaborative sharing session in which students read aloud their predictions offered additional opportunities to refine, clarify, and construct meaning from the text:

> Did they go into the monster's home, at the end? Did they live happily ever after? ...Why are you saying, "No, they didn't"? Well, was it really happy, Daniel? He had to sneak to see his friend every day. Now, does every story end, "And they lived happily ever after"? ...I think you might want to think about this one and decide whether it really does or not. How many people think this one ends happily? ...How many people aren't sure this is a happy ending?

Another recurring means of constructing meaning in this program was the preparation and presentation of book-related projects (i.e., making dioramas, performing puppet shows, making posters, drawing maps) at the end of each cycle of instruction. Karen had students brainstorm a list of ways that they could share a book with others, using a resource list of "75 Ways to Share A Book" to help the students begin to generate ideas. The class-generated list included such suggestions as: Act it out. Tell about it. Add a new chapter. Make a story map. Make up an ad to advertise the book. Describe the main character in 64 words exactly. Make a model of something. Dress up as a character and tell the story. List the five most interesting sentences. Make stick puppets. Use real puppets. Make a new book cover. Draw pictures that show the happenings in the story. Draw cartoon strips. Make a diorama. Make up a test about the book. Put yourself in the story. Create a new ending. Write a letter to a character. Write a letter as a character. Write a letter to the author. Write a new version of the story. Make a poster. Draw a map. The book-related projects were chosen, planned, prepared, and presented by the students as a culminating activity for each cycle of instruction, as a way to solidify, refine, and deepen their involvement in and understanding of the book they had just read. This type of hands-on activity provided evidence of Karen's stated belief that "children learn by doing. They have to be actively involved."

In an informal conversation, Karen asserted that making sense of text was the central goal of the reading program. During partner reading, she had given each pair of students an assignment to find 10 consonant blends from their partner-reading books. After the class period was over, she emphatically declared her disapproval of her own assignment because it took the focus away from reading for meaning, saying, "I'm not going to do this again. Because it's taking away from the reading. All of a sudden they can't read. And I've just shot my whole thing because the meaning is [lost in order] to get the blend." The next day, still troubled by the way the assignment resulted in a lack of reading for meaning, she reiterated, "They didn't care anything about what they were reading, what it meant. I mixed up phonics with the reading. I took their focus off of reading for meaning, which is against everything I do."

Near the end of fieldwork, I used a member check (Lincoln and Guba, 1985) to verify my "hunches" regarding the emerging patterns characterizing the nature of instruction. As cited earlier, I asked Karen for her reactions to my conclusion that comprehension was the focus of instruction in her literature-based reading program, and she verified this by saying, "I think my whole intent is to—that children stop reading for word calling and read for meaning....So I try to...have them read whatever they're reading, for meaning. That's it." Whereas I had predicted an instructional emphasis on literary analysis prior to fieldwork, the data showed that meaning was the central focus of academic instruction, which was again verified by Karen when she stated, "[But the bottom line is] meaning....Really, the two things I do: I teach them to read for meaning, and that learning is fun."

Karen reconfirmed this conclusion in a phone conversation, eighteen days after the member check interview, when she stated, "One thing I've learned from this study and you said it: I teach reading for meaning. My focus is that it makes sense."

In summary, then, the major recurring pattern of instruction in the academic domain was on constructing meaning or making sense of text through active, collaboratively-developed interpretations of text, accomplished through oral discussions of text, written reflections and responses to what was read, and through preparation and sharing of book-related projects.

Understanding Vocabulary

A second recurring pattern of academic instruction in this literature-based reading program was developing an understanding of word meanings as they were encountered in context. A major means of informal vocabulary instruction occurred as Karen would stop students to ask: "What's thin and pale?" or, "What are breeches?" or, "Could somebody clump out to the hall and back?" Sometimes, when reading aloud, Karen would simply give a short, simple explanation for a word she judged to be unfamiliar, such as when she explained, "something you own is a possession," or, "if you isolate something, you keep it alone."

The word wall, a 12" x 18" piece of tagboard which was titled "Word Wall" and was posted on an easel, was used as a repository for writing unknown, difficult, or unusual words. To explain the use of the word wall, Karen said:

> If at any time I read a word that you can't figure out what it means, or anyone else reads a word [that you don't know], or if I come across a word I want to talk about, we'll just put it on there, or I'll ask somebody to go write it on there, and we'll continue reading and we'll talk about the words later. Then we'll leave that word wall up there until we finish this book.
>
> Anytime you come up against a word you're not sure of what it means, or it looks funny, or is neat, go ahead and put it on [the word wall].

In an interview prior to the start of school, Karen explained that she doesn't interrupt reading to deal with each and every unfamiliar word, saying:

> As we read the book together, we talk about the vocabulary that's not understood....If we have a word that I think is new, I'll...get up and put a word [on the word wall] and we'll talk about it later. We won't talk about it right then because it interrupts the meaning.

The word wall was used as a vehicle for discussing word meanings. Examples of words that students added to the word wall included obscure, reverie, admonition, dazed, hysteria, repulsive, unison, scythe, perspiration, chortled, and ventured. Excerpts from word wall discussions follow. In the excerpts, Karen "leads from behind," asking students for the meanings of the words while emphasizing strategies such as using the context to determine a word's meaning or using syllabication to decode the word:

> Small-eyes. Jesse wanted to put this up because it's a word we've never heard of before. What do you think it means, and what do you think it refers to? How was it used in the book?
>
> Perilous. Have you ever heard the word perilous? What's that mean? Can somebody use it in a sentence for me? ...Yes. It's a perilous journey, or a dangerous journey. Very good. And look at it--it's spelled real nicely: per-i-lous. You can hear the whole thing.
>
> Does anyone know what chortled means? Um, if somebody chortles, they do what? I haven't heard anybody chortle today. [Laura fakes a "ha-ha-ha"]. Yes. That's exactly right. It's another word for laughing. Laura, how did you know that?

In the following excerpt from a word wall discussion, notice how Karen helped students understand the multiple meanings of a word and how she introduced specific vocabulary terminology such as homonym, homophone, and homograph:

> This word: clump. Yesterday Mike clumped for me. Was it the same kind of clump you heard today? ...Open your books to page 28. Would you find this word for me and read it? ...Jeff, would you read the sentence that has that word in it? ["He saw a great clump of ferns."] Mike, would you clump over to the door and back like you did yesterday? [Mike stomps over and back in a lead-footed manner]. Now Jeff, read that sentence to me again. "He saw a great clump of ferns." He clumped to the door. Alicia? ...It's a big bunch, like a ball of mud, a clump? Mary said it: they're really different. One is clumping with your feet, and the other is a big ball of something. How can they be the same word? Jeff, is this clump the same as what Mike did? No-o. How come it's the same word? Is it the same word? ...No and yes. What do you mean by that? ...It's the

> same word, it has a different meaning. ...What did you call it? Yeah. Who said that word? [Homonym]. Good, Andrew, you're ahead of us. [On the board, Karen wrote: homo / nym].
>
> Okay, listen carefully. I'm going to break this word apart. It is a homonym. Homonyms are words that have the same name, or the same sound, but they have different meanings. Homo means same or alike, and nym means name. It has the same name, but different meanings. There's a clump of ferns, and clumping you do with your feet. And it is a homonym.
>
> Josh, do you have a question? ...Good boy. You are so smart. We call those [writes on board] homo/graphs. This [clump] has the same spelling. And then you have [writes] homo/phones. This means same [points to homo], and this means write [points to graph]. If they're written the same, they're homographs, just like clump. Clump is a homograph. Then if you have words that sound the same, but are written different--phon means sound, and homo means same. [She writes "homophone = sound same" on board]. So they sound the same, and are written different, such as [writes on the board] to, two, and too. These three words sound exactly the same, but they're all spelled differently.

Karen seized other opportunities to build students' vocabulary by focusing on homonyms, homophones, or homographs. While students were contemplating the chapter title, "The Plain Prince," Karen asked: "Does that mean one of those *eeeeeerrrrr* jet plane prince?" As students explained what was meant, Karen reiterated their explanations: "Oh, okay, so just kind of ordinary. Okay, so it's not the kind of jet plane." To assure students' understanding of the meaning of the word fir in the chapter title, "The Black Fir Twig," Karen again intervened:

> That's not the fur like the mink fur. What kind of fir is that, does anybody know?...You know what kind of fir that is? ...Well, you're in the right area, sweetheart. A fir is like a pine tree. Jeff knew. So that kind of fir, a fir twig, would be a twig from a pine tree.

Karen routinely introduced her third grade students to technical terms such as homonym, homophone, and homograph, stating in an interview that "for too long, we have underestimated what kids can do." Her students have also been introduced to other technical terms such as oxymoron, alliteration, and palindrome. Her introductions to these terms are kept simple and concrete, as exemplified by this explanation of oxymoron:

> What's a jumbo shrimp? Josh, think about it. When you think of jumbo, what do you think? ...When you think of shrimp, what do you think? ...There's a special word for things like that, called oxymoron. Two things that are opposites, two things that don't go together, that's a paradox.

Karen's introduction to the term alliteration was also simple and concrete. First, she read aloud several alphabet books with alliterative text, and then simply said, "This is called--lots of people call them tongue twisters. The real, big name for it is alliteration, and it's when the same sound is repeated in lots of words." By providing examples from literature, by keeping explanations simple, and by showing students the meanings of word parts, Karen introduced techical language terms in ways which were grasped by third graders.

Karen's constant attention to the contextual meanings of words provided a model for students to emulate in figuring out the meaning of unknown words, such as when she asked, "What do you think detested means? Another word for detested might be what? Figure out what it means just by what [words are] around it." Karen often counseled students, "As you finish reading the sentence, lots of times it tells you what it means just by what's around it." Her written assignments underscored the practice of using context, as well, as in the following assignment, where students were directed to look up the word awkward and to use it in a sentence demonstrating understanding of its meaning:

> In your log, look up this word [awkward], and put it in a sentence. Look this word up in the dictionary, but don't write down the definition for me. Show me that you understand what it means by using it in a sentence of your own.

One student said, "Oh, I get it. Like, 'The Monster was awkward.'" Karen replied:

> But you have to explain to me what that word means by that. Your sentence has to make sense. See if you can tell me what it means without writing the definition. Use it in a sentence that explains what it means. That's the problem you have to figure out. And I'll say that again: don't write the definition, but explain what the word means by using it in a sentence. In other words, you're going to make the sentence tell what the word means. I'm going to understand it by reading your sentence.

On three occasions during the course of the study, Karen gave reading log vocabulary assignments (like the one above) in which students were to explain the meaning of a word through its usage, exemplifying her belief that making sense of what is read, getting meaning from reading, is paramount. Prior to asking students to complete the assignment, she modeled the use of the dictionary for the students, saying, "Want me to do one for you? I'm going to choose a word whose meaning I'm not real positive about. Reverie." Karen wrote the word on the board, got a dictionary, and talked aloud as she looked: "Re-res-reu... Notice what I'm doing. I'm looking at the top words here [guide words] trying to find r-e-v." When she found the word, she laughed and said, "I'm don't know how to put this in a sentence. Don't pick this one--it's hard to put in a sentence!" Then, thinking of a sentence, she began to write, saying, "I'm going to write a sentence, so I begin with a capital letter." She wrote:

> 9-17-91
> reverie
> A reverie is like a dream.

This type of written assignment, in which students were required to use a new word in a meaningful context, combined with her repeated questioning, "what does that word mean?" exemplifies that the major thrust of vocabulary instruction was on helping students learn to figure out word meanings through contextual usage.

Another way that Karen helped students learn word meanings was by pointing out the meanings of word parts. Just as in the word wall example where she helped students learn the meanings of the technical terms homonym, homograph, and homophone by calling attention to their morphemic elements, she also employed this strategy on other occasions, such as when she discussed the meanings of the word parts in autobiography ("auto meaning self, bio meaning life, and graph meaning to write"), when she discussed the meanings of prefixes in words such as uneasy and resounding ("Re means again. If you give somebody a resounding thump on their back, you hear the sound again"), and when she pointed out the root words of the literary terms personified ("look at that, it has person in it") and realistic setting ("what does the word realistic mean? Okay, like it's real").

Other means of vocabulary instruction included physical demonstrations of word meanings ("would you all look at Ashley, she's showing you what clenched teeth look like" or, "what's a monstrous yawn?"), the use of synonyms to define and clarify word meanings ("an admonition is a warning"; "perspiration is a nice word for sweat"), and child-relevant contextual usages of words to enhance students' understanding of the meaning ("I'll admonish you not to fool around in the bathroom today").

A recurring aspect of vocabulary instruction, then, was helping students become aware of various strategies for finding the meanings of words. This was directly demonstrated on the second day of school, when Karen asked students, "How do you find out the meaning of a word you don't know?" and strategies for finding word meanings were collaboratively discussed, including the use of a dictionary, a glossary, asking someone, or getting a friend to help you find the word in a dictionary. During this discussion, Karen alerted students to the different types of dictionaries that were available in the classroom (elementary, pocket, high school) and told them that they would often be finding "bigger-than-third-grade words" in the course of their reading. The following is an excerpt of the class discussion of various strategies for finding word meanings:

> You could look it up where? ...Okay, in a dictionary. Did anybody find dictionaries in our room yet? Okay, Ricky, where are they? ...Okay, there are four of them down here. Anybody find any other dictionaries? Sarah? ...Okay, there are five pocket dictionaries here, just little ones. Anybody find any other dictionaries? Brian? ...Okay, there's one over here. And kids, you'll be surprised how smart you are, because, as the year goes on, I find less and less kids using those yellow third grade dictionaries and more and more kids using this one, and this one's called a high school dictionary. You're going to be reading lots of things, and from what I heard today, when you were reading, you are good readers in here, which means we're going to be moving through books pretty fast, and getting harder and harder books, which means we'll be getting more and more words we don't know. Lots of times in third grade, you're going to be

> reading bigger-than-third-grade words you won't find in those yellow ones, come try the green ones.
>
> How else do you find out the meaning of a word? ...You could look in a regular book? Maybe. ...Okay, lots of times you have reading books that if you look in the back, it will have a glossary. Those are the kind of books you had last year. You won't have too many of those this year. Most of those words won't be in it.
>
> What's another way to find out what something means? ...Ask a teacher. But does that mean you always have to find me? ...No! Maybe somebody else knows the meaning of a word. [Laura] may go over and ask Raegan, "Raegan, do you know what this word means?" And if Raegan doesn't, sometimes its more fun if the two of you go to the dictionary.

Vocabulary instruction did not come solely from words in books the students were reading or that Karen read aloud; it also occurred as part of daily life, as when a parent came and spoke to the class about growing herbs, and Karen used the occasion to discuss the multiple meanings of the word sage. (Andrew had mentioned that he had seen the word in a Nintendo magazine article entitled, "The Wisdom of the Sages.") She also discussed the meaning of the word attired when the principal made an announcement about his concern that many students had not come to school properly attired after an unexpected cold front moved in suddenly.

In a member check (Lincoln and Guba, 1985) in the late stages of fieldwork, I asked Karen to react to my tentative conclusions regarding the nature of instruction in her literature-based classroom. The following is an excerpt of our discussion of vocabulary instruction as a recurring, salient theme:

> D: And [a focus on] vocabulary [instruction] in regard to, "What's that word? What does that mean? How did he use that word?"

K: As long as you say it's in context.

