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AUTHOR Allen, R. R.; Kellner, Robert W.
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ABSTRACT

Prepared as part of a series applying recent research in oral and written communication instruction to classroom practice, this booklet deals with the integrated language arts curriculum. Noting the disparity between what is advocated for and what is practiced in language arts teaching, the first section of the booklet describes an integrated kindergarten classroom and identifies two major approaches to extending integration throughout the elementary and secondary school curriculum. The second section discusses three model programs featuring curriculum integration: the Individualized Language Arts project from Weehawken, New Jersey; the Academic Improvement through Language Experience program developed in Kenosha, Wisconsin; and the Wisconsin Alternative Curriculum Design, based on both the five functions of communication--informing, expressing feeling, imagining, ritualizing, and controlling--and the five communication contexts--intrapersonal, dyadic, small group, public, and mass communication. The third section discusses the advantages of an integrated curriculum, including the encouragement of a better language arts balance; the promotion of audience awareness; the encouragement of experiential learning; and the provision of rich, varied language experience. (FL)

Putting Humpty Dumpty Together Again: Integrating the Language Arts

By R. R. Allen and Robert W. Kellner

The Talking and Writing Series, K-12: Successful Classroom Practices

The purpose of this series is to provide information to assist teachers and curriculum planners at all grade levels in improving communication skills across the major disciplines.

Compiled and Edited

by

Dingle Associates, Inc.
Clarence M. Johnson, Editor
Anne H. App, Assistant Editor

The U.S. Department of Education
T. H. Bell, Secretary

Office of Elementary and Secondary Education
Lawrence F. Davenport, Assistant Secretary

Office of State and Local Educational Programs
James G. Horn, Director

Division of Educational Support
George R. Rhodes, Jr., Director

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PREFACE

During the past decade, teachers, education administrators and researchers, and the general public have become increasingly concerned about students' ability to communicate. This broad public concern for improvement in education led to the enactment of Title II, Basic Skills Improvement Act, Public Law 95-561. The Basic Skills legislation encourages Federal, State, and local education agencies to utilize " . . . all available resources for elementary and secondary education to improve instruction so that all children are able to master the basic skills of reading, mathematics, and effective communication, both written and oral." Section 209 of the act specifically authorizes the Secretary of Education to collect and analyze information about the results of activities carried out under Title II. Thus, improved instruction in the basic communication skills—speaking, listening, and writing—has become the focus of programs and research projects throughout the country.

The booklets in this series, *The Talking and Writing Series, K-12: Successful Classroom Practices*, provide information to assist teachers and curriculum planners at all grade levels to improve communication skills across all major disciplines. Developed under a contract with the U.S. Department of Education, the 12 booklets apply recent research in oral and written communication instruction to classroom practice. They contain descriptions of teaching practices; summaries and analyses of pertinent theories and research findings; practical suggestions for teachers; and lists of references and resources. Also included is a booklet on inservice training which suggests how the series can be used in professional development programs.

The booklets were developed through the efforts of an Editorial Advisory Committee comprised of 14 professionals in both the academic and research areas of written and oral communication education. The group worked with the sponsoring agency, the Department of Education's Basic Skills Improvement Program, and Dingle Associates, Inc., a professional services firm.

The committee members, in consultation with the Department of Education staff, chose issues and developed topics. Ten of the 14 committee members authored papers. The committee reviewed the papers and provided additional expertise in preparing the final booklets, which were edited and designed by Dingle Associates.

We are grateful to the committee members, advisors, and all others who contributed their expertise to the project. The committee members were:

Ronald R. Allen*
University of Wisconsin

Don M. Boileau
Speech Communication Association

Pamela Cooper*
Northwestern University

Joseph Dominic
National Institute of Education

Barbara Lieb-Brilhart
National Institute of Education

Nancy S. Olson*
Association for Supervision and Curriculum Development

Linda J. Reed*
CEMREL

Donald L. Rubin*
University of Georgia

* Authors

Marcia Farr*
University of Illinois (formerly National Institute of Education)

Robert A. Gundlach
Northwestern University

Kenneth J. Kantor*
University of Georgia

Jana Jo Staton*
Center for Applied Linguistics

Charles A. Suhor*
National Council of Teachers of English

Christopher J. Thaiss*
George Mason University

It is hoped that the booklets in this series will be valuable to classroom and administrative professionals in developing or restructuring their communication skills programs. They may also be useful to community and parent groups in their dialogue with members of the educational system. The ultimate benefit of this project, however, will be realized in our children's enhanced ability to communicate, both orally and in written language.