D: Oh, yes!

K: See, if a word doesn't change the meaning, I don't point it out. If it's an important word that's going to show up again, lots of times I will point it out. It just depends on the word, as far as vocabulary goes. I think my whole intent is that children stop reading for word calling and read for meaning.

In summary, the data bear out Karen's goal that students read for meaning, which, in terms of vocabulary instruction, manifested itself through the typical, frequently recurring teacher question, "What does that word mean?" Additionally, written vocabulary assignments were given in which students were to choose an unfamiliar word from the word wall and write it in a sentence that showed its meaning, rather than giving its dictionary definition. Formal and informal vocabulary discussions frequently focused on the multiple meanings of words, and technical vocabulary terms (i.e., homonym, homophone, homograph, synonym, oxymoron, palindrome) were introduced and explained. Strategies for finding out the meaning of unknown words were discussed, and the use of the dictionary was modeled. Vocabulary instruction was a recurring pattern of academic instruction in this reading program.

Understanding Literary Elements

Focusing students' attention on literary elements such as author's purpose, point of view, setting, characters, genre, or plot was a third recurring academic pattern of instruction in this literature-based reading program. Karen listed these terms on a poster entitled "Literature Words," which she hung on the wall for reference. During the course of the whole group, small group, and partner cycles of reading, Karen drew students' attention to each of these literary elements in turn. For example, she asked students to determine point of view in both whole group and small group sessions, prefacing the reading period with a request for students to focus on that element, saying: "Who's telling the story? Keep in mind today, as we read, who's telling the story," or, "When you read in your groups today, figure out who's telling the story." At the end of the reading period, Karen then asked students to write individually in their logs what they had discovered, followed by group discussion, as illustrated below:

> Did anybody figure out who's telling the story? Jessica, you think the author is telling the story? What makes you think it's the author? ...Does everybody in this group [Pippi Longstocking] think that the author's telling the story? ...Pippi's not telling the story, huh? She doesn't say a lot of "I" things, like "I did this" or "I did that"? Keep your eye on that, and let's see if you can figure that out and tell us who's telling the story.
>
> Okay, Bunnicula group? ...Does everyone agree that Harold's telling the story?

In a similar manner, Karen helped students develop an awareness of author's purpose, asking them to write in their journals why they thought Clyde Robert Bulla wrote My Friend the Monster, and then following up with an oral discussion of author's purpose:

> Somebody tell me real quick what the author's purpose was? ...Okay, to write a book. What did you write down yesterday in your logs? ...Maybe he needed the money, so he wrote a new book [repeating a student's reply]. What does it mean for an author to have a purpose? ...Yes, a reason to write the story. ...Well, lots of times authors don't do it just for the money. Lots of times they do it because they want to say something. ...Yes, sometimes they do it for fun. ...Right! Sometimes they do it because children request it. [Clyde Robert Bulla's] purpose, then, was to do what the kids asked him to do. When he went and visited kids, they said, "Why don't you write a monster book?" How many of you

> remembered the book's dedication? ["To the boys and girls who said, 'Write a monster story.'"]

On several occasions, Karen focused students' attention on story characters. For example, during whole-class reading, she asked the students to discuss their opinions of Cousin Archer: "What do you think of Cousin Archer? ...Why do you say he's mean? ...Why do you say he's okay?" This character analysis was then extended into the written follow-up assignment for the day: "When you go pick up your reading log today, tell me one thing that you feel about Cousin Archer." During the small group reading instructional cycle, Karen again focused students' attention on characters, asking them to discuss with their group how they were alike or different from a character in their book. This oral comparison of character to self was then extended into a written assignment, in which students individually completed a Venn diagram to compare and contrast themselves to a book character. During partner reading, students' attention was again focused on characterization when student pairs were directed to find a character in their book who reminded them of someone they knew. Once again, the follow-up assignment was to write in their literature logs how the story character was like the person they knew.

To help students remember the literary element setting, Karen had them identify and illustrate various settings from their whole-class novel. She briefly explained the meaning of the term setting prior to reading, saying:

> Settings. Yesterday we read A Dark, Dark Tale, which was supposed to be kind of spooky [and] the setting was very dark and sort of scary. In this book [My Friend the Monster], we have lots of different settings, or lots of different where's. Setting has two parts: it can be where and it can be when. Today, as we read, we're going to think of all the where's.

At the end of the reading period, Karen had students brainstorm and then illustrate the various settings in the book My Friend the Monster:

> In our book, My Friend the Monster, how many different places have we been? Let's list them. We're going to list the number of places we've been. [Karen wrote students' ideas on the board]: We've been at the castle....we've been in the forest....Aunt Ivy's....the castle backyard....on the bridge....under the mountain....in the bush....in the carriage to go to Aunt Ivy's house....in the cage....at the pool....the land in between...
>
> Okay, we have all these different places. Curtis, what do we call all of these things? ...Settings. Are they really settings? I mean, is every little place a setting? ....It isn't?....Well, it's kind of. But if I said to you, "Where does this story take place?" what are you going to answer? Are you going to answer, "In a carriage, in a bush, they were in the forest, they were in the castle, they were in the backyard, they were in the pool"--are you going to answer all those things? ....At the castle's the main setting. Any others? ....Under the mountain, I think, is going to be a main setting.... And I think the forest is a good place, too.
>
> Today I want volunteers to draw all the different settings we have so far, and then I'm going to ask three people to get together and work together and put them in order of how they appear in the story.

To help students infer the time period in which the story took place, Karen called attention to archaic words used by the author in My Friend the Monster:

> What is sackcloth? Yes, it was cloth used to make sacks, when they didn't have plastic. They used cloth to hold grain, and then they cut it up and used it to make clothes. It was coarse and itchy. It wasn't soft. This story was written about a [period of time which was a] long time ago, using words like breeches and

> sackcloth. So when was the story written? ...How do you know? Yes, because we use different words now. It took place back in medieval times.

Literary instruction also included class discussions of the term genre. During whole-class reading, Karen simply helped students distinguish between fiction and nonfiction, but during small group reading, she taught students further distinctions by identifying four elements of fantasy and by asking each group to discuss whether or not their book had any of the elements. The following is an excerpt of her instruction:

> What are fantasy books? I want to know if your book is a fantasy book....Pippi, Bunnicula, and Charlotte. Here are the things that tell whether it is a fantasy or not [points to board]:
>
> FANTASY
>
> personified animals
> humans with magical qualities
> realistic setting
> humorous
>
> Look at the first one. That's a big, long word, and all it says is personified animals. ...Okay, animals that talk....maybe they wear clothes. Think of the word personified. Okay, look at that, it has person in it....When the animals are like a person, then they're personified. ....When animals are like people.
>
> Look at the next part. The next part is humans with magical qualities. Are there some humans in your book that are doing such things as...
>
> The next thing. It says, realistic setting. What does that mean? ....Okay, give me an example of a setting. ...Okay, where it took place. What does the word realistic mean? ....Okay, like it's real. Are we in a realistic setting?....Oh, yeah! How about The Plant that Ate Dirty Socks? Was that a realistic setting?

> ...Okay, did you hear Angela? She said if it were in cartoonland, then it would not be a realistic setting. The Plant that Ate Dirty Socks, is it in a realistic place? That house could exist with the same family. The only thing that might have been different would be that the plant wouldn't eat the socks. So a realistic setting is someplace that could exist.
>
> The last thing. Humorous. What does humorous mean, Mike? ....Okay, funny.
>
> Today, you may talk about this to other people in your group. You're going to have to decide if your book goes along with any of these things. Then, in your log, tell me which of these things is in your book---whether it has personified animals, whether it has humans with magical qualities, whether it has a realistic setting, and whether it's humorous. So in your log today, I want you to tell me whether your book has any of these. And then I want you to tell me if it doesn't have any of these.

After the small groups had discussed the four elements among themselves and had completed their journal entries, Karen held discussions with each group separately to discuss what they had written and to discuss whether or not they believed that their book could be considered a fantasy.

Instruction on genre also occurred during a unit on fables. After Karen asked each student to read a fable and tell about it, she led a discussion of the common elements students had noticed:

> Today we've read several fables. What are some things that you've noticed about fables? What's the first thing that jumped out at you? ...Okay, let's talk about that. A moral is a lesson, right? Does it have to be written down? Can it be understood just by the story? ...Laura, you're right. In every fable, there's

> some kind of message. It teaches or says something, so we'll call it a lesson or a moral. When you write your fables, you have to have a lesson or a moral or something that teaches.
>
> What else do you notice about fables? ...They're not true. Why? ...Okay, they have talking animals. Did anybody read one that had no animals? Almost every fable you read has talking animals. Good point.
>
> Anything else you noticed? Angela? ...Okay, animals act like people. ...How many animals are usually in a fable?

A sixth literary element that was included in instruction was plot. To familiarize students with the term, Karen had students complete a plot chart for My Friend the Monster by filling in responses to each of the following open-ended headings:

Somebody...
wanted...
so...
but...
so...
In the end...

She explained, "This is a plot chart, and from this, I want you to figure out what plot is. Would you tell me who somebody is in this story? What they wanted? Would you take this plot chart and fill in these parts for My Friend the Monster?" Karen explained the assignment further, and then modeled how to complete the plot chart by using the book Aldo Applesauce (which was the current book she was reading aloud during shared reading time) as an example:

> How about if we just do this based on Aldo? ...Somebody is going to be Aldo, wanted...to be friends, in a new school, and for people not to call him

> "Applesauce." So...what did he do? ...Yes, he quit eating applesauce, brought eggs, but...he got in trouble. A boy grabbed the egg, and he got in trouble. So... a girl tried to help him, and here's the one we don't know yet [In the end].

Likewise, to review plot as a literary element at the conclusion of the partner reading instructional cycle, students completed a story map which required them to identify the setting and characters of the story and to explain the problem ("Like in Encyclopedia Brown, he has a case to solve") and the solution ("Tell how it ended. Solution means how it all wrapped up").

So throughout each of the cycles of instruction, Karen systematically drew students' attention to six literary elements through discussion, follow-up written assignments, and, on two occasions, illustrations. At the end of both the whole-class and the small group instructional cycles, Karen conducted a formal, oral review of all six literary terms and then had students complete a written journal entry summarizing each element as it pertained to the story they just read (the partner reading cycle concluded with the completion of a story map). The following excerpt shows how Karen conducted the review of the literary elements:

> Look at the literature words up here [pointing to a poster on the wall].
>
> Literature Words
> Author's Purpose
> Point of View
> Setting: when/where
> Characters
> Genre: fiction/nonfiction
> Plot

We finished our class book yesterday, and we've talked about things like why the author wrote the book. We call that author's purpose. In My Friend the Monster, what was one of the author's purposes?...

What's point of view? Does anybody remember point of view? We talked about it. ...Yes. The actual author was telling the story, not a character. It was being told by the author, and that's what point of view is: who's telling the story. And in this case, it was Clyde Robert Bulla.

We've also talked about--when we drew the pictures--we talked about setting. All the where's in the book. And in setting, we've also talked about when. So setting is both when and where. In My Friend the Monster, give me a where. ...Okay, behind the bush was a setting, where something happened. And what's the when of this story? Anybody remember when? ...A long, long time ago. We don't have a date or anything specific, we just know it was a long time ago.

Let's do characters. What does it mean when I say characters? ....Okay, who were the main characters? ....Mostly Hal, yes, he was the main character. But there were other characters, too. Can you name some of the other characters? ...Humbert, the king, the guard, the queen, Humbert's mom, the girl with the green skirt, Cousin Archer, Aunt Ivy... Very good. Tell me something about the characters. I want to know whether you thought they were good characters, neat characters. I want you to use some adjectives with those characters. I want you to describe the characters--what you think about them.

Genre. Tell me a little bit about genre. ...Okay, genre really means what kind of book. And I just have the two big categories here [on the poster]. Fiction and non-fiction. Mike, what kind of book is a fiction book? ...And what kind of book,

> then, is a non-fiction book? ...Jesse, is My Friend the Monster fiction or non-fiction? ...Yes, it is, it's fiction.
>
> Who can tell me about plot? Sarah, can you tell me about plot? ....Excellent. Plot is really what the story's about. Where it begins, all the steps it goes through, and how it ends. It's really a retelling of the story. Excellent.

The follow-up assignment was for students to explain these six literary elements in written form. In reviewing the journal assignment during small group reading, Karen said to the Bunnicula group:

> When you do your critique, I want you to write something about what you think James Howe's purpose for writing this was. Then I want you to look at the point of view, and again, tell me--now that you've finished the whole story--who's point of view was the story told by? Then you're going to tell me where the basic setting was. You're going to list the characters, and tell me something about the characters. Genre. We all know what it was: it's not only fiction, but it's a specific type of fiction--fantasy. Okay, you're going to tell me that it's fantasy. And then the last one is plot. Plot is the basic storyline. Did you like this story? What were the good parts of it, what were the dumb parts, what were the funny parts? Now, on your critique, I want you to talk about all six of those things.

In an informal conversation, Karen explained her beliefs about the role of literary analysis in reading instruction:

> Instead of teaching reading, let's start teaching literature. Let's start looking at all the characters. And all the reading things come out of it....Instead of talking main idea and sequence, talk, "retell the story," "what happened next?" "what is the plot?" and "what is character development?"

Karen introduced her students to these six literary terms as a means to enhance and clarify understanding as they read and as a means to compare books. Although attention to literary elements was found to be a recurring pattern of instruction, the instructional emphasis was not on the literary elements themselves; the emphasis was on understanding the text better by discussing the literary elements. In a presentation, Karen confirmed this when she said, "I start out the beginning of the year with a class book...We read it, we talk about characters, we talk about literary elements, and yet we're always reading for meaning--that it make sense." In a member check (cited earlier), she also confirmed that the emphasis was on understanding the text better by discussing the literary elements when she said, "the literary analysis comes out of [focusing on meaning]."

In summary, instruction on literary elements was a recurring theme in this literature-based reading program, focusing students' attention on making sense of what they were reading by making the characters relevant to them ("tell how you are alike or different from a character in your story"), by developing an awareness of setting ("somebody give me a where in this story" or, "what's the when of this story?"), by developing an awareness of why writers write ("lots of times authors don't do it just for the money. Lots of times they do it because they want to say something"), by developing an awareness of the point of view of the story ("who's telling the story?"), by developing an awareness of various genre of literature ("it's not only fiction, but it's a specific type of fiction--fantasy"), and by focusing on story events ("tell us something you've learned or thought was interesting about your book so far").

Academic dimensions: Strategies for Word Recognition

A fourth recurring pattern of academic instruction in this literature-based reading program was developing strategies for word recognition. The focus of Karen's instruction concerning the pronunciation of words was to teach students not to let unfamiliar words get in the way of understanding what is read. Unfamiliar words that caused readers to hesitate or stumble were either pronounced for them or skipped and added to the word wall so that meaning could be maintained. In an interview, Karen expressed her belief about maintaining meaning by stating:

> That's how your kids are feeling when they're allowed to...skip some of the words they don't know, and it still has meaning to them. They understand it. Because they're skipping words. They're not made to word call now. They're reading for meaning.

During the whole class reading cycle, Karen told students that the focus of reading must be on making words make sense:

> The basic thing about all these words, now, is that it has to make sense. [Karen wrote on the board, in huge capital letters, SENSE]. Sense. If you're reading, and you read words that don't make sense, why bother to read? If we had left step in there, it wouldn't have made sense. Steep made sense.