Sherwood R. Simons
Project Officer

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* Authors

PUTTING HUMPTY DUMPTY TOGETHER AGAIN: INTEGRATING THE LANGUAGE ARTS

By

R. R. Allen
Professor of Communication Arts and
Curriculum and Instruction
The University of Wisconsin
Madison, Wis. 53706

and

Robert W. Kellner
Supervisor of English and Communication Arts
Wisconsin Department of Public Instruction
125 S. Webster, P.O. Box 7841
Madison, Wis. 53707

INTRODUCTION

Increasingly, educators are paying more attention to integrating the language arts. Undergraduate language arts methods textbooks reveal the folly of teaching the language skills in isolation from each other. We are told that "the Language Arts are so strongly interrelated that no single skill can be taught in isolation" (Tiedt and Tiedt, 1978, p. 4), and that "the strands of language study are so interwoven that speaking, listening, reading, and writing activities are almost indistinguishable" (Burns and Broman, 1979, p. 3).

Many researchers in language development and language learning also stress the strong interrelationship of the language arts. For example, Loban's research with 338 children revealed that "those who were in the highest quartile of reading and writing ability at grade 6 were the same subjects who were notably powerful in oral language in the primary grades." On the strength of this evidence, he concluded that "there is no hope of building a successful program in reading or writing on an inadequate base of oral language" (Loban, 1978, p. 104).

The call for integration emanates from leading professional organizations as well. The National Council of Teachers of English devoted the entire April 1977 issue of *Language Arts*, the official journal of the Elementary Section, to the theme, "Integrating the Language Arts." A casual perusal of almost any issue of that journal will reveal articles testifying on behalf of language arts integration. Similarly, William Work, Executive Secretary of the Speech Communication Association, has observed that it is counterproductive "to think of reading, writing, listening, speaking, and viewing as separate behaviors." Rather, he urges that we see human communication as "a dynamic complex of interdependent systems involving different 'mixes' of thinking and speaking and listening and reading and writing and viewing and feeling" (Work, 1978, p. 336).

Have these calls for integration changed actual teaching practices? It appears not. Ironically, while many elementary language arts textbooks advocate integration, they contain separate chapters on reading, writing, speaking, and listening. And in the schools, the integration of the language arts peaks in kindergarten and declines as grade level increases. By the time the child reaches secondary school, language arts instruction is neatly fragmented into separate courses. On the college level, the courses are further fragmented.

This booklet was motivated by the disparity between what is advocated for and what is practiced in language arts teaching. The remainder of this section describes an integrated kindergarten classroom and identifies two major approaches to extending such an integration throughout the elementary and secondary levels. Subsequent sections will describe model designs of integration used in elementary and secondary settings and will consider the advantages of integration.

Integration: an illustrative view

On a crisp February afternoon in Sun Prairie, Wis., 18 kindergarten students met with their teacher, Mary McDonnell, in the kindergarten com-

plex of the Royal Oaks Elementary School. It was an ordinary day for the students. They hung their coats in the cloakroom and entered the classroom, which was bedecked with the red-and-white trappings of an impending Valentine's Day.

The afternoon began with an intimate gathering of the children in a semicircle around the teacher in the front of the room. The children were asked to identify the day and the date from a colorful calendar posted on the front wall. The teacher then took attendance as she said "good afternoon" to each child by name. Each child responded by saying "good afternoon." A volunteer was handed a card by the teacher and enthusiastically led the daily name cheer: "Give me an R; give me an A; give me a C; give me an H; give me an A; give me an E; give me an L—Rachael, Rachael, Rachael!" Rachael looked pleased.

The teacher then drew word cards from folders for the children to read—first common names, then colors. The children called out the words in unison. It was then time to invent words in a phonics drill around the sound æ. Under the teacher's direction, the words "cat," "mat," "hat," "fat," "rat," "pan," "man," "fan," "Nan," and "Ann" were sounded (and we learned from *Ann* that two "n's" still are pronounced "n"). A volunteer wrote sentences on the chalkboard using the sounded words: "Cat sat on a mat," "Fat rat sat on a hat," and "The man sat on a fan." After the teacher dictated the last sentence, and the student wrote it correctly, the teacher said, "I tried to fool you by using 'the' in the last sentence; you can't sound out the word 'the'." The student replied, "You can't fool me; I'm too smart."

Taking their places around circular tables, the children prepared for a listening exercise. As the teacher played sounds from an audiotape, the children drew pictures of the objects which make the sounds on a workbook page entitled "Donald Has a Dream." Donald had dreams of a dog, a doorbell, a drum, and a duck. The children were then asked to share one of their dreams with classmates and to talk about the way the dreams make them feel. They all agreed when a little boy said it was "scary" when he dreamed that a monster with a blue face came into his bedroom.

Next, the children were directed to an open space near the piano for additional listening games: "This is what I can do, now I pass it on to you"; "Simon says"; and "music (and instructions) to move by," presented by a record player. The teacher played the piano as groups of students sang "Four of us were singing"—first in English and then in German.

The children next dramatized "Three Billy Goats Gruff," picking their own replacements when it was time for a change in "cast." Then, the teacher presented a slide/talk show on the theme, "If you were born in Alaska." Following the show, the teacher asked questions about what the children had seen and heard. A milk and cookie break ensued.

As the foregoing illustrates, Mary McDonnell was successful in integrating the language arts into the entire kindergarten curriculum. Her students communicated about days and dates and music and Alaska (and milk and cookies, for that matter). In an hour of instruction, an intelligent and creative teacher had provided a skillful integration of the language arts—reading, writing,

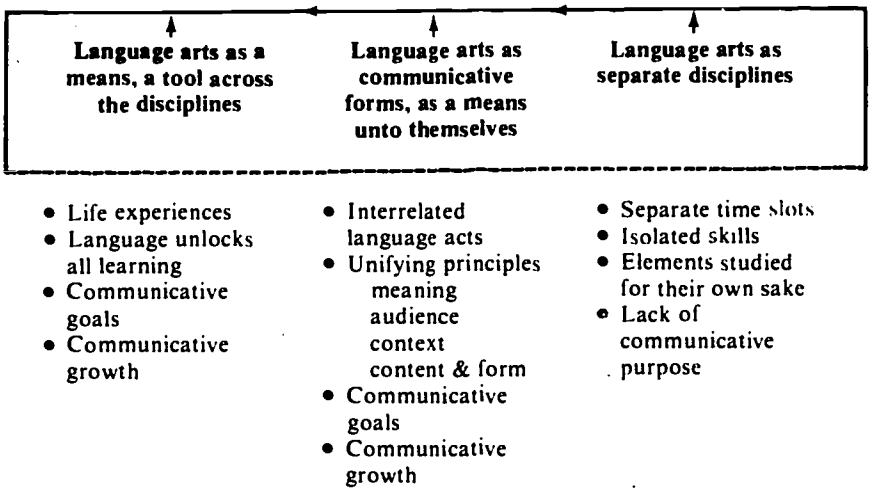
speaking, and listening. Additionally, she had provided opportunities for children to practice social amenities and group rituals; to fantasize, express feelings, follow directions, take turns, dramatize, and engage in informative listening.

Major approaches to integration

Many teachers still teach the language arts in a fragmented way. During the school day, separate time slots are designated for reading, spelling, punctuation, handwriting, composition, and the like. Such instruction may be criticized for promoting an unnatural view of language. Language is not simply a collection of unrelated elements; rather, it is a process through which ideas and feelings are shared with others.

This traditional approach represents an extreme pole on the integration continuum (Figure 1). The extreme represents fragmentation rather than integration of the language arts. Subskills or elements are studied for their own sake in separate time slots. When subskills are so isolated, students do not experience the process of using language to accomplish their communicative goals.

Figure 1
AN INTEGRATION CONTINUUM



At the opposite pole of the continuum, language is perceived as a tool for learning—a way of thinking about the concepts inherent within all subjects.

Students write, speak, listen, and read to comprehend, interpret, analyze, evaluate, and creatively respond to the content of various subjects.

Those who argue for such a global integration of the language arts point out that language learning differs substantially from the learning of other subjects in the school curriculum. They question, in fact, whether the language arts should even be considered a subject. Instead, they perceive language as "the main ingredient in our symbolic life," which "not only operates within every aspect of our lives but . . . [serves] to integrate the diversity of experience into a harmonious whole" (Moffett and Wagner, 1976, p. 42). Thus, they conclude that the proper way to teach the language arts is to encourage their use as children explore ideas. An example of this type of integration, "Pioneer Night," is described by Christopher J. Thaiss in another booklet in this series, *Learning Better Learning More: In the Home and Across the Curriculum*.

At first glance, the notion of global integration may seem troublesome to teachers. It appears to demand a high level of teacher creativity, extensive planning, access to multiple resources, and administrative commitment. Teachers may also fear that total integration of the language arts will lead to neglect of the "content" of language instruction.

Given these reservations, teachers may wish to assume a more moderate level of integration to gain confidence and familiarity with this new approach. Such a moderate stance is represented by the midpoint of the continuum. In this approach, reading, writing, speaking, and listening are blended and used to reinforce each other. In designing communication activities, the teacher attempts to use all of the language arts. To arrive at this stage on the continuum, a teacher would need to be concerned not with time blocks, but with student communicative needs and interests, along with unifying principles inherent in all communicative situations—purpose, audience, context, the marriage of content and form, and those skills needed to transmit a particular message vital to the sender and receiver. A teacher needs to see that communicators always face these issues at all levels of sophistication.

The following section describes sample models of integration representative of the moderate stance. The perceived advantages of such an integration will be examined in the final section.