The overriding emphasis on reading for meaning did not preclude instruction in word recognition, but the focus of such instruction was on teaching students strategies for dealing with unfamiliar words, such as trying to pronounce words different ways until they sounded right, skipping words by writing them on the word wall, asking someone, or looking in a dictionary:

> You, at your age, in third grade, have heard thousands and thousands and thousands and thousands and thousands of words. And when one doesn't sound right, the idea is to say it to yourself a number of times until you get it right. And if you really get stuck on a word, no matter what you try, and you can't get it to make sense, that's when you write it on our word wall, and then write it in your log, and

> that's when you come and say, "Mrs. Rogers, this doesn't make sense to me at all," or [walking over to the dictionary bookshelf], that's when you go to the dictionary to see where you've gone wrong, whether you're going wrong on how to pronounce it, what it means, whatever. You'll come across big words. Try everything you can to make it make sense, to make it fit in.

Especially during small group reading sessions, Karen often simply pronounced words for students so that they would not lose meaning as they were reading. Examples of words she pronounced for students included curiosity, emphatically, disdainfully, agriculture, organic, decent, circumstances, proceedings, Shanghai, absolutely, and eighteenth. Often she would merely nod an affirmation or confirm a student's pronunciation of a difficult word by quietly saying, "uh-huh" or "right" if the student looked at her, uncertain of his or her pronunciation of the word. She often praised students' attempts at pronouncing difficult words by saying, "Very good. That's very close. It's bewildered" or, "I know it's a hard word [strategy], but you did just fine" or, "Look at Sioux. 'Si-ox' sounds good. It's pronounced 'Sue.' I think it's French. It certainly doesn't sound like it looks."

As students took turns reading aloud, Karen quietly corrected students' mispronunciations when they disrupted meaning, such as when Alicia read, "I wrote it in my cap," and Karen quietly asked, "I what?" Alicia corrected, "Oh! I wore it in my cap." Similarly, when Josh read, "...paste the man," Karen corrected, "Past the man."

One student frequently hesitated on words while reading orally. I recorded the following observation in my fieldnotes:

> Missy is not a very fluent or accurate reader. Karen helps her when she stumbles or is unsure of words, but Karen is very patient and doesn't jump in with help until Missy seems to indicate the need or unless she proceeds without

self-correcting a meaning-changing miscue. Karen carefully follows her text with her finger to keep her place to give immediate assistance. Missy mispronounces follow, roared, showed, climb, hollow, others, burned; Karen gives her the correct pronunciation for six of those words. When Missy hesitates on beyond, flickered, and leaped, Karen pronounces them for her. However, despite the assistance, Karen clearly allows Missy to do the reading.

Word recognition instruction occurred, in large part, through modeling. Especially during small group reading, when Karen circulated from group to group listening to students read, she would model how to work out the pronunciation of a word, such as when she counseled a student to take a word apart by syllables: "'Threat-en-ing-ly.' If you look at it, you can get all the syllables." Karen often modeled this strategy of pronouncing words by "stretching out the sounds," or breaking them apart into syllables, as she helped students recognize words by pronouncing them as "en-e-my," "o-ver-head," "u-su-al-ly," or "pig-head-ed-ness." In interviews with students, many believed that they were better readers now "because [they could] read harder words."

Another way that Karen provided word recognition instruction was to simply show students that she didn't know how to pronounce every word she encountered and to model her strategies for dealing with such words. For example, when reading aloud Ehlert's Eating the Alphabet, Karen came across the word redichio. Showing the word to the students, she asked, "If you were going to pronounce this word, how would you say it? ...I've never heard of it. I'd have to check the dictionary." After finishing the book, she showed the students the book's glossary and pointed out the phonetic respellings of some of the difficult-to-pronounce words that they had encountered:

> What about that *r* word? The one we couldn't pronounce? It's "rah-dee-kee-o." So the *ch* makes a *k* sound. Look at it: rah-dee-kee-o. So when the *ch* comes together, it makes the *k* sound....Remember the *x* one [*xigua*]? "Zee-gwah," no, "shee-gwah." Say it with me: "shee-gwah."

Word recognition instruction also took place as Karen discussed the word wall entries and called attention to the spelling patterns of words, as exemplified by these excerpts:

> How about the word *fright*? F-r-i-g-h-t. *Fright*. Look at the way it's spelled. It ends with *-ght*. Did we have another word that ended in *-ght*? What was it? ...*Thought*. We had *thought* and another one. ...No, it wasn't *though*. What was it? ...It was *taught*. ...They all end in *-ght*, the same as *fright*.
>
> The reason I wanted you to put this word [*beggar*] on the word wall was because of this *a-r* at the end of it, because usually *-er* words end in *e-r*. This one ends in an *a-r*, and I could see that Josh almost had a question in his voice, but he did it exactly right. And it's one of those strange words, remember, I told you, they don't all follow the rules? This one, it's not beg-*gar*, it's beg-*ger*, even though it's spelled like that. Now, think about this while you're at lunch. *Fir*, *fur*, *beggar*. A-r, u-r, i-r. The *-er* sound is spelled three different ways.

During the discussion of the word wall at the conclusion of the individual reading instructional cycle, Karen also discussed words' spelling/sound relationships:

> Who put *Capyboppy* up there? Am I pronouncing it right? *Cappy*-*boppy*? ...Okay, Laura, why did you say *Capy*-*boppy*? ...You're right, Laura, it is *Ca*-*py*-*boppy*. It's a long *a* sound, because there's only one *p* there. If there were two *p*'s there, it would be *Cappy*. But it's not. It's *Capy*-*boppy*, and

> Laura, I'm real proud, because you're one of the few kids who ever picked up on that. The boppy part has a short o because it has two p's there, but this [Capy] has a long a because there's only one p there.

Karen also made incidental comments about symbol/sound relationships when discussing the pronunciation of word wall words: Jethro ("it ends with just an o, not an o-w, not an o-u-g-h, it just leaves the o hanging out there"); Zeke ("usually when you hear the e sound, you think of two ee's together, but this has e-consonant-e at the end"); and primrose ("not prime-rose, primrose. No e for prime"). When the words climb and numb were added to the word wall one day, Karen told me, "I'm going over 'silent b' after lunch, because we had climb and numb on the word wall." So, word recognition instruction occurred as Karen called students' attention to the spelling patterns of words.

Another way that word recognition instruction was provided was through task card activities which were project choices during the Bill Peet author unit. Several of the task card activities focused on word recognition skills, such as the following: List compound words found in the story Buford the Little Bighorn; list 10 hard c words and 10 soft c words in Cowardly Clyde or in Cyrus the Unsinkable Sea Serpent; make three tongue twisters with the s sound using soft c and s words; list 20 words in Encore for Eleanor where the r controls the vowel sound; list 15 words from The Gnats of Knotty Pine that contain silent letters; list 10 words in Jennifer and Josephine that have ph which stands for an f sound; list 12 words from Merle the High Flying Squirrel that end with the el sound; in The Kweeks of Kookatumdee, list 10 words that contain the kw sound; after reading The Pinkish, Purplish, Bluish Egg, look up the suffix -ish and list a few -ish words; and, after reading Jethro and Joel Were a Troll, list all the words you can think of that rhyme with troll.

This literature-based reading program included phonics instruction, using words from the books the students were reading. Three teacher-directed lessons are summarized below to help the reader understand how phonics instruction was carried out in this classroom. In the first example, during whole-class reading, a student mispronounced the word *step* for *steep* and was immediately corrected by another student. When the student finished reading the sentence (Karen never interrupted in the middle of a sentence), Karen asked Thomas (who had correctly pronounced the word), "How did you know that was *steep* and not *step*?" and then repeated, "so since you just saw one *e*, it would be *step*." After the class had finished reading the chapter, she used the *step*/*steep* example as a springboard for discussing the *ee* spelling/sound relationship. First, she asked students to find words spelled with *ee*:

> From page 16 to page 22, I found a whole lot of *ee* words. If you open your book and look on those pages, could you find some *ee* words? We talked about *steep* with the long *e* sound. Find some *ee* words.

The class collaboratively listed words from *My Friend the Monster* which were spelled with *ee* (i.e., *free*, *meet*, *teeth*, *queen*, *been*, *keep*, *cheeks*, *deer*, *breeches*), and then Karen asked, "Is there any pattern you find in there?" She reiterated a student's observation that "there are two *e*'s in each one, and it makes it say its own name." She then asked students to find two of the words that didn't follow the pattern, and the pronunciation of the word *deer* was examined:

> Can you figure out what makes this word [*deer*] different from the other ones? ...You're right. There's the culprit [circling the *r*] that makes this one sound a little bit different from all the others. They call it, the fancy word, is *r-controlled*, because the *r* controls the sound. Whenever you get an *r*, try saying it a different way until it sounds right to you.

Returning to the pronunciation of ee words, Karen emphasized the need for making sense and being flexible in working out the pronunciation of a word:

> Alicia, when you read this word [steep], you did exactly what I wanted you to do. She said "step," and before she could even think about it, Thomas said "steep," because he knew step didn't make sense, but steep did, because we were talking about the mountains....She called it step, and then tried it again. And that's what you do: try it one way, and if that doesn't work, try it another way....If we had left step in there, it wouldn't have made sense. Steep made sense. Even if you think it looks like [a word you know] and you know its wrong, try other things.

A day or two later, when Laura stumbled on the pronunciation of fir, Karen praised her flexible attempts at pronunciation in trying to make the word make sense:

> Laura, when you got to this word [fir], you said, "Fire, fir." And I thought, "Ooh, she heard me," because one of the things I said when you're trying out a word, try it one way, and if it doesn't fit, doesn't make sense, try it another way. That's exactly what she did. She said, "Fire, fir." ...You were exactly right. This is fir.

A second example of phonics instruction occurred during the small group instructional cycle. For a couple of days, students were asked to find words with long a sounds and record them on a master list (a seven-foot long piece of butcher paper which was taped to the chalkboard). A student recorder was selected from each small group to keep a list of the long a words that were found during reading time. After a couple of days, Karen edited the list (removing duplicate words and checking for correct spelling), cut it apart into sections, and asked students to write the words on individual index cards. The cards were then sorted into spelling patterns (the ai spelling, ey, ay, etc.) in order to determine how many different ways there were to spell the long a sound and to find out which spelling patterns were the most common. A chart, shown below, was then made to display the findings, and Karen led the students to see that the a-consonant-e ("silent e" rule) and the ay patterns were the most frequent patterns for spelling the long a sound.

ae	ace	a	ai	ay	acle	ey	acv	ei	ea	acy
Mae	came	April	pain	play	stable	they	famous	vein	great	lazy
2	45	7	12	18	6	5	9	4	4	4

A similar, informal lesson occurred during the individual cycle of reading, when one student's selected project was to find words that rhymed with troll. As he read his list, Karen wrote the words on the chalkboard, and then called the class's attention to the various spelling patterns: "Look at all the ways to spell the oll sound. Let's count how many different ways Jesse found." She wrote a number next to each word which exemplified a different spelling pattern: bowl--1; whole, mole, pole--2; Joel--3; coal, goal, foal--4; troll--5; and, soul--6. Then she reiterated, "Jesse found six different ways to spell the sound of oll in 10 different words."

A third phonics lesson was observed during the partner reading cycle of instruction. In the lesson, Karen guided students to discover and formulate a rule defining consonant blends. First, Karen asked students to give her examples of words with blends. On the board, she wrote the words that students suggested: blend, squish, clown, flower, trip, drugs, clock, please, sleeve, brat, clothes, plural, etc. As students gave appropriate words, she praised them, saying, "Sarah's figured out the rule. Has anybody else?" When a student offered a word that did not contain a blend, she would simply reply, "Wood? Won't work." If students randomly called out words, Karen reminded them to "listen to those people who have the rule. Ricky's got it. Sarah's got it. Mike's got it. Brian's got it. Daniel's got it." She encouraged all the students to participate by saying, "If you know what a blend is, give me an example. Don't tell me. Give me an example." When one student asked, "What's a blend?" Karen replied, "That's what we're going to discover, Josh."

Once several words were listed, Karen asked students to try to discover the similar visual pattern of the listed words and to put their observations into the form of a rule:

> I want you to use only your eyes....When your eyes figure out something here, raise one hand. You're going to take guesses. So if you have a guess at what your eyes are seeing, why these words are all called blends. That's what they're called...Take a guess at what a blend is now. Nick?
>
> Nick said, "Two letters put together."
>
> Yes. Take Nick's guess a little bit farther. "Two letters put together." Sarah?...Nope. My rule for a blend has nothing to do with a vowel. Alicia? ....Nope, because you're still going vowels, honey. Throw out the vowels, and what does that leave?....Okay, it leaves consonants.
>
> Nick, say what you saw again...."Two letters put together." And Melissa said, "Consonants." Thomas? ...."Two letters make a sound." Check his rule. [Karen underlines the blends in all the words on the board and emphasizes their pronunciation.].
>
> Okay. Now, would somebody put it all together and define what a blend is? Let's get it together and get a rule that can't be broken.

Karen then wrote the beginning of a definition on the board, reading aloud as she wrote:

> Two letters put together to make....listen closely, when I stretch some of these words out. This time, instead of using your eyes, use your ears. Okay, listen. *Blllend*. *Squ*-*ish*. *Flllowers*. I'm just stretching them. *Drrrugs*. *Brrrat*. Okay, what are you hearing? ...Sarah, when I say the word *t*-*r*-*ip*, do you hear the *t*? Josh, do you hear the *r*? ....Yes. How can we say that? "Two letters put together to hear both sounds" [she writes this on the board and reads it aloud].
>
> What does the word *blend* mean? If I blend salt and sugar, what does that mean? ...Put them together. Okay. Can I blend colors? ...Can I blend yellow and green? ...What do I get? So I blend them together. What does the word *blend* mean?
>
> "Mix," said Laura.
>
> Okay, so "two letters put together to hear both sounds mixed." Think about that for a minute. "Two letters put together to hear both sounds mixed." Does that make sense? Two letters put together to hear each sound separately, but mixed. *Star*. Do you hear the *s* and *t*? And yet it makes a sound that's mixed. Okay? How about the word *please*? Can you hear the *p*? You can hear the *l*, and put together, they sort of make *please*. [Students are pronouncing words]. Mary. Look at *flower*. You hear the *f*, you hear the *l*, you put them together and it makes, sort of, a mixed sound, *flower*.
>
> Your assignment. As you read with your partner today, I want you to find--each partner group--to find 10 blends, and write them on a sheet of paper.

At the conclusion of the class session, as cited earlier, Karen came to me and criticized the assignment she had given, saying, "I'm not going to do this again because it's taking away from the reading. All of a sudden they can't read. And I've just shot my whole thing away because the meaning is losing everything here to get the blend."

In summary, by bringing students' attention to spelling/sound relationships, helping students learn to break longer words apart into syllables, modeling the use of a dictionary or a glossary to find a word's pronunciation, and helping students learn to be flexible in trying alternate pronunciations, word recognition instruction was a recurring academic pattern in this reading program. The instructional emphasis was on not letting words get in the way of making sense of what was read, and students were taught to develop strategies for dealing with unfamiliar words, such as to be flexible in pronouncing words until they sounded right, to skip them by putting them on the word wall for later discussion, or to go to a dictionary or an expert source for help with pronunciation. When students read aloud, mispronunciations were corrected when they disrupted meaning, and, in the case of unfluent readers, words were provided when help was indicated.

The Nature of Instruction in a Literature-Based Reading Program: Social Domain

As evidenced by the data, the recurring social patterns of instruction in this literature-based reading reading program were student control of learning, cooperation with peers, and the creation of a positive, risk-free environment conducive to sharing. The first pattern, student control of learning, was evidenced by inductive instruction, an emphasis on student responsibility for making choices and decisions, and an emphasis on sharing and learning from peers as well as from the teacher. The second pattern was evidenced by an emphasis on cooperation with peers by helping one another, and the third pattern, the creation of a positive, risk-free environment, was evidenced by consistent teacher praise and valuing of students' efforts. The following sections of this chapter illustrate how Karen accomplished these social goals of instruction.

Student Control of Learning

The learning in this classroom was student-centered. Karen consistently phrased questions in the second person "you," giving the responsibility for learning to the students: "Can you figure out..." or, "Is there any pattern you find in there?" or, "Does anybody know...?" Instruction typically was inductive, with the teacher guiding students to discover information rather than telling them directly, as exemplified by these quotes:

> Now there's a pattern to this. Let's see if you can pick up the pattern.
>
> Anybody know what it means to isolate something? Read it again--read how it's used. See if you can figure it out.
>
> Today we're going to read a fable, tell about it, and see if we can figure out what makes a fable a fable.

This pattern of inductive instruction was evidenced by the way Karen conducted discussions of word meanings, asking students about the words rather than telling them, such as, "What does it mean to be awkward?" or, "Anyone know what peered means?"

While conducting a review of the literary elements in My Friend the Monster, Karen again demonstrated this pattern of inductive, student-controlled learning:

> So what I want now is for somebody to just tell me what these [literary terms] are. What does it mean when I say author's purpose? What does it mean for an author to have a purpose? ...Setting. Can somebody tell me what that means?... Genre. Tell me a little bit about genre. ...Anybody know what plot is?

Another way that Karen placed control of learning with students was to rephrase students' questions and turn them back to them, like in these examples:

> What's an author's chair? That's a good question. Well, what's an author? ...Okay, a person who writes a story. So if this is an author's chair, who's going to sit in this chair?
>
> What is point of view? Well, you tell me. Can I give you an example? When we read The True Story of the 3 Little Pigs By A. Wolf, it was told by whom?

Karens' belief in student control of learning is supported by a statement made in a presentation to a class of preservice teachers:

> Whole language has taken the "teacher" out of teaching and put a facilitator or a guide at the front, now. They've taken the control out of my hand and put the control back in the hands of the kids, to learn. Where should the control of your own learning be? In you!

Karen often acted in the role of facilitator of instruction. When students were given an assignment or while they were planning and completing their extension projects, this was the major teacher role. During such times, Karen would act as a sounding board, a resource person, and a monitor. She would circulate among students, observe their efforts, answer questions ("Are we allowed to act out the story, or do we have to write our own script?" "Either one, but if you're acting it out, you have to have a script of what you're doing"), affirm students' ideas ("A television commercial? That's a great idea!"), offer ideas ("What would you use to make a model? You could use clay, you could use cardboard..."), and give feedback as students explained their plans ("You'd be better off if you did a sloppy copy first"). She would suggest or procure resources for student use (modeling clay, pipe cleaners, shoe boxes, markers, maps, books), praise students' efforts ("That's going to be gorgeous" or, "Ooh! Good looking spider! I'd know Charlotte anywhere!"), help students edit ("Careful how you spell 'Zuckerman.' ...You have no idea? Look it up in the book"), and offer constructive suggestions ("Is that all you want to put? Just a picture of Charlotte and Wilbur? Maybe you want to put something over here. Maybe you want to make that into a poster"). The following excerpts illustrate what Karen did in the role of a facilitator, as students developed their book extension projects:

> Okay, Melissa, how do you want this done? You want [your pictures of the characters] on a big white piece of paper or do you want to cut them out and put them on a dark background, or what are you going to do? ...So you want a white sheet of paper. Now, are you going to put a title, like, "Characters of Bunnicula," or something like that, so we know what this is? ...Okay, when you get to spelling characters, look up there on the Literature Words poster. It'll help you spell characters.
>
> Do you want a box to start with, Jeff? [To make a model of a castle.] I think I have a box. This size? I'll tell you what. I'll get you a box this size, and you write down on paper what you're going to do and how you're going to do it. And then I'll know what supplies you'll need. ...Have you looked at some pictures of castles lately, to get some ideas? There's a bunch of books of fairy tales over there and you might find some pictures of castles in there. That might help you design your castle.

Another way that Karen put students in control of their own learning was by structuring frequent opportunities for student decision-making. Except for the first whole-class book, students decided which books they wanted to read for all of the subsequent reading instructional cycles and for DEAR time (Drop Everything And Read, a sustained silent reading time). They decided, by majority vote, which book Karen would read aloud during the daily shared reading time. As they began to consider possible book-related projects to culminate each cycle of instruction, they made their own decisions:

> These were the suggestions [for projects] you came up with. Today I want you to decide on what you would like to do. You have to decide on one of them....Some of you may choose to do partners, [and] some of you may choose to do your own individual things. Whatever you decide.... This is a decision time.
>
> The last thing you need to do is decide on a project--whether it's going to be individual projects, whether it's going to be for all of you to do one big project, like put on a play or something, or whether you want to divide into two groups and do a puppet play or a diorama, or whether you want to divide the eight of you and do all individual projects or partner projects. However you want to divide up is okay with me.

As students completed their book extension projects, Karen complimented them on their relative autonomy: "One of the things that I'm particularly pleased about was that you didn't need a whole lot of help. You made some decisions, you went about doing it." They had taken control of their own learning. By having students choose and develop their own projects, Karen demonstrated her stated belief that "children learn by doing, by being involved, by having some choices."

Once Karen had given students responsibility for their own decisions, she insisted that students make those decisions. For example, when two girls were discussing making a diorama as a project, one of them said, "I want to do the bushes!" and Karen replied, "You girls decide that." When Laura asked Karen what color she thought would look best, Karen answered, "Whatever color you want. That's your decision." When Summer asked Karen if she thought Pippi's home, Villa Villekulla, was a realistic setting, Karen said, "Do you think Villa Villekulla could really exist? That's your decision." When Thomas asked Karen if she thought he should change something in his fable, she explained, "It's your fable." Consistently, then, in practice, Karen placed responsibility for decision-making with the students; the data provide abundant evidence to confirm her statement that, "We need to back off and stop controlling what these kids are doing. Let them make their own decisions."

The notion of giving students responsibility for decision-making was evident in the realm of discipline as well as academics. To reinforce student responsibility for control of their own actions, Karen adamantly refused to become involved in students' disagreements. For example, when Justin complained to Karen that David had said a bad word, Karen replied, "Well, go talk to David, not me. I didn't say a bad word." When Jeremy tattled on John for not participating during the small group reading time, Karen simply replied, "If John ruins his reading and the fun of it, that's John's problem. You just take care of you." She consistently refused to respond to tattlers except to advise them to discuss the matter with the other students involved in the dispute. In an oral presentation of her program goals, Karen explained her belief in putting students in control of making decisions about their behavior:

> If students come up to me and say, "He hit me, Mrs. Rogers," I'll say, "Go talk to him. I didn't push you." Why should I take control of that? That's not mine. I put it back where it belongs. And then they have to make the decision of going back and saying, "Now how come you pushed me?" or, "Did you realize that hurt?" Or, they may make the decision that it wasn't that important anyway. It's giving them back control for their behavior, for their choices, good or bad.

Another way that Karen gave students responsibility for making decisions concerning their behavior was by letting them devise their own class rules. During work sessions, when students were noisily preparing their projects, Karen reminded students of their rules: "I will remind you that we have three rules: you came up with them. 'No tipping [in chairs], be kind, and use whisper voices.' These are your rules. I would like to see you being aware of them."

There were many ways that Karen structured the social environment so that students were given control. For example, during the small group reading cycle, Karen gave students responsibility for figuring out how to organize their groups for reading: "You guys can decide in your group where you want to meet and how you want to read—in a circle, out loud, or quietly, and then come back together and talk after you read each chapter—however you choose to do it." When one group decided to meet in the pod area to read, Karen came over and advised them to choose a better location because of the disruption caused by the classes going to lunch, but she left the decision to the group, saying, "What happens [when the classes go to lunch] is, you can't concentrate. You guys decide, but this is a bad place for you." Two of the groups had difficulty getting started each day, and although one student came to Karen, distressed about the group's disorganization and lack of cooperation, Karen maintained the locus of control with the group, saying, "Honey, I can't make that decision for you. That's a group decision. If it's worrying you, talk [to the group] about it." When Angelique came to tell Karen that Robby was not cooperating in their group, Karen simply replied, "That's not my problem. That's your group. You take care of it." During a presentation to a group of preservice teachers, Karen was asked if she ever had trouble with the groups getting off-task. Her reply reiterated her belief in student control: "Certainly [they get off-task]. That's not my problem, that's the group's problem. I keep telling you, I'm not in control. That's not my group--that's their group." She continued by explaining that sometimes, if it is necessary for her to intervene, she will go over and say: "Tell me what the problem is. Tell me what's going on over here, because you're not being fair to your group....We're [the other groups] not going to compete with you."

Another student responsibility was keeping track of the books they were reading. For example, when Mark approached her about a misplaced book, she calmly but deliberately reminded him of his responsibility:

> Mark: Have you seen a black book? I put it on the top shelf. A book like this.
>
> Karen: Christina's Ghost?
>
> M: Yeah.
>
> K: Well, since you have yours, what's the problem?
>
> M: I don't have mine--this one is Daniel's. I can't find mine.
>
> K: I'm not in charge of keeping track of your books. It's up to you.

Karen said to Daniel, Mark's partner, "You may have to read off the same book until Mark comes up with his. He's in charge of keeping his own book, Daniel. If he wants to continue to look, you can go ahead and read." In an informal conversation, Karen told me that "they're going to have to learn themselves that I'm not going to find them for them."

Just as she expected students to be responsible for keeping track of their books, Karen insisted that they also keep track of their own work-in-progress projects, saying, "If you have projects that are not quite finished, just make sure you put them someplace where you know where to find them. David, find someplace where it won't disappear. Find someplace where you'll know where to find it tomorrow." Students were consistently given responsibility and control.

The patterns evidenced by the data above are supported by two of Karen's written program goals: to promote decision-making and to develop a sense of responsibility. Additionally, her belief in student control of learning and decision-making is also verified by statements she made, such as: "You've got to put control back and have them making decisions about their behavior, about their academic progress...I'm not going to make those decisions."

Another dimension of student control of learning in this classroom was an emphasis on having students share what was learned, with the expectation that students would learn from one another. Sharing one's thoughts about books by talking about what had been read, writing one's thoughts about what had been read, and then orally expressing those thoughts to the group was a repeated pattern of instruction. Karen used the word "share" repeatedly throughout instruction, as exemplified below:

> This is what I call "circle share." ...Everybody can see what everybody's sharing. When we do circle share, the only one who talks is the one who's sharing. The rest of us are listening; we're sharing her information.
>
> If you know where Humbert is, bring your log and come back to the circle and we'll share our ideas.
>
> Let's share your ideas about when Hal became king. Who wants to share first?
>
> Let's look at this plot chart and share some of your different [ideas]...
>
> When your "Whingdingdilly" is ready, come over so we can share it.

Sharing took place as students completed their book extension projects at the end of each cycle of instruction. A supportive atmosphere of fun and collegiality prevailed during project sharing, as students showed their classmates their posters, maps, dioramas, clay figures, paper spiders and spider webs, puppet shows, or other forms of creative expression related to the books they had read. In an interview prior to the start of school, Karen expressed her belief in the value of sharing:

> My philosophy is children learn by doing. They have to be actively involved....They have to talk about it. If they can't talk about it, it's never theirs. If they can't share it out loud. So sharing is a major part of my program....The

> thing that I love, is that as they share, what's important to one child, is not important to another until the sharing happens, and then the other kid gets turned on.

By sharing their thoughts and opinions in oral discussions, students were better prepared to formulate written responses to journal assignments. For example, during small group reading, Karen expected students to share their ideas with each other prior to completing their journal assignments, saying, "You're going to have to decide if your your book goes along with any of these [four elements of fantasy]. And you may talk about this to other people in your group. Then, in your log, tell me which of these four elements is in your book." During partner reading, Karen told students to talk together to "find a character in your book who reminds you of somebody you both know, and then you're going to log about somebody you know who's like a character in your book." In an interview, Karen stressed her belief that sharing ideas aloud with others was an important means of helping students understand what they read:

> Some days I'll say, "Run and grab your logs and talk about how your character has changed." This is also a time when I'll say to the kids, "You know, if you're not sure how you feel, go talk to someone. Maybe they can help you sort your feelings out."

In summary, one of the recurring patterns of social instruction in this classroom was student control of learning, which was particularly manifested in three ways: 1) instruction proceeded inductively, requiring students to figure out or discover information actively rather than to absorb it passively; 2) instruction frequently emphasized student responsibility for making choices and decisions; and 3) instruction included sharing ideas and learning from peers as well as from the teacher.

Cooperation with Peers

A second recurring social pattern of instruction was an emphasis on cooperation and helping one another. This was exemplified from the first day of school, when Karen praised two students' cooperative efforts, saying: "I like what these two girls are doing; they're helping each other. It's a lot easier when you help each other."

On the second day of school, Karen seized another opportunity to encourage students to work cooperatively. When student suggested that "asking a teacher" was a good way to find out the meaning of a word, Karen replied:

> You can ask a teacher, but does that mean you always have to find me? No! How many teachers are in this room? 24! Maybe somebody else knows the meaning of a word. I may be busy, so you may go over and ask [another student], "Do you know what this word means?" And if she doesn't, sometimes it's more fun if the two of you go to the dictionary.

Cooperation was a repeated pattern in Karen's instruction as she encouraged students to work together. For example, when students were finished with their work, they were told, "If you're finished, go and find someone to help." When Jeff finished his assignment, Karen said, "Okay, so you finished your log, Jeff? Would you go help Andrew with his and then you two can start your project together." When deciding on book extension projects, Daniel and Mike both proposed similar project ideas, so Karen encouraged them to work together, telling Daniel, "Talk to Mike. Tell him what you just said to me." When Summer was at loose ends in trying to figure out a book extension project, Karen directed her to Mary, indicating that Mary appeared to be between projects, so maybe they could work together.

Cooperating with others was a repeated pattern in Karen's instruction as she structured many assignments to be completed cooperatively in pairs or in small groups.

All of the partner reading tasks were specifically designed to be jointly accomplished, and she emphasized the fact that partners were expected to work together:

> This is what I call a story map. I expect that whatever partners are doing this, will hand this in together. Only when you finish reading as a pair--don't come get this without your partner. You've got to come together.
>
> As you finish [math], go help your reading partner. And then you're going to go automatically from math right into your partner reading. For example, when Curtis is done, he's going to go over, help Thomas until they're both done [with math], and then the two of them are going to pick up their Ralph S. Mouse book and away they go for partner reading.

Karen's directions for another partner task emphasized cooperation to the extent that, "You're both going to write the exact same thing in both logs. You have to agree upon what happened so far in your story, and then you're going to write the exact same thing in both logs."