MODELS OF INTEGRATION

Since there are a number of models of integration, the three models discussed are meant simply to illustrate the range of such models available to teachers and educators. The first model focuses on K-8 grades, the next program is intended for K-10, and the final example is directed at the secondary level.

The first two models are part of the National Diffusion Network which contains 200 programs consisting of validated, U.S. Office of Education-approved projects. These nationally disseminated projects have demonstrated significant student achievement, cost-effectiveness, and suitability for adoption in nearly any school district.

The secondary model is a new, teacher-developed curriculum currently being piloted in a number of Wisconsin secondary schools.

Individualized language arts

An integration of the language arts can take many forms. One program is the Individualized Language Arts Project from Weehawken, N.J. It has been most successfully used at the K-8 levels and has been adopted in a host of States. The project seeks to improve teacher competence in the methodology of writing instruction and to develop student proficiency in composing skills.

Inherent in the program is the integration of reading, writing, speaking, and listening. The Weehawken model merges these language acts within a "communication spiral"—a series of suggested procedures that may be adapted by participating teachers. Depending on student readiness and achievement, teachers may decide to enter the suggested sequence at different points, may skip steps, or may repeat a procedure.

The communication spiral. There are 11 steps in the communication spiral of the Individualized Language Arts Program (Ezor, 1974, pp. 8-11).

Step 1: Begin with a shared experience involving content areas (e.g. science, social studies, art, health). This shared experience may involve an interesting reading, a television program, a play, a painting, a musical selection, an event, or a personality in the school or in the news.

Step 2: Have children talk about the shared experience through small-group or whole-class discussion. Student talk is a necessary step before any writing occurs.

Step 3: Plan a specific writing activity aimed at carrying forth the interest generated by the discussion. The writing activity should be carefully explained so that students have an understanding of the purpose for writing and of the intended audience.

Step 4: Supply students with a starter technique. One starter involves formulating one or more complete sentences from a series of words and/or groups of words (phrases or clauses). This technique is called "sentence synthesis" because a student creates sentences with a variety of words from his or her sight and/or oral vocabulary.

Step 5: Let students write a first draft.

Step 6: Have students silently proofread the first drafts. Next, have them read their drafts aloud to the teacher, a friend, a small group of students, or to the entire class. A number of different strategies may be used to stimulate interaction (e.g., miniconferencing, peer-group advising, or listening to and discussing audio recordings of the writing).

Throughout this stage, emphasis should be given to the clarity of the student's message, its originality, its audience appeal, and its intended effect. At this time, only secondary attention is given to matters of form and to surface features.

Step 7: Post a "Checklist of Directions" that identifies matters of content and form that should be interesting to student writers as they revise their drafts. A checklist might include such questions as:

—Can I make my composition more interesting by using some of the new words I've learned in reading or class discussion?

—Am I using all the words that I can in my story?

—Am I sure of the meaning of each word or do I need to use my dictionary?

Step 8: Assist students in applying the "improver" techniques to their first drafts. Improver techniques involve different ways of revising sentences or paragraphs. Students can improve either by adding or reducing certain words, combining sentences, or moving different words or phrases. These techniques can also be applied to larger units of thought.

Step 9: Direct students to read their messages aloud again. This time the improved drafts receive the attention of a classmate, a small group, or the whole class. The teacher may vary audience size as the topic and task demand. By having students read the improved writings aloud, the teacher advances the notions that listening is important and that writing is communication to real audiences.

Step 10: Conduct a formal or informal evaluation of final student drafts. During the final evaluation, both teachers and students should pay particular attention to how well the paper has fulfilled its purpose and satisfied the demands of audience.

Step 11: Initiate or create a new shared experience and begin the communication spiral again. It should be noted that a spiral may be scheduled over a 3- or 4-day period.

An illustrative view. To illustrate these steps in the communication spiral, let us consider how they are implemented in a fourth-grade classroom. After reading and discussing *Charlotte's Web*, the teacher and students decide that friendship is a vital topic. The teacher leads a discussion of friendship and prompts questions and comments about such concepts as loyalty, trust, giving, and sacrifice. Words important to the students become "key" words which are written on the chalkboard.

The teacher suggests "friendship" as a possible writing topic; the students agree. After some additional talk, they decide that they will write paragraphs describing friendship. The students further agree that they may refer to people in the class or outside the class in their writings. One student suggests as a starter sentence the notion that, "Friends must give and receive." Others agree.

Since the students have previously used this "sentence synthesis" starter technique, they go right to work, glancing periodically at the "key" words on the chalkboard. The teacher circulates to answer questions and provide encouragement.

After the rough drafts are finished, students are given a few minutes to read their paragraphs silently. Then, they pair off and read paragraphs to each other. The students are told to talk about how well the paragraphs develop the original topic sentence, and they exchange comments and suggestions.

The teacher then discusses editing tips for revising paragraphs and writes each tip on the chalkboard. Students ask questions and make comments about the tips. As they rewrite and edit paragraphs, the teacher again circulates—questioning, encouraging, and praising.

When the students have completed rewriting, they meet in small groups to read the paragraphs to each other. After the small groups complete discussions, the teacher leads a whole-class discussion of such questions as: Why must friends both receive and give? Does the use of real people in the paragraphs improve or weaken the description? What things did you really like about some of the paragraphs read in your groups?

A pragmatic view. The preceding illustration demonstrates how a classroom stimulus, such as *Charlotte's Web*, can inspire a blending of the language arts as students complete the communication spiral. In addition to writing, students read, discuss, compose in groups, listen attentively, follow directions for writing and oral reading, and interact in dyadic, small-group, and whole-class structures.

In validating the Individualized Language Arts system, educators gathered data from experimental and control groups in a number of settings. Students in the experimental group wrote longer, richer, and more varied sentences and recorded significant gains in vocabulary and T-unit scores. Students in the experimental groups also surpassed students in the control groups in such matters as organization, punctuation, spelling, and overall clarity (Ezor, 1974, p. 2-3).

The authors have found that 10 to 15 hours of workshops are needed to train teachers to implement the 22 writing techniques that are included in the communication spiral. These techniques—"starters" and "improvers"—promote skillful teacher intervention in the composing process. Information about training and materials for this model are available from each State education agency.

Model for language improvement

In Kenosha, Wis., a K-10 Title I program, "Academic Improvement Through Language Experience," offers students in this industrial community an opportunity for marked language improvement (Kenosha Unified Schools,

1978, p. 1). The Kenosha model is based on the philosophy that students can talk about what they have experienced, write about what they have spoken, and read about what they have written. Communication skills are developed around the concept of writing about and discussing the child's experiences. Experiences contributing to the program's success include field trips to local businesses and industries, visits to summer camps and forest areas within the school district, and in-class experiences such as food preparation, art, or media projects.

In a typical lesson, students in the fourth or fifth grade enjoy the experience of "getting to know senior citizens" (Kenosha Unified Schools, 1978, p. 88). They visit a local nursing home and talk with selected residents. Back in school, the students discuss their experience, generate a vocabulary list, and begin planning a letter or note to a pen pal at the nursing home. The teacher reviews the parts of the letter (heading, greeting, body, closing, signature) and encourages students to include photographs of themselves.

Subsequent activities include a number of options. Students can invite several nursing home residents to visit the school to share with the children their special talents or experiences. One resident may decide to show the children how to make a stained-glass object or a yarn flower. Students can learn to make the object by following directions written on an experience chart.

Other followup activities may include remembering residents on special occasions, interviewing and tape recording grandparents who tell about their experiences, and reading library selections to develop student awareness and understanding of aging people.

Overall, the objectives for this experience, cultivated over several days, encompass developing: conversational and interviewing skills; skills useful in writing thank-you notes, letters, and vicarious stories; listening skills through attending to different speakers; and library skills. Through such a language experience, students discuss, read, write, listen, and think as they enjoy communicating with elderly people.

Out of the 30 nationwide adoptions of the Kenosha model, the Waterloo School District in Waterloo, Wis., was awarded a Certificate of Recognition for exemplary replication of the Kenosha model (Jenkins and Plaisted, 1981, pp. 9-11). Two Waterloo staff members, resource teacher Barbara Plaisted and reading specialist Martha Jenkins, created a variety of lessons especially for grades four through six. One such experience involved a visit to a local pickle and sauerkraut factory.

There were several aims of this lesson, including observing and sequencing the pickling process, developing pride in the local community, learning new vocabulary related to the visit, improving oral reading fluency, and developing direction-following skills.

Twenty new words, ranging from "preservatives" to "crunchy," "turmeric" to "alum," were generated by students after the visit. During the visit, students had a pickle-tasting session and listed words describing taste, feel, smell, and appearance. Students toured the pickle factory, took photographs of the pickle-making process, and later wrote captions for each photograph.

Followup tactile activities included making pickle-ham-cream cheese rollups according to proper directions. Also, students made pickled vegetables as Valentine's Day gifts. On thank-you notes sent to the pickle factory, the students created pickle prints by using cut pickles and printing ink. Students also wrote a creative story about "Pesky Pickle Pet," performed a choral reading of "Ickle Me, Pickle Me, Too" by Shel Silverstein, and used the tongue twister, "Peter Piper Picked a Peck of Pickled Peppers."

To validate the Kenosha model, the Peabody Picture Vocabulary Test, the Peabody Individual Achievement Test, and the Gates-MacGinitie Reading Test were administered in schools with children from low-income families. It was found that students demonstrated an average growth in excess of 1.5 months per month in the program.