Karen structured many other assignments to be completed collaboratively. While giving directions for creating "No Such Things" during the Bill Peet unit, Karen stressed the need for partners to cooperate, saying, "You're going to make [an original] 'No Such Thing,' and I want you to work in pairs to design it together, draw it, and name it. ...This is a cooperative assignment. You're to listen and share ideas."

In giving directions for a group activity during the Peet unit, Karen emphasized the need for students to cooperate and comply with the decision of the leader:

> Okay, I'm going to put you into groups of four and you're going to pick a leader this way [by a random drawing]. Your leader is going to decide who does which part, or you can work on it cooperatively and decide, but the leader has the final say. Hopefully she'll be able to make everybody happy, but if not, the leader will

> have to make a decision. If both Kari and Raegan want to draw the head, Melissa may just have to say, "I'm sorry, Raegan, but this time Kari's going to get to do it. Next time you can do it." So you have to work that out.

Another way that students were expected to cooperate was by helping absent students catch up with their work. During the small group reading cycle, when students who were absent returned to school, the responsibility for catching the student up was given to the group: "Your group's going to have to catch you up, Mike. You ask your group to get you caught up before they get started." Likewise, during partner reading, cooperation was expected after a partner's absence, as illustrated by the following excerpt:

> How are you going to do this now, without Alicia? ...Why don't you just write a little [summary] about where you started today, and that way you can fill her in on what you read while she was sick. So just go grab a piece of paper, and you can say, "Alicia, this is where I started yesterday, this is what happened, and this is how it ended." Okay?

As students shared the book extension projects they had developed, Karen emphasized her approval of sharing ideas cooperatively:

> Did you guys share [that idea]? ...I think that's real neat. When somebody has a really good idea like that, some people used to call it stealing. "He's stealing my idea." I think when somebody has a good idea, and you can do something else with it, then I call it sharing an idea. And I think sharing an idea works great. Josh and Sarah, together, Josh's idea, Sarah added something to it, great. It really works for me and together it worked for both of you.

In summary, one of the recurring patterns of social instruction in this classroom was an emphasis on cooperation and helping one another. This pattern, as evidenced by the data above, was further documented by Karen's written program goal, "encourage social cooperation."

Creation of a Positive, Risk-free Classroom Environment

One of the themes that emerged from the data was supported by Karen's stated program goal: creation of a positive environment for risk-taking. My reflective fieldnotes indicated the feeling of acceptance in this classroom:

> Karen is very adept at responding to students' off-topic remarks and steering the discussion back on-topic. I know if she were my teacher, I would never feel ambivalent about making a comment; I would feel secure that it would be acknowledged and responded to in a positive manner.

The following examples provide evidence of this environment that allows risk-taking. For example, when Karen encouraged students to make predictions about future events, she stressed her acceptance of students' various ideas: "Where do you think Humbert is? You'll all be right, you'll all get A's, you can't be wrong." Prior to sharing their predictions with the whole class, Karen made sure that students felt secure about sharing differing ideas by announcing her expectation for a diversity of predictions:

> I'm going to keep count on my fingers how many ideas we have about where Humbert is, and we'll see how many people have different ideas. I'll keep track of how many different ideas we have of what happened to Humbert.

After the sharing session, Karen acknowledged the diversity of predictions and showed students that they could feel secure despite having different ideas: "We had ten different ideas. You see, only one thing happened, but we all had different ideas of what might happen."

Other examples illustrate how Karen created an environment accepting of all ideas. During one class period, students were given the assignment to talk about how they were alike or different from a character in their book. As Karen circulated from group to group, she stressed to students, "No matter what anyone says, they're right, because that's how they feel." Likewise, when the class was sharing ideas about "something that wasn't right or isn't fair in your story," Karen protected a student's opinion when it was challenged, stressing, "That's how she saw it."

The same theme of accepting all ideas was exemplified as students shared their plot chart summaries of My Friend the Monster. The students had completed an open-ended outline that began with, "Somebody....wanted." In the following example, notice how Karen repetitively asks, "Did anyone put anything different?" and how she accepts all ideas. The sharing proceeded like this:

> [You said] Hal wanted to see Black Rock Mountain. Did anybody put anything differently? Daniel? ... Hal wanted to learn about monsters. Laura? ...Hal wanted a friend. Mike? ...Hal wanted friends. Did anyone have anything different? Angela? ...Hal wanted to be normal like everybody else. Because he was a prince, right? Excellent. Andrew? ...Hal wanted to see a monster. Okay, after he read the book about monsters. Thomas, what did you put? ...Hal wanted to see the Land Between. Did he know about the Land Between? ...No, so he didn't know that, so you're picking up the plot a lot further on. After he found out about it, he may have wanted to see it, but at the very beginning of the book, that wouldn't have worked there. So you're picking up the plot later on, okay? ....How about somebody else? Somebody else go a different route?

During other sharing sessions, Karen created a risk-free environment by giving students the option of whether or not they wanted to share, saying, "If you choose not to read, just say so, and I'll keep your paper with me."

An important way that Karen created a secure, positive environment was to provide consistent praise and valuing of students' efforts. When students shared their ideas, Karen typically repeated them and made a positive comment, such as: "Good point, Brian. Little tiny Charlotte is doing all the work," or, "I like that idea. 'The door was opened.' Nice concept, Ashley." On any given day, Karen could be heard to say to students, "Nice job!" or, "You've got some good ideas here!" She made a conscious effort to be specific in making positive comments on students' projects and assignments, as exemplified by remarks such as: "Very nice. I love the description," or, "She's put all the major characters in the whole book right there on that poster!" or, "That was excellent, girls. It was nicely written and your props are beautiful," or, "I like the way you have all the places standing up [on a pop-up map], and those were the three main settings in Charlotte's Web, right? The barn, Fern's house, and the fair. So she's got them all. Nice job, Mary."

In an interview, Karen stated that "[I] set up my classroom so children feel okay to make mistakes. ...Children should feel okay to try things that don't turn out the way they thought it should...because whatever they give me is okay." This statement was borne out in practice. For example, when Mary showed a flip book she had made, during the sharing of book extension projects, Karen praised it, saying, "the pages are all the same size, so it flips real nice." Mary quickly corrected her, saying, "No, it doesn't." Karen replied, "Oh, it didn't work out real well? Oh, well, they may have to look at just each page, then." The way Karen responded to Mary's project provides evidence of the positive, supportive, risk-free environment in practice.

Karen accomplished her goal of promoting a positive, risk-free classroom environment by offering constructive criticism in a positive manner. For example, after Thomas showed a drawing he had made, Karen asked the class, "If you could have one thing changed on this picture, what would you change?" A student said, "Make it a little bigger." Karen exclaimed, "Bingo! Thomas, you are a wonderful artist, but you're hiding your talent, because Summer can hardly see it. Make it bigger next time so we can see it, because when you're that good, we want to be able to see everything." She continued by specifically praising his talent, saying, "Even his house is in perspective, because as you look at a house, you see it sort of at an angle, and he's got his house all angled and everything. You're just too good to make them too small, Thomas." By couching constructive criticism with specific praise, Karen ensured a positive, risk-free environment that provided students security in sharing their projects and ideas.

Another way that Karen provided a risk-free classroom environment was by ensuring that unfluent readers would not be embarrased by their oral reading performance. When the need for help was indicated, Karen would quietly pronounce words for the student and then sometimes comment, "Boy, you picked the pages with all the hard words!" On one occasion, Karen ensured that Missy would not be embarrassed although she had stumbled on several words while reading aloud her previously-rehearsed poem. Karen said, "Missy chose one with really hard words, like mammoth, and ludicrous, and peculiar. But she practiced. I know, because she asked me how to say them." Without any prompting from Karen, several students asked Missy to read her poem again, demonstrating that a positive, supportive, risk-free environment had been established in the classroom.

The recurring social pattern of the creation of a positive, risk-free classroom environment was documented by the data and triangulated by oral and written philosophy statements. In an oral presentation of her program goals, Karen stressed the importance of creating a positive, secure environment, saying: "Creation of a positive environment for risk-taking. This is the most important goal we have....It's an environment that says it's okay to go out there and put your thoughts out." By consistently responding positively to students' efforts and modeling the acceptance of all ideas, Karen provided an environment where students felt secure to attempt tasks.

In summary, the data support three recurring social patterns of instruction in this literature-based reading program: student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment.

The Nature of Instruction in a Literature-Based Reading Program: Affective Domain

In the affective domain, the recurring theme of instruction was the development of lifelong readers by creating a positive attitude toward reading. In this classroom, the students and the teacher read many books together, laughing and talking about them while reading. For example, on the first day of school, eight minutes after the students had arrived, Karen invited the students to "leave your stuff. Let's go over to the floor and get comfy." She held up a book and said, "The title of this book is The Teacher from the Black Lagoon, by a guy named Mike Thaler. When I'm finished, you can tell me if you liked the book." With that brief introduction, she began to read, using voice inflections and animated, exaggerated facial expressions, taking time to show students the pictures. The students were quiet as she read, but soon quiet giggles were heard. When Karen finished the book, she smiled, paused, then listened to students' spontaneous comments. In a conversational manner, she asked for students' reactions with questions like, "Did anybody else have a favorite part?" and, "What would you [as a student] have done if the principal had stuck his head in?" By encouraging students' active participation and personal response to that first humorous book read, Karen thus set the tone for reading in her classroom in the very first minutes of the school year: reading is fun.

Making reading fun was one of Karen's priority instructional goals. In a member check interview in the late stages of data collection, Karen said, "Really, the two things

I do: I teach them to read for meaning, and that learning is fun." In an oral presentation of her program goals, Karen said:

> [When] we set up our program goals, the first one was to develop lifelong readers....We want them to find out that reading is an enjoyable thing. It's not a pencil/paper thing. It's a book thing. So we didn't give them pencils and paper, we gave them books. And we found out they really like the books--they didn't like the pencil/paper. So we develop lifelong readers.

During her presentation, Karen referred to a list of the "Advantages of Literature" and said, "The bottom one [on this list] is 'make reading fun.' That should be the top one."

Reading was a pleasurable experience in this classroom. There were several ways that Karen accomplished her goal of creating lifelong readers. First of all, she modeled her own delight and pleasure in books, demonstrating through her words and actions how special books were to her. Second, she read aloud to students throughout the day--during the reading period, during shared reading time, during cross-age partner reading, and during content-area themed units of study. Third, she made reading attractive to students by giving them an active role in choosing the books they read for assignments. Fourth, she taught students how to choose books they would enjoy and that they could read without difficulty. Fifth, she provided significant time in the daily schedule for reading. The ensuing descriptions illustrate these five ways in which Karen accomplished her stated goal of developing lifelong readers.

First, as a means of influencing positive attitudes toward books and reading, Karen made a point of showing and telling students how much she loved books, modeling her own delight and pleasure in books. For example, on the morning of the first day of school, Karen emphasized her own love of books, explaining to students that all the books in the room belonged to her and that she collects books to share with her students, expecting only that they care for them as though they were their own:

> I collect books. I love books. They all belong to me. None of these are library books. They're all mine, and I bring them in to share with my students. The only thing I ask of students is to treat them the way you would treat them if they belonged to you. Special.

On the first morning of school, Karen showed students her many autographed copies of books, stressing how special they were to her:

> These books down here, all of these [books] on this shelf, are signed by the authors. These are very special books for me, because I went and met the people who wrote or illustrated them, and they signed them, they made them personal. This one says, "To Karen, Happy Thanksgiving, Maureen J. Leedy." Well, I met her this summer and she signed the book for me, so it's a very special book, because not everybody has the author sign their book....So that's why these books are really special to me. I love all my books, but these ones are even more special.

One morning in October, Karen bubbled with enthusiasm as she showed students some newly-autographed books, modeling her own pride of ownership of these books:

> Mrs. Canavan went to a workshop this weekend, and she took my books for me, and look what she had done! [She opened Number the Stars and showed students the autograph]. She met Lois Lowry! And there--"For Karen"--there's Lois Lowry's name right there. We'll read this [book] at the end of the year. It's a wonderful book...

> And this one, Sea Swan--wow! There's Kathryn Lasky's signature. It says, "To Karen, Kathryn Lasky." It's a good book. If you want to borrow it from me so you can read it, you can use it for your picture book for Book It!
>
> And this one, The Land of the Grey Wolf, is by one of my very favorite authors. Actually, it's by one of my very favorite illustrators. I have several of his books over there. Look, it says, "To Karen, Best Wishes, Thomas Locker." ...You want to read this one? [responding to a student's request]. You've got to see the pictures. Nick's really going to get into this one. Look at those pictures!

The students responded to Karen's enthusiasm, audibly sighing, "Ooh," when shown the pictures. They were now very interested in hearing the story and seeing the pictures. Karen's delight and enthusiasm had become infectious.

Taking proper care of books was a part of Karen's instruction, underscoring her attitude of how important books were to her. She reminded students to take care to not step on each other's books when they were on the floor next to someone's chair (for the first month of school students didn't have lockers) and to return the books to their labeled, proper place on the shelf when finished. She accosted students for careless treatment of books, saying, "I found this book like this [pointing to an opened book lying face down on desk], which is how you ruin the spine of the book. We talked about this. And it really ticked me off, because I have a lot of bookmarks up here so nobody should ever have to do that to their book."

One of the ways that Karen accomplished her goal of developing lifelong readers, then, was by collecting books herself and by showing students, through her words and actions, how special books are to her. The data triangulate a statement Karen made in an interview prior to the start of school:

> I do a long thing about I own these books, they're special to me, and that I've read most of them. I talk about handling, and then I talk about where the books are in the room. I do a lot with the importance of books, and how they are important to me, and the kids really respond to that.

A second way that Karen influenced students' positive attitude toward books was by reading aloud to them throughout the day--during the reading period, during shared reading time, during content-area themed units of study--in order to show students the joy and pleasure that books can provide and to introduce them to books that they might want to read independently. As Karen read books aloud to students, she consistently modeled her enthusiasm by responding personally with laughter or with comments like, "Don't you love this picture? I think the colors are great!" or, "You know what I like about this? I like the..." For the most part, books that were read aloud were shared and discussed purely for enjoyment, with no follow-up assignments.

All kinds of books were read aloud. Karen read picture books aloud almost every day, choosing humorous, school-related books at the beginning of the year, i.e., The Teacher from the Black Lagoon, The Day the Teacher Went Bananas, The Hippopotamus Ate the Teacher, and Dear Mr. Blueberry. She read aloud chapter books to students during the daily shared reading time. She read aloud books that tied in with themed units of study, such as Fabulous Animal Facts that Hardly Anyone Knows or Two-Legged, Four-Legged, No-Legged Rhymes when the class studied animals and Plants that Never Ever Bloom or From Seed to Plant when the class studied plants. She read aloud excerpts from an informational book entitled Hermit Crabs when the class acquired two hermit crabs as class pets, saying, "The book will be here for you to find out more about them."

Often when she read a book aloud, Karen involved students in an interactive manner. For example, when reading Ehlert's Eating the Alphabet, she would announce the alphabet letter, elicit students' predictions of fruits or vegetables that began with that letter, and then confirm by reading the names of the foods Ehlert included on each page. Likewise, when reading Peet's No Such Things, she asked students to use the author's descriptions to conjure up a mental image of the imaginary animals (i.e., Glublunks or Gullagalloops) before showing the pictures. So, one of the ways that Karen accomplished her goal of developing lifelong readers was by reading aloud to students in such a manner as to make reading a fun, pleasurable, joyful experience.