Students at the adopter site in Waterloo demonstrated an average gain of 1.7 months per month in the program on a standardized reading test. In addition, outside evaluators, who examined pre- and post-instructional writing samples and cumulative folders, noted improvements in vocabulary, sentence syntax, and paragraph development.

The Kenosha model and the Waterloo site offer a language experience approach with a special resource room, outreach activities, and a rich variety of integrated language arts lessons. If teachers in small towns with limited resources can design meaningful learning activities, think of the learning potential available in more diverse communities.

The Wisconsin Alternative Curriculum Design

> **In the real world, people use communication to serve a variety of functions or purposes. We use communication to give and receive information, to persuade others, to share feelings, to engage in imaginative thought, and to interact socially. Further, communication in society is directed toward specific audiences ranging from oneself, to another, to a small or large group, to a mass audience. As we communicate in life, we use a blend of language arts or processes. We read, write, speak, or listen as the occasion demands.**
>
> **If the above is true in the real world, then students being prepared to communicate effectively in that world ought to initiate a variety of messages differing in purpose, intended audience, and language form.**
>
> **—Wisconsin Department of Public Instruction, 1981**

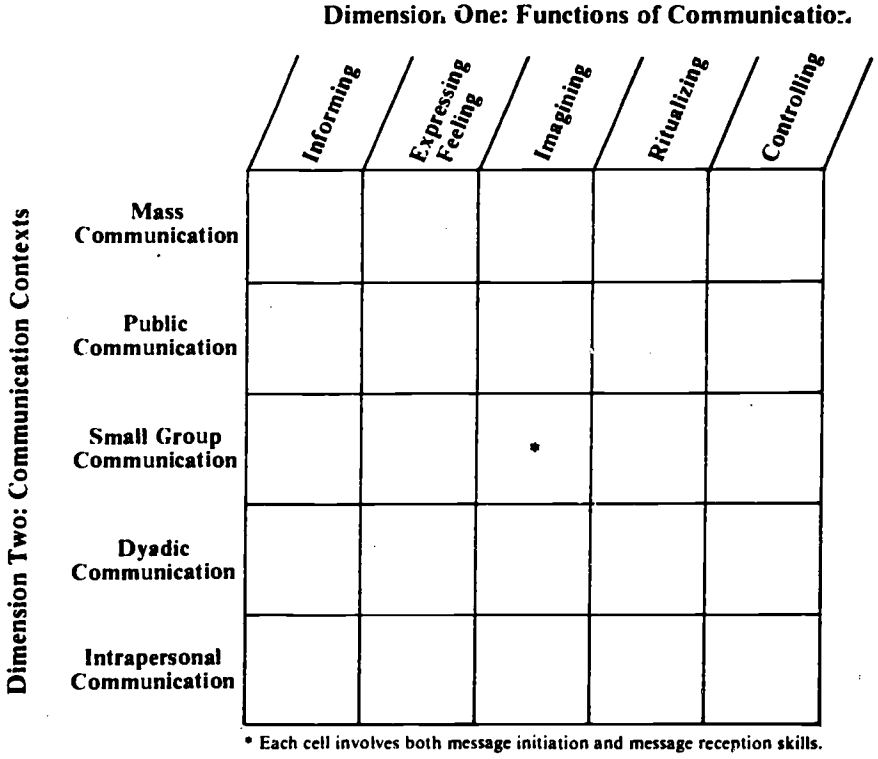
This statement identifies the three major components of the design: functions of communication, audience contexts, and integration of the language arts. These components are reflected in two separate documents: a curriculum for grade 9 and one for grade 10.

Being intimately familiar with the design and having "taught" it to hundreds of teachers, we will attempt in the following passages to teach the design to the reader. It is hoped that readers will become sufficiently familiar with the design that they will be able to use it in generating curricula for their students. Given this goal, expository form will be abandoned periodically so that the reader can engage in structured learning play.

The Wisconsin Alternative Curriculum Design is based on a matrix (Figure 2) developed in 1977 by R. R. Allen. Through familiarity with the five major functions of communication and the five major audience contexts for communication, teachers can develop curricula that reflect the variety of functions and audiences served by communication in society.

Figure 2

A Matrix for Generating Curricula in Communication



* Each cell involves both message initiation and message reception skills.

The functions of communication. In 1976, members of the Speech Communication Association's National Project on Speech Communication Competencies sought to identify the major functions (uses, purposes) of communication in everyday life. Borrowing from the earlier work of Wells (1973) and Halliday (1973), they concluded that communication is used for the purposes of informing, expressing feeling, imagining, ritualizing, and controlling (Allen and Brown, 1976). Each of these functions will be considered in turn.

- **Informing**—People communicate for the purpose of informing in a wide variety of contexts: Authors write informative booklets, teachers lecture and distribute handouts to inform; and students write informative reports, give demonstration speeches, and participate in discussions about information. As receivers, we read the morning paper, search out information in the library, watch the evening news on television, and read our favorite "self-help" book before retiring for the night.

- **Expressing feeling**—Affective communication is a necessary and powerful ingredient of life. We initiate and receive various messages expressing positive and negative feelings about ourselves and others. We express the positive feelings of love, appreciation, and admiration, and negative feelings of disappointment, anger, and frustration. We use a variety of forms for affective messages: poems, greeting cards, love notes, hate mail, pats on the back, a glance, a glare, a raised eyebrow, a prayer. As empathic readers and listeners, we try to see the world from the perspective of the person communicating so that we may celebrate or commiserate as appropriate.

- **Imagining**—The imaginations of students may be engaged through a wide range of creative communication activities. Students may be given opportunities to dramatize, fantasize, tell stories, invent limericks, brainstorm, theorize, role-play and pantomime. Through appreciative listening, viewing, and reading, students may enjoy the results of creative efforts of others, whether that creativity is revealed through literature, film, television, stage, or face-to-face encounter.

- **Ritualizing**—Many communication exchanges are largely ritualistic in nature. On any given day, we engage in such ordinary speech acts as greeting, leave-taking, introducing, teasing, commenting on the weather, and demonstrating social amenities. We perform rituals appropriate to home, school, church, bus, elevator, and office settings. Rituals are used in conversations, interviews, small-group discussions, parliamentary debates, ceremonial speeches, letters, diaries, printed invitations, thank-you notes, and announcements.

As listeners and readers, we note and often respond to violations of social expectations and ceremonial requirements. From, "Hey, it's my turn," to "Point of order," we demand that ritualistic requirements be honored.

- **Controlling**—People seek to influence the thoughts and actions of other people by using such diverse strategies as threats, commands, arguments, psychological appeals, and entreaties. Controlling messages take such diverse forms as television commercials, printed advertisements, legal briefs, editorials, election posters, and schoolyard squabbles. When on the receiving end of a controlling message, one is well-advised to be a critical listener, viewer, or reader.

Communication contexts. As people communicate for various purposes, they also communicate in diverse contexts. Communication scholars often categorize contexts by the size and/or distance of the audience.

- **Intrapersonal communication**—Intrapersonal communication simply means talking to oneself. It takes such forms as rationalizing, goal-setting, speculating, praising, blaming, and debriefing. Intrapersonal messages may be thought, verbalized, written in diaries, or scrawled on "to do" lists.
- **Dyadic communication**—Two-person communication is both pervasive and important. On a given day, we cross paths with a relatively large number of people with whom we engage in dyadic exchange. Certain of these exchanges are with people who are of the greatest significance in our lives—parents, offspring, friends, life companions. The ability to establish and maintain such dyadic relationships is important to a happy and fulfilling life.
- **Small-group communication**—Two conditions are necessary for an assembly of people to be considered a small group: They must be in face-to-face contact, and they must be psychologically aware of each other. A group of strangers on a city bus are not a small group; they become one when the bus stalls in a flooded underpass and they begin discussing their predicament. Among the most significant small groups in life are families, peer groups, teams, clubs, and classroom groups.
- **Public communication**—Public communication tends to involve larger groups of people in situations in which initiator and receiver roles are relatively fixed. Public messages are given in such diverse settings as auditoriums, banquet rooms, courtrooms, street rallies, and rock concerts.
- **Mass communication**—The communicator and the audience in this

form of communication are physically separated, necessitating the use of technology in bringing the message to the audience. Messages are often initiated by groups and are often intended for large, heterogeneous audiences. Common mass communication forms are radio and television programs, films, audiotape recordings, newspapers, and magazines.

Having been introduced to the five communication functions and five communication contexts, you are now invited to participate in two activities designed to increase your understanding of the model. Please match the concepts in the left column with the descriptions in the right column by placing a letter to the left of each concept.

____ **Mass Communication**	a) involves initiating or receiving data
____ **Public Communication**	b) involves using hardware and software
____ **Small-group Communication**	c) involves attempts to influence
____ **Dyadic Communication**	d) involves looking within oneself
____ **Intrapersonal Communication**	e) telling someone you love him/her is an example of this function
____ **Controlling**	f) involves a relatively large audience in face-to-face communication
____ **Informing**	g) social amenities function in this way
____ **Expressing Feeling**	h) it takes two to tango
____ **Ritualizing**	i) daydreaming and fantasizing serve this function
____ **Imagining**	j) includes families, peer groups, and school boards

(Your answers in order in the left column are: b, f, j, h, d, c, a, e, g, and i? Excellent. Your informative reading skills are honed to a razor's edge.)

Now, can you apply this knowledge in categorizing communication events? Attempt to put each event in a cell in the matrix by indicating under each event which function and which context is represented.