A third way that Karen made reading appealing to students was by giving them choices about which books they wanted to read. Students chose the books they wanted to read during the instructional reading period as well as choosing, by majority vote, the book Karen would read aloud during the daily shared reading time. During the small group instructional cycle, Karen let the class vote to narrow a field of six possible titles to three titles, and then she let students individually select their final choice. During the partner reading instructional cycle, she gave them complete freedom of choice in selecting their books, and during the author unit (the individual reading cycle), students chose from some twenty-plus titles. Students' DEAR books were chosen entirely at their discretion, and the monthly Book-It requirements were structured only to the degree that students had to read a picture book, a chapter book, a newspaper article, a magazine article, a seasonal or theme-related book (i.e., a Halloween or a Thanksgiving book, or an animal book), and one free-choice book; the specific title choice for each requirement was completely left to the student.

Karen stressed her belief in the importance of student choice of reading materials in fostering a love for reading when she said, "My main goal is to expose them to as much print as I can...with something that they choose. It's something they like, so they do it." In a professional presentation, Karen said that a teacher scoffed at the idea that students would acquiesce to being read aloud to for as much time as Karen had suggested, but she replied, "Yes, they will, if they have some choice in what you are reading." Giving students choices of reading material was a means of fostering a positive attitude toward reading in this classroom.

A fourth way that Karen accomplished her goal of developing lifelong readers was by teaching students how to choose books they would enjoy reading and would be able to read without difficulty. During the small group cycle of instruction, Karen taught students how to select a book "in order to make a good choice for you." She modeled selection strategies such as looking at the front cover, reading the back cover blurb, looking at the Table of Contents to find out how many chapters there were and how long the chapters were, reading the titles of the chapters to get an idea of the storyline, looking at the number of pages and the size of the print, and looking through the book to see how many pictures there were. Then she taught students the "five-finger rule" of book selection, stressing the importance of choosing a book that was not too difficult to read:

> I'm going to open this book to any page, and if I read this page, and there are five words I don't know, or five things I don't understand, I'm going to try not to choose this book, because it's going to be frustrating if I do. You're not here to read a book that's too hard for you. You'll grow into it. If you don't read this book now, you may read it at the end of third grade. You may read it at fourth grade. Don't take one that's going to frustrate you. Take one that you're going to enjoy.

Karen emphasized choosing a book that appealed to one's interests as she taught students to select books:

> Now, this [Bobby Baseball] is a book that I would definitely take. I love baseball. So this is a book I would be particularly interested in. So I'm going to read one page. If I find out, even though it's not the biggest print and it has 165 pages, but I haven't had any problems with the words or I've only had two words that I didn't know or I didn't understand, then it doesn't matter how many pages. This is my kind of book. This is a book that's good for me.

Early in the school year, Karen emphasized that the thickness of a book should not be a determining factor in choosing a book to read. She explained that many books appeal to a wide age-range reading audience and that, in this classroom, students could read picture books without worrying that classmates would think that they were reading "baby books." The discussion began when one student said that his Grandma brought home lots of fourth grade books for him to read, and Karen said:

> Well, I'm glad you told me that, because that brings up something. Somebody was in my room yesterday, and they picked up a book and said, "This is a baby book. This is a first grade book." Books don't belong to any grade level. Books belong to whoever can read them and enjoy them. If I can pick up this book [a wordless book] and read it and enjoy it, then this book belongs to me for that time. It doesn't matter how thick the book is, or how little the book is. Or if there's any words. So don't let the size or the print of a book make you feel that it's not good for you. Every book is good for everyone, okay? There's no such thing as a baby book, or a book for first graders, or a book for fifth graders. Because we're all at different levels in our reading and at different levels in what we like.

In a presentation to a college class, Karen explained how she counsels students when, in order to maintain appearances, they choose books that are too difficult:

> When students make bad choices, I say, "Why did you choose that book when you really can't read it? You know that's much too hard, it won't even be enjoyable. Why did you choose that?" and they say, "Well, I wanted to look like I read better." And I'll say, "No, no, no. Pick one you can enjoy--reading is for enjoyment. You'll get to that one, when your time comes." And you can see their relief....We arrange successful experiences so learning is an enjoyable thing.

Karen reiterated her advice to students about not choosing a book based on its thickness when, during the individual cycle of reading, she showed students Bill Peet: An Autobiography and told them not to be put off by its intimidating size, saying, "A lot of kids won't read this book because it's so big, but there are lots of pictures. It took me a long time to read the book, because I spent so much time looking at the pictures." So one of the ways that Karen helped students become readers was to teach them how to make appropriate book selections and to help them feel comfortable about choosing to read books of varying lengths.

Along with teaching students how to select appropriate books, Karen also helped students develop the habit of reading by ensuring that the books in her classroom were categorized and easy to locate. Once students discovered a particular type of book they enjoyed or a particular author they liked, it was easy to locate more of the same. Karen explained to students how the books in her classroom were grouped in categories:

> The best thing about books in this room is they're everywhere. The only thing about books in this room is lots of them are put in a certain place for a certain reason. Now, some of you found the reason already. Jeff found his reason right away when he said, "I have a Dr. Suess book, and there's a bunch more up here." So now Jeff knows whenever he wants a Dr. Suess book, he can come right up here....[And] the chapter books are basically over in this area....Did anybody else

> figure out a certain pattern or a certain reason books were put where they were put?...Very good. [Over here] we have books that are all by one author. All of these books [points] are by Patricia Reilly Giff. If you like Patricia Reilly Giff, you're going to know to come back to this area.

In summary, a fourth way that Karen accomplished her stated program goal of developing lifelong readers was by teaching students how to select appropriate books and by organizing her classroom so that students could easily locate books of interest.

As a fifth means of accomplishing the goal of developing lifelong readers, Karen provided a significant amount of time in the daily schedule for reading. She pointed out that in her daily schedule, not only is there a 50-minute designated reading period, but there is also a shared reading period every day for half an hour, and a DEAR period for personal, independent reading four times a week. Additionally, once a week the D-1, first, second, and third grade classes met together to select cross-age partners for a 20-minute reading period (which, in my reflective fieldnotes, I noted: "It's working so well; the kids are reading and enjoying their books"). Furthermore, the bulk of instructional time during the 10:40-11:30 reading period was spent actually reading. The typical assignment during the small group reading and partner reading cycles of instruction was, "You have 20 minutes to get in your groups (or with your partner) and read." On my daily contact summaries, I counted ten occasions (roughly one-fourth of my observations) where I had summarized the nature of instruction by commenting, "Reading instruction equals time for reading."

In summary, one of the recurring patterns of instruction was creating positive student attitudes toward reading. In a series of interviews conducted in late January, all of the nine randomly selected students said that they liked to read. During an interview, Karen emphasized her goal of making reading fun:

> Really, my main goal, is to expose them to as much print as I can....And, with something that they chose....It's something they like, so they do it. Then they think, when you say, "Reading," they think, "Oh, yeah, reading's fun." ....But I guess the real reason for any of the reading I do is for attitude. I want them to see reading as not paper and pencil. I want them to see it as fun, the books are neat.

Perhaps the best evidence of the success of Karen's repeated efforts to develop lifelong readers is provided by the following story, which Karen told to a group of college students:

> I have one little boy now--I just know I can retire now, I've done what I'm supposed to this year--he walked in at the very beginning of the year, and he told me: "You know, I don't like to read, I'm not going to read, but I sure wanted you for a teacher, but I just wanted you to know up front." I said, "That's fine. That's okay with me." And I never said a thing to him. I never said, "Here. You have to read this." I just treated him just like everybody else, you got your book when [it was reading time]. Well, I got a note from his mother the other day that said they had to run to the library because he didn't have anything to read. I made it! See, I don't have to do anything more this year! This child has not read in first grade or in second grade, and then he comes to me and tells me he's not going to [read in third grade]. And the other day we had "Choice" time, and that's an hour and a half where they choose to do an activity, and we list our activities on the board...all these wonderful options--they can play with the pets, they can build the blocks, they can do the tangrams, they can read, they can write--and there's the little one who promised me he wouldn't read all year, and he was sitting over there, reading. And all this activity was going on around him, and he was sitting

at his desk, reading. Yes, this is the same one who said he wasn't going to read. Things like that happen, with a program like this.

In summary, a recurring affective pattern of instruction in this literature-based reading program was creating a positive attitude toward reading, leading to the goal of developing lifelong readers.

Summary

In this chapter, I have presented the results of data analysis to answer the question, "What is the nature of instruction in a literature-based reading program?" The recurring patterns of instruction which were found to characterize the nature of instruction in this literature-based reading program were organized into three major domains: academic, social, and affective. In the academic domain, four recurring patterns of instruction were noted: constructing meaning, understanding vocabulary used in context, understanding literary elements, and developing strategies for word recognition. In the social domain, three recurring themes were noted: student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment. In the affective domain, the recurring theme of instruction was instilling a positive attitude toward reading, leading to the development of lifelong reading.

In addition to presenting data to support my conclusions regarding the nature of instruction, in this chapter I have provided an explanation of the overall organization of this classroom reading program as well as descriptions and day-by-day chronicles of instruction for each instructional cycle.

CHAPTER V

SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

Within the field of reading education, a current trend is a movement away from the use of basal readers and toward the use of children's books for reading instruction (Bader, Veatch, & Eldredge, 1987; Bridge, Winograd, & Haley, 1983; Five, 1986; Holdaway, 1982; Larrick, 1987; Tunnell & Jacobs, 1989). In part, the shift away from the use of basals has occurred because of the change in the theoretical view of reading away from a linear accumulation of skills (Paris, Wasik, and Turner, 1991) and because of criticisms that basal instruction has resulted in little actual time in which students are engaged in authentic reading situations (Anderson, Hiebert, Scott, & Wilkinson, 1985; Hiebert & Colt, 1989; Goodman, Shannon, Freeman, & Murphy, 1988; Tunnell, Calder, Justen & Waldrop, 1988). Additionally, legislative mandates such as the California Reading Initiative (California Department of Eduction, 1988) have also resulted in the movement toward the use of children's books for reading instruction. Professionals who have begun to question the use of basal readers have turned instead to the use of children's trade books as the as a vehicle for reading instruction (Kerekes & Burchett, 1986; Routman, 1988).

Given the shift in instruction toward using children's literature for teaching reading, practitioners and researchers alike have questioned the nature of such instruction (Pearson, 1989; Simons, 1988) and have called for more research in actual classroom settings (Pearson, 1989; Stephens, 1991).

The focusing question of this study was, "What is the nature of instruction in a literature-based reading program?" To explore the nature of instruction, the researcher became a participant observer in a third-grade, literature-based classroom for three and a half months, taking and coding fieldnotes, audiotaping and transcribing class sessions, conducting formal and informal interviews and member checks, collecting documents, taking photographs, and reflecting on and analyzing the incoming data by writing daily contact summaries and memos. After leaving the field, further review and analysis of the data was carried out to develop grounded theory (Glaser & Strauss, 1967) concerning the nature of instruction in this literature-based reading program.

The results of analysis show that, in this particular literature-based reading program, the nature of instruction has three major dimensions: academic, social, and affective. In the academic domain, four recurring patterns of instruction were noted in the data: constructing meaning, understanding vocabulary as used in context, understanding literary elements, and developing strategies for word recognition. In the social domain, the data indicated three recurring patterns of instruction: student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment. In the affective domain, the recurring theme of instruction was developing a positive attitude toward reading, leading to the goal of developing lifelong readers. These findings are discussed in a later section.

Statement of the Problem

The problem to be investigated was, what is the nature of instruction in a literature-based reading program?

Procedures

A qualitative, observational case-study research approach was used to generate hypotheses concerning the nature of instruction in a literature-based reading program. Collection of classroom data began on the first day of school on August 21, 1991 and lasted through November 25, 1991, for a total of 46 of the first 66 days of school. The time frame was approximately one-third of the school year and provided a complete cycle of instruction, according to the way this teacher structures her reading program. In this study, I used key qualitative data-gathering techniques, collecting data through observation, fieldnotes, audiotaping of class sessions, transcriptions of individual class periods, formal and informal teacher interviews, student interviews, photographs, and collections of documents such as students' work samples, lesson plans, curriculum guides, lists of books read, and written philosophy statements. Using the steps in the constant comparative method of building grounded theory, as outlined by Bogdan and Biklen (1982), I began collecting data, looking for recurring events and activities. In the ongoing analysis, I coded fieldnotes, completed summaries of each observation, and wrote memos in order to explore, describe, and categorize instruction. In the latter stages of data collection, I conducted member checks (Lincoln and Guba, 1985) to verify my hypotheses regarding the recurring patterns of instruction, and, after leaving the research site, I physically sorted data to validate the inductively identified patterns, following Bogdan and Biklen's advice to "work with the data and emerging model to discover basic social processes and relationships" (p. 70). By gathering and grouping together the pieces of evidence from the data, I constructed a model of instruction characterized by three major domains: academic, social, and affective.

In summary, the research approach employed qualitative research characteristics of participant observation, collection of descriptive data, and a search for recurring patterns through inductive analysis (the building of grounded theory) by the participant observer researcher, leading to the generation of hypotheses concerning the nature of instruction in this literature-based reading program.

Findings

As evidenced by the data, the nature of instruction in this particular literature-based reading program is characterized by three major dimensions: academic, social, and affective. In the academic domain, four recurring patterns of instruction were noted: constructing meaning, understanding vocabulary as used in context, understanding literary elements, and developing strategies for word recognition. In the social domain, the data indicated three recurring patterns of instruction: student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment. In the affective domain, the recurring theme of instruction evidenced by the data was the development of a positive attitude toward reading, leading to the goal of developing lifelong readers. The summaries below further explain each of these findings.

The Nature of Instruction in the Academic Domain

In the academic domain, the bulk of the data revealed that, in this classroom, the primary focus of instruction was understanding what was read, which was labeled constructing meaning. Constructing meaning, or making sense of what was read, was accomplished through oral discussions of text, through written reflections or responses to what was read, and through preparation and presentation of book-related projects. During oral discussions of text, constructing meaning included such teacher behaviors as posing open-ended questions to elicit students' reactions or evaluations (i.e., "What do you think of Cousin Archer?"); asking questions to obtain known information from the students ("Where's he going?"); asking questions to clarify inferential information

("How come he can hardly see?"); posing speculative questions ("I wonder if Hal can get back out? Think he can?"); modeling thinking ("It's scary right now, with the thought that there is fire all over the place") ; fostering student-initiated talk by positively acknowledging and replying to their observations ("You think so, huh?"); asking for metacognitive awareness ("How did you know that?"); drawing attention to non-textual information in pictures ("Look at the picture. Hal looks like he's crying"); reiterating or expanding on the text or a student comment ("Uh-oh; that's my first thought, too"); sharing of personal reactions to what is read ("Oh, I like that!"); or involving students in physically demonstrating the text meaning ("Would somebody show me darting eyes? ...Everybody try darting your eyes"). This manner of constructing meaning was not accomplished in a teacher-dominated manner driven by interrogation, but rather was a collaborative conversation led by the teacher and joined by the students.

Constructing meaning was also accomplished through written reflections and responses to what was read. Oral discussions preceded written assignments, because the teacher believed that by sharing their thoughts and opinions in oral discussions, students were better prepared to formulate written responses. For example, while reading together, she said, "Okay, let's stop there a minute. What do you think of Cousin Archer? ...Why do you say he's mean? ...Why do you say he's okay?" At the conclusion of the reading period, the follow-up assignment was, "When you go pick up your reading log today...tell me one thing that you feel about Cousin Archer." The oral discussion provided the basis for students to formulate their written responses, and the ensuing sharing sessions, in which students read aloud what they had written in their logs, provided a further means of refining and clarifying text meaning.

Helping students make sense of text was also accomplished by having students create and present book-related projects (i.e., making dioramas, performing puppet shows, making new book covers, creating new endings, writing letters to the author, dressing up as a character and telling the story, putting oneself in the story, etc.). The book-related projects were chosen, prepared, and presented as a culminating activity for each cycle of instruction as a way for students to solidify, refine, or deepen their involvement in and understanding of the book they had just read.

In summary, to help students read for meaning, the teacher held oral discussions with students (such as asking them to comment or personally reflect on what was happening in a story, to demonstrate physically what was meant, to predict and explain why they thought some event would happen next, to explain why they interpreted events a certain way, or to discuss how a character was like somebody they knew), gave them written journal assignments (such as to write brief character analsyes or synopses of plot), and had them prepare and present book-related extension projects. From the bulk of the data collected during instruction as well as through three informal interviews with the teacher and a formal member check interview, constructing meaning was found to be the major pattern characterizing the nature of instruction in this literature-based reading program. This is documented by teacher statements such as, "I teach reading for meaning. My focus is that it makes sense" and, "I start out the beginning of the year with a class book...We read it, we talk about characters, we talk about literary elements, and yet we're always reading for meaning--that it make sense."

A second recurring pattern of academic instruction in this classroom was helping students develop an understanding of word meanings encountered in context. This was accomplished through informal teacher questioning during reading (i.e., "What do you think detested means? Figure out what it means just by what's around it"), through written log assignments ("Look up this word and show me that you understand what it means by using it in a sentence of your own"), and through formal word wall discussions of word meanings ("Perilous...Can somebody use it in a sentence for me?" or, "Small-eyes....How was it used in the book?"). Other means of vocabulary instruction included discussing the meanings of technical terms such as homonym (i.e., clump), homophone (road/rode), and homograph (dove/dove); discussing the meaning of word parts (i.e., auto/biography); modeling the use of the dictionary ("Re-res-reu...Notice what I'm doing. I'm looking at the top words here [guide words] trying to find r-e-v"); asking students to physically demonstrate word meanings ("Mike, would you clump out of our room and back in again?"); and discussing strategies for finding out the meanings of unknown words ("How do you find the meaning of a word you don't know? ...You could look it up where? ...How else do you find the meaning of a word?").

Instruction on literary elements was a third recurring academic theme which emerged from the data. This was accomplished by focusing students' attention on characters ("Tell how you are alike or different from a character in your story"); setting ("Somebody give me a where in this story" or, "Today I want volunteers to draw all the different settings we have so far"); plot (such as having students complete plot charts at the conclusion of two of the instructional cycles); point of view ("Did anybody figure out who's telling the story?"); genre ("What are fantasy books? I want to know if your book is a fantasy book. Here are the things that tell whether it is a fantasy or not"); and author's purpose ("We finished our class book yesterday, and we've talked about things like why the author wrote the book. We call that author's purpose. In My Friend the Monster, what was one of the author's purposes?"). In an informal conversation, Karen explained her beliefs about the role of literary analysis in reading instruction:

> Instead of teaching reading, let's start teaching literature. Let's start looking at all the characters. And all the reading things come out of it....Instead of talking

main idea and sequence, talk, "retell the story," "what happened next?" "what is the plot?" and "what is character development?"

A fourth recurring pattern of academic instruction in this literature-based reading program was developing strategies for word recognition by bringing students' attention to spelling sound relationships (i.e., "Look at all the ways to spell the oll sound. Let's count how many different ways Jesse found"); helping students learn to break longer words into syllables ("'Threat-en-ing-ly.' If you look at it, you can get all the syllables"); and helping students learn to be flexible in trying alternate pronunciations ("She called it step, and then tried it again. That's what you do: try [to pronounce] it one way, and if that doesn't work, try it another way"). The instructional emphasis was on not letting words get in the way of making sense of what was read, and students were taught strategies for dealing with unfamiliar words, such as to be flexible in trying alternate pronunciations until they sounded right, to skip words by putting them on the word wall for later discussion ("If at any time you read a word that you can't figure out...we'll just put it [on the word wall] and we'll continue reading and we'll talk about the words later"), or to go to a dictionary or an expert source for help with pronunciation ("If you really get stuck on a word, no matter what you try, and you can't get it to make sense,...that's when you come over and say, 'Mrs. Rogers, this doesn't make sense to me at all,' or that's when you go to the dictionary"). In a presentation to preservice teachers, Karen expressed her belief about maintaining the focus of reading on meaning and not on the pronounciation of words, stating:

> That's how your kids are feeling [excited] when they're allowed to...skip some of the words they don't know, and it still has meaning to them. They understand it. Because they're skipping words. They're not made to word call now. They're reading for meaning.

The Nature of Instruction in the Social Domain

In the social domain, three recurring patterns of instruction were noted: student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment. The first pattern, putting students in control of their learning, was particularly manifested in three ways: 1) through an inductive instructional approach (i.e., "Now there's a pattern to this. Let's see if you can pick up the pattern" or, "Read it again...see if you can figure it out"); 2) through instruction which frequently emphasized student responsibility for making choices and decisions (students decided which books they wanted to read for each of the instructional cycles except for the very first; they brainstormed ways that they could share their books through extension projects and then decided which project they wanted to pursue; they decided how to organize their small group and partner groups for reading); and 3) through instruction which emphasized sharing of each others' ideas ("Let's share your ideas about when Hal became king" or, "if [you've made a prediction about] where Humbert is, bring your log and we'll share our ideas").

Another recurring pattern of social instruction in this classroom was an emphasis on student cooperation with peers, demonstrated by teacher comments such as, "So you finished your log, Jeff? Would you go help Andrew with his and then you two can start your project together" or, "This is a cooperative assignment. You're to listen and share ideas" or, "I like what these two girls are doing--they're helping each other. It's a lot easier when you help each other."

A third recurring social theme which emerged from the data was the creation of a positive, risk-free classroom environment. This was evidenced in two ways: 1) by accepting students' ideas and efforts ("No matter what anyone says, they're right, because that's how they feel"), and 2) by offering support and specific praise for students' ideas and efforts ("Good point, Jeff. It's not fair that Bunnicula gets all the attention" or, "Jesse, this is really good. This is a better cover than the one on the book").

The Nature of Instruction in the Affective Domain

In gathering and grouping the data, the nature of instruction was determined to have a third characteristic dimension: the affective domain. In the affective domain, the recurring theme of instruction was the development of a positive attitude toward reading, leading toward the goal of developing lifelong readers. The documented data was triangulated by Karen's statement when she said: "I guess the real reason for any of the reading I do is for attitude....I want them to see [reading] as fun, the books are neat." As evidenced by the data, the teacher accomplished this goal in several ways: 1) by modeling her own delight and pleasure in books, demonstrating through her words and actions how special books were to her ("These books down here...are signed by the authors. These are very special books for me because I went and met the people who wrote or illustrated them and they signed them" or, "This [book] is by one of my very favorite...illustrators. I have several of his books over there....Look at those pictures!"); 2) by reading aloud to students throughout the day (not just during the designated reading period) from a variety of types and levels of books in such a manner as to make reading a joyful, pleasurable experience; 3) by giving students an active role in choosing the books that they read (not only for their personal Drop Everything And Read time, but also for the instructional reading period, the shared reading (read aloud) period, and for their Book It! requirements); 4) by teaching students how to choose books they would enjoy reading and would be able to read without difficulty (by modeling selection strategies such as looking at the back cover blurb and the chapter titles, the number of chapters and pages and the number of pictures, the size of the print, and then by using a five-finger rule to determine the book's difficulty level) and by helping students feel comfortable about choosing to read books of varying sizes and lengths ("It doesn't matter how thick the book is or how little the book is...so don't let the size or the print of a [picture] book make you feel it's not good for you"); and 5) by providing significant time in the daily schedule for reading (by scheduling a daily, 30-minute shared reading (read aloud) period, a DEAR period four times a week, and a cross-age partner reading period once a week, in addition to the designated reading period in which the bulk of the instructional time was spent actually reading books, to the point where my summaries of the nature of instruction often said, "Reading instruction equals time for reading").

Implications of the Study

Both Pearson (1989) and Stephens (1991) have noted an increasing polarization within the field of reading education between traditionalists and whole language advocates, and both have expressed the need for descriptive studies of actual instruction in holistic reading programs in order to bring the profession "past illusion and debate to understanding" (Stephens, 1991, p. 9). By providing descriptions of actual practice in one literature-based reading program, this study enables readers to envision how reading instruction was accomplished through children's books so that within our profession, "we might see that our similarities far outweigh our differences" (Stephens, 1991, p. 4) and be able to move toward a common ground of shared understanding.

This research can help develop this common ground of shared understanding through its descriptions of how the traditionally accepted academic domains of reading instruction were accomplished within one literature-based reading program. For example, from the recordings of actual teacher dialogue, readers can envision how comprehension instruction (constructing meaning) was accomplished (i.e., "What would you say to your parents if you were Hal?" or, "How did Hal keep Humbert's secret?"), how vocabulary instruction was accomplished ("Have you ever heard the word perilous? What's that mean? Can somebody use it in a sentence for me?"), how word recognition instruction was accomplished ("When you're trying out a word, try [pronouncing] it one way, and if it doesn't fit, doesn't make sense, try it another way"), and how literary instruction was accomplished ("Setting has two parts: it can be where and it can be when. Today, as we read, we're going to think of all the where's). By providing examples of how this teacher taught reading from children's books, perhaps this study can help bridge the communication gap within our profession by showing that traditional academic domains of reading instruction are indeed part of instruction in a literature-based reading program.

A second implication of this research is that it provides evidence of what is being taught in a literature-based reading program. Researchers have indicated the need for more information about the content of instruction in literature-based reading programs (Pearson, 1989; Simons, 1988). For example, Simons (1988) said, "Professional journals are filled with articles about literature-based reading instruction of late. Many presentations at reading and language arts conferences focus on it....However, what is actually happening in the classroom?" This study informs the research community, then, by developing grounded theory describing the nature and content of instruction in one literature-based reading program and by providing descriptions and day-by-day chronicles of such instruction, answering the question, "What is actually happening during instruction in a literature-based reading program?"

A third way that this research is useful is by providing illustrations of how one teacher actually implements a literature-based reading approach in her classroom so that veteran teachers who are in the midst of transition toward a more literature-based program can gain vicarious experience in teaching reading from children's trade books. The day-by-day chronicles of instruction and the descriptions of the way this teacher organized and presented instruction show how the literature-based approach was translated into daily activities.

A fourth implication of this research concerns the way that classroom reading programs are structured so that students are actually engaged in real reading situations for sustained periods of time. Despite research which indicates that the amount of independent, silent reading children do in school is significantly related to gains in reading achievement (Anderson, Hiebert, Scott, & Wilkinson, 1985), the 1990 National Assessment of Educational Progress report shows that children still do very little reading in school, with over one-half the students in grades 4, 8, and 12 reportedly reading ten or fewer pages each day in school (Langer, Applebee, Mullis & Foertsch, 1990). Although the present study did not attempt to quantify the amount of time (or the number of pages) students were engaged in actual reading of connected text, one of the recurring patterns that was noted was that "reading instruction equals time spent reading." In other words, within this literature-based reading program, the bulk of the instructional reading period was spent actually reading. The implication is that the structure of the overall program, which was organized so that students read and discussed books together in whole-class groups, small groups, partner groups, and then individually, seems to provide an exemplary plan so that students spend more time actually reading during the instructional reading period.

A final implication of this research is how reading instruction is not solely an academic and affective endeavor, but also a social endeavor. My conceptual framework going into the study was focused on the traditionally accepted academic dimensions of reading instruction (i.e., comprehension, vocabulary, word recognition, literary instruction), but in the course of participant observation and ongoing data analysis, it became clear that the social dimension was a major domain of instruction, and to neglect it would not characterize the nature of instruction as implemented in this classroom. Although academic and affective aspects have traditionally been acknowledged as components of reading instruction, the social dimension of reading instruction has yet to gain similar status in the mainstream of reading education. Repeated patterns which emerged from the data indicated that the social agenda (giving students control of their own learning, encouraging cooperation with peers, and providing a positive classroom environment through acceptance and praise of students' ideas and efforts) was an important dimension of instruction in this literature-based reading program.

In summary, the present study informs practitioners through the descriptions of actual instruction, the descriptions of program design (the whole-class, small group, partner, and individual cycles of instruction), and the chronicle of day-by-day classroom activities by providing a model of implementation so that veteran teachers who are in transition toward a more literature-based approach can gain vicarious experience in teaching reading from children's trade books. Secondly, through the descriptions of how traditionally accepted academic domains of reading instruction were accomplished in one literature-based program, the study can help bridge the communication gap within our profession between traditionalists and whole language advocates. Third, the study informs the research community by developing grounded theory concerning the nature and content of instruction in one literature-based reading program, providing insight into what is actually happening during reading instruction in such a program. Fourth, the study provides a model of a successful way to structure instructional time so that students spend more time actually reading. Finally, the study documents the social dimensions of instruction as an important domain of reading instruction.

Recommendations for Further Study

Future research is necessary to establish whether the model of instruction that was constructed from the data collected in this reading program would emulate the nature of instruction in other literature-based reading programs. Do other literature-based reading programs exemplify the same characteristic domains of instruction? Do other literature-based reading programs manifest the same academic dimensions, with an emphasis on meaning, or do other programs focus more on literary analysis? Does the social component characterize instruction in other literature-based programs as much as it does in this one? Is instruction in other programs as devoted to creating positive student attitudes toward reading as this one? Would other literature-based reading programs reveal similar patterns concerning the nature of instruction?

Further research might also be conducted to refine the proposed model of the nature of instruction as constructed from the data collected in this literature-based reading program. For example, sorting the data into the social and affective domains was sometimes problematic because occasionally there was more than one category into which data could be sorted. For instance, data coded as "allows students choices" was categorized in the social domain to represent the pattern of social interaction which puts students in control of their learning, but another researcher might categorize it in the affective domain, thinking that "allowing students choices" is conducive to developing positive student attitudes about reading.

Future research which provides descriptions of actual instruction in a variety of successful literature-based reading programs continues to be necessary so that we can, as a profession, move beyond debate between traditionalists and whole language advocates toward a common ground of shared understanding. Likewise, further descriptions of specific teaching techniques employed in a variety of functioning literature-based reading programs are necessary to help traditional teachers and teachers-in-transition envision how holistic reading instruction is translated into daily activities and thereby gain vicarious experience of how reading is taught through this approach.

A fourth topic for future research is the effect of literature-based reading programs on less-able readers. In her study of an individualized reading program, Hill (1985) questioned the appropriateness of the program for less-able readers. In my observations in this classroom, I had the same concern for one struggling reader. How do less able readers fare in literature-based reading programs?

Investigations into student perceptions of literature-based reading instruction would also add to the current body of research. How do students in a literature-based reading program perceive their reading program? What do they say about the way reading is taught and the progress they are making in reading?