1. The members of a basketball team give each other "high five" hand slaps as they prepare to leave the locker room for a game.
   Function _____ **Context** _____

2. A sports celebrity on a television commercial is kissed on the cheek by an attractive woman while he holds a can of Old Smoothie Shaving Cream.
   Function _____ **Context** _____

3. A father tells his son that he is very pleased that the boy mowed the lawn without being asked.
   Function _____ **Context** _____

4. A girl fantasizes about what it would be like to be Lady Diana in England.
   Function _____ **Context** _____

5. A State Superintendent of Instruction explains changes in Federal educational funding programs to a convention of school administrators.
   Function _____ **Context** _____

If you are like most teachers and educators we know, you probably classified these events in the following way:

1. Ritualizing/Small-Group Communication
2. Controlling/Mass Communication
3. Expressing Feeling/Dyadic Communication
4. Imagining/Intrapersonal Communication
5. Informing/Public Communication

Is this your response? Some people feel that the father might be trying to control the future behavior of the son by praising (statement no. 3). Did this occur to you? If the father is a manipulative sort of person, he might very well be seeking to control, but we prefer to believe that he is expressing feeling.

Now that you are confident in using the matrix to categorize communication events, you may want to invent learning activities for the various cells of the matrix. Further, integrating the skills of reading, writing, speaking, and listening represents an added challenge.

We will assume that you have chosen to develop learning activities for the center cell of the matrix—Imagining/Small-Group Communication—for

ninth-grade students. Pondering the kinds of small groups that seem important to the students, you decide to focus on the theme, "Happy Families."

Students begin by reading the play, "You Can't Take it With You," by Kaufman and Hart. They take roles and read aloud about a loosely constructed, do-their-own-thing family. Following the reading, class discussion focuses on questions dealing with family-role expectations, humor in families, rules and structures in families, the peculiarities of each character, and specific contrasts with the traditional family.

For the writing activity, entitled "Raising the Roof," students in small groups are asked to write a poem offering a comparative view of three families from a bird's-eye view. As a prewriting activity, you will probably wish to lead a discussion of catalogue poems using David Wagoner's "While Looking Through the Yellow Pages." Following the discussion, you give the groups telephone directories from outside their locale. Ask them to choose 30-40 yellow-page listings that evoke interesting sensory images (e.g., The Tots and Teens Shop, Pizza Palace, 28 Flavors of Ice Cream). Next, using the white pages, the groups find three interesting names of people around which families may be imagined and attributes and interests may be assigned. After matching the families with the images, each group creates a 20-line poem that offers a comparative view of the families while focusing on sounds and images. When the poems are completed, the groups are asked to give them titles and share them with the other groups.

For a listening activity, assign students to two television programs featuring "idealized pictures" of a family (e.g., "Happy Days," "Eight Is Enough," "The Waltons," and "Little House on the Prairie"). Students are asked to create lists of the positive and negative qualities of the families in the two shows that they choose. They share the lists with the class, and a comparison of these idealized families is developed through classroom discussion using a chalkboard listing of family qualities.

As a final activity, have students work in triads as they come to a consensus regarding their idealized family. Each triad must agree on an ideal mother, father, sister(s), and brother(s), and on an ideal home setting. Each group prepares and presents an oral report in a creative format in which each member contributes to the report.

Through this series of activities, students would give sustained attention to the nature of communication in family relationships. They would know more about family roles, family expectations, family rules and structures, and the attributes of harmonious family life than they did when instruction began. Additionally, they would have had a chance to engage in appreciative reading and listening and a chance to ponder the characteristics of plays and television dramas that contribute to receiver enjoyment. Finally, they would have experienced two opportunities to initiate creative messages and to experience the joy of imagining.

By way of imagining yourself as a curriculum planner for a classroom of students, you have shared the kind of intellectual and creative experience enjoyed by the 20 Wisconsin teachers who contributed to the Wisconsin Alternative Curriculum Design. In fact, the preceding description is a highly ab-

breviated summary of the ninth-grade, Imagining/Small-Group Capsule, "Happy Families."

ADVANTAGES OF AN INTEGRATED CURRICULUM

The systems discussed in the preceding section are based on the premise that integration is preferable to isolation in teaching the language arts. Following are among the advantages of an integrated language arts curriculum.

Encourages a better language arts balance

It is widely recognized that the study of literature dominates secondary school and college English curricula. In Wisconsin, for example, 65 percent of students in grades 9-12 are taking literature courses, only 33 percent are taking composition or writing, and less than 20 percent are enrolled in a speech course (Department of Public Instruction, 1978-79).

This skewed orientation has had serious consequences. In May of 1979, the University of Wisconsin System Basic Skills Task Force reported that "25% of our freshmen enter without the basic skill competencies needed for success in traditional entry level courses" (pp. 5-6).

When reading literature is integrated with writing