Summary

In order to answer the question, what is the nature of instruction in a literature-based reading program, the researcher became a participant observer during the scheduled reading period in a third grade classroom for the first three and a half months of the school year. Grounded theory was developed as pieces of evidence were gathered and grouped together from coded fieldnotes, interviews, contact summaries, memos, member checks, and a physical sort of data. The results of data analysis show that, in this literature-based reading program, instruction was characterized by three major domains: the academic domain, characterized by recurring patterns of instruction in constructing meaning, understanding vocabulary, understanding literary elements, and developing strategies for word recognition; the social domain, characterized by recurring patterns of student control of learning, cooperation with peers, and the creation of a positive, risk-free classroom environment; and the affective domain, characterized by the repeated theme of developing positive student attitudes toward reading, leading to the goal of developing lifelong readers. In this study, the social domain was documented as an important dimension of instruction, and the bulk of the data revealed that, in this classroom, the primary focus of instruction was helping students make sense of what was read.

APPENDIX A

INFORMAL INTERVIEW GUIDE FOR TEACHER

Appendix A: Informal Interview Guide for Teacher

Goals:

- To explore the teacher's reflections on her literature-based reading instruction: rationale, routines, instruction, program goals, student achievement, amount of student reading, management & organizational structure of the classroom.
- To gather descriptive data in the teacher's own words.
- To get the participant's perspective on her literature-based reading program; to understand how the teacher came to develop the perspective she holds and how she herself structures the topic of literature-based reading programs.

Procedure: The following questions will be used as a **guide only**. Interviews will be ongoing throughout the study and will be conducted in a conversational, open-ended, unstructured manner to allow the teacher to answer from her own frame of reference rather than from one structured by prearranged questions.

1. Describe how you teach reading. (instruction & organization)
2. How long have you taught reading this way? (history)
3. Why do you teach this way? (rationale/philosophy)
   What was your motivation in choosing to teach reading in this manner?
4. Why does this approach suit you? (rationale/philosophy)
5. How do you structure reading assignments? (instruction)

6. Why do you prefer the term "literature-based" to describe your approach to reading instruction? How/Why does this label distinguish your program? (rationale/philosophy)
7. Using this approach, how successful in reading achievement are your students? (student achievement)
8. Would you comment on the amount of reading your students do? (amount of student reading)
9. How did you get started teaching from a literature-based approach? (training)
10. How did you initially set up your program? What components did you include at first? How has your program changed over time? (initial implementation & evolution of program)
11. How difficult was it to set up a workable schedule to implement this approach? What was easy? What was difficult? (implementation organization/management)
12. How long did it take you to fall into a comfortable routine in teaching reading? (routine)
13. What kinds of support are you given and who are your support group members? (support)
14. How do you ensure your students' mastery of local and state expected learner outcomes? (accountability)
15. What components of your program do you feel really comfortable with? Uncomfortable? Why? (evolution of program)
16. Is this a feasible approach for the majority of teachers to implement? (implementation)

APPENDIX B

LIST OF PARTNER BOOKS AVAILABLE

Appendix B: Books Available for Partner Reading

The following books were students' choices during partner reading:

Austin, R. G.	The Castle of No Return
Cleary, Beverly.	Ralph S. Mouse
Clifford, Eth.	Help! I'm a Prisoner in the Library
Coville, Bruce.	My Teacher is an Alien
Giff, P. R.	In the Dinosaurs' Paw
Peterson, John.	The Littles
Smith, Robt Kimmel	Chocolate Fever
Sobol, Donald.	Encyclopedia Brown, Boy Detective
Wallace, Bill.	A Dog Called Kitty
Wallace, Bill.	Snot Stew
Wright, Betty Ren.	Christina's Ghost

Other partner books that were available in the classroom include:

Allard, H.	Bumps in the Night
Anderson, L.	Mr. Biddle and the Birds
Atwater, R. & F.	Mr. Popper's Penguins
Blume, J.	Freckle Juice (HB)
Bunting, Eve.	Magic and the Night River
Burroway, J.	The Giant Jam Sandwich
Byars, B.	The Pinballs
Calhoun, M.	Hot-Air Henry
Chew, R.	Trapped in Time
Clocke, Rene, ill.	Aladdin and His Wonderful Lamp
Coerr, E.	Sadako and the Thousand Paper Cranes
Coren, A.	Arthur's Last Stand
Dahl, R.	Fantastic Mr. Fox
Davies, A.	The Fantastic Feats of Doctor Boox
deAngeli, M.	The Door in the Wall
Disney, W.	The Great Mouse Detective
- - - - - .	Winnie the Pooh and Tigger Too
Farley, W.	Black Stallion Mystery
Fritz, J.	Homesick
Giff, P. R.	Fourth Grade Celebrity
Gramatky, H.	Little Toot
- - - - - .	Little Toot on the Mississippi
Greenberg, D.	Slugs
Hall, L.	In Trouble Again, Zelda Hammersmith

Hoff, Syd.	Danny and the Dinosaur
- - - - - .	Julius
Hoff, Syd.	Sammy the Seal
Holling, C.	Paddle-to-the-Sea
Howe, D. & J.	Bunnicula
Howe, J.	Nighty-Nightmare
Hurwitz, J.	Aldo Applesauce
Jeter, J.	The Cat and the Fiddle
Kennedy, R.	Contests at Cowlick
Kipling, R.	Captains Courageous
Lindgren, A.	Pippi Goes on Board
- - - - - .	Pippi Longstocking
Littledale, H.	Alexander
Lofting, Hugh.	The Littles
- - - - - .	Dr. Doolittle
London, J.	White Fang
Manes, S.	How to Be a Perfect Person in Just Three Days
McDonnell, C.	Toad Food and Measle Soup
Miles, M.	Dusty and the Fiddlers
Numeroff, L.J.	If You Give a Mouse a Cookie...
Park, B.	Almost Starring Skinnybones
Paterson, K.	Bridge to Terabithia
Roberts, T.	Pirates in the Park
Robertson, K.	Henry Reed's Babysitting Service
- - - - - .	Henry Reed's Journey
Rosenbloom, J.	Deputy Dan Gets His Man
Sharmat, M.W.	Maggie Marmelstein for President
- - - - - .	Say Hello, Vanessa
Slepian, J. & Seidler, A	The Cat Who Wore a Pot on Her Head
Smith, R.K.	The War with Grandpa
Stevens, J.	The Tortoise and the Hare
Stevenson, J.	"Could Be Worse!"
Tripp, W.	Sir Toby Jingle's Beastly Journey
Viorst, J.	Alexander and the Terrible, Horrible, No Good....Day
Wahl, J.	The Clumpets Go Sailing
White, E.B.	Charlotte's Web

REFERENCES

Aiex, N. K. (1988). Literature-based reading instruction. The Reading Teacher, 41, 458-461.

Anderson, R.C., Hiebert, E. H., Scott, J. A., & Wilkinson, I. G. (1985). Becoming a nation of readers: The report of the Commission on Reading. Washington, DC: National Institute of Education.

Bader, L. A., Veatch, J., & Eldredge, J. L. (1987). Trade books or basal readers? Reading Improvement, 24, 62-67.

Bogdan, R. C. & Biklen, S. K. (1982). Qualitative research for education: An introduction to theory and methods. Boston: Allyn and Bacon.

Bridge, C. A., Winograd, P. N., & Haley, D. (1983). Using predictable materials vs. preprimers to teach beginning sight words. The Reading Teacher, 36, 884-891.

Burchby, M. (1988). Literature and whole language. The New Advocate, 1, 114-122.

California Department of Education (1988). Handbook for planning an effective literature program, K-12. Sacremento, CA: California Department of Education.

----. (1988). Recommended readings in literature, K-8. Sacremento, CA: California Department of Education.

Chomsky, C. (1976). After decoding: What? Language Arts, 53, 288-296, 314.

Cohen, D. H. (1968). The effect of literature on vocabulary and reading achievement. Elementary English, 45, 209-213, 217.

Cullinan, B. E., Jaggar, A. M., & Strickland, D. (1974). Language expansion for black children in the primary grades: A research report. Young Children, 29, 98-112.

Cunningham, P. M. (1988). When all else fails... The Reading Teacher, 41, 800-805.

DeLapp, D. (1989). Administrative support for literature-based reading programs. In J. Hickman & B. E. Cullinan (Eds.), Children's literature in the classroom: Weaving Charlotte's web (pp. 221-229). Boston: Christopher-Gordon.

Durkin, D. (1978-1979). What classroom observations reveal about reading comprehension instruction. Reading Research Quarterly, 14, 481-533.

Eldredge, J. L., & Butterfield, D. (1986). Alternatives to traditional reading instruction. The Reading Teacher, 40, 32-37.

Eldredge, J. L., & Butterfield, D. (1984). Sacred cows make good hamburger: A report on a reading research project titled "Testing the sacred cows in reading." (ERIC Document Reproduction Service, No. ED 255 861).

Emery, D. W. (1991). Comprehension instruction in literature-based reading/ language arts classrooms. In J. Zutell and S. McCormick (Eds.), Learner factors/Teacher factors: Issues in literacy research and instruction (pp. 423-430). Chicago: The National Reading Conference.

Fielding, L. G., Wilson, P. T., & Anderson, R. C. (1984). A new focus on free reading: The role of trade books in reading instruction. In T. E. Raphael (Ed.), The contexts of school-based literacy. New York: Random House.

Five, C. L. (1986). Fifth graders respond to a changed reading program. Harvard Educational Review, 56, 395-405.

Fuhler, C. J. (1990). Let's move toward literature-based reading instruction. The Reading Teacher, 43, 312-315.

Glaser, B. & Strauss, A. L. (1967). The discovery of grounded theory: Strategies for qualitative research. Chicago: Aldine.

Glazer, J. I. (1989). Moving toward a literature-based program. In J. Hickman & B.E. Cullinan (Eds.), Children's literature in the classroom: Weaving Charlotte's web (pp. 199-207). Boston: Christopher-Gordon Publishers.

Goodman, K. (1986). What's whole in whole language. Portsmouth, NH: Heinemann.

Goodman, K., Shannon, P., Freeman, Y.S., & Murphy, S. (1988). Report card on basal readers. Katonah, NY: Richard C. Owen.

Hagerty, P., Hiebert, E., & Owens, M. K. (1989). Students' comprehension, writing, and perceptions in two approaches to literacy instruction. In S. McCormick and J. Zutell (Eds.), Cognitive and social perspectives for literacy research and instruction (pp. 453-460). Chicago, IL: National Reading Conference.

Hancock, J. & Hill, S. (Eds.). (1987). Literature-based reading programs at work. Portsmouth, NH: Heinemann.

Harste, J. C. (1989). New policy guidelines for reading. Urbana, IL: National Council of Teachers of English.

Hepler, S. I. (1989). A literature program: Getting it together, keeping it going. In J. Hickman & B.E. Cullinan (Eds.), Children's literature in the classroom: Weaving Charlotte's web (pp. 209-219). Boston: Christopher-Gordon Publishers.

Hickman, J. & Cullinan, B. E. (1989). A point of view on literature and learning. In J. Hickman & B. E. Cullinan (Eds.), Children's literature in the classroom: Weaving Charlotte's web (pp. 3-12). Boston: Christopher-Gordon.

Hiebert, E. H., & Colt, J. (1989). Patterns of literature-based reading instruction. The Reading Teacher, 43, 14-20.

Hill, S. E. (1985). Children's individual responses and literature conferences in the elementary school. The Reading Teacher, 38, 382-386.

Holdaway, D. (1979). A fresh start: Shared-book experience. In D. Holdaway, The foundations of literacy. New York: Ashton Scholastic.

-----. (1982). Shared book experience: Teaching reading using favorite books. Theory into Practice, 21, 293-300.

Kamil, M., Langer, J., & Shanahan, T. (1985). Understanding research in reading and writing. Boston: Allyn and Bacon.

Keegan, S., & Shrake, K. (1991). Literature study groups: An alternative to ability grouping. The Reading Teacher, 44, 542-547.

Kerekes, B., & Burchett, D. (1986). Even roses have thorns: Implementing a literature-based reading program. Australian Journal of Reading, 9, 20-25.

Langer, J., Appleby, A., Mullis, I., & Foertsch, M. (1990). Learning to read in our nation's schools: Instruction and achievement in 1988 at grades 4, 8, and 12. National Assessment of Educational Progress. Princeton, N. J.: Educational Testing Service.

Larrick, N. (1987). Illiteracy starts too soon. Phi Delta Kappan, 69, 184-189.

Leu, D. & Kinzer, C. (1991). Effective reading instruction in the elementary grades. Columbus, OH: Merrill.

Lincoln, Y. S., and Guba, E. G. (1985). Naturalistic inquiry. Beverly Hills, CA: Sage.

Miles, M. B., & Huberman, A. M. (1984). Qualitative data analysis. Newbury Park, CA: Sage.

Paris, S. G., Wasik, B. A., & Turner, J. C. (1991). The development of strategic readers. In R. Barr, M. Kamil, P. Mosenthal, & P.D. Pearson (Eds.), Handbook of reading research, Vol. II. White Plains, NY: Longman.

Patton, M. Q. (1991). Qualitative evaluation and research methods, 2nd ed. Newbury Park, CA: Sage.

Pearson, P. D. (1989). Reading the whole language movement. The Elementary School Journal, 90, 231-241.

Reutzel, D. R., & Cooter, Jr., R. B. (1991). Organizing for effective instruction: The reading workshop. The Reading Teacher, 44, 548-554.

Roehler, L. R. & Duffy, G. G. (1991). Teachers' instructional actions. In R. Barr, M. Kamil, P. Mosenthal, & P.D. Pearson (Eds.), Handbook of reading research, Vol. II. White Plains, NY: Longman.

Routman, R. (1988). Transitions from literature to literacy. Portsmouth, NH: Heinemann.

Rudman, M. K. (1989). Children's literature in the reading program. In M.K. Rudman (Ed.), Children's literature: Resource for the classroom (pp. 177-205). Boston: Christopher-Gordon.

Scharer, P. L. (1991). Moving into literature-based reading instruction: Changes and challenges for teachers. In J. Zutell and S. McCormick (Eds.), Learner factors/Teacher factors: Issues in literacy research and instruction (pp. 409-422). Chicago: The National Reading Conference.

Simons, S. M. (1988). Beyond the spell of written words. Instructor, 85, 22-24.

Stephens, D. (1991). Toward an understanding of whole language (Report No. 524). Champaign, IL: Center for the Study of Reading.

Taylor, B. M., & Frye, B. J. (1989, November). The effects of a literature-based approach to reading instruction in grades 1-6. Paper presented at the National Reading Conference, Austin, Texas.

Tunnell, M. O., Calder, J. E., Justen III, J. E., & Waldrop, P. B. (1988). An affective approach to reading: Effectively teaching reading to mainstreamed handicapped children. The Pointer, 32, 38-40.

Tunnell, M. O., & Jacobs, J. S. (1989). Using "real" books: Research findings on literature based reading instruction. The Reading Teacher, 42, 470-477.

White, J. H., Vaughn, J. L., & Rorie, I. L. (1986). Picture of a classroom where reading is for real. The Reading Teacher, 40, 84-86.

Wilson, C. R. (1983). Teaching reading comprehension by connecting the known to the new. The Reading Teacher, 36, 382-390.

Zarrillo, J. (1989). Teachers' interpretations of literature-based reading. The Reading Teacher, 43, 22-28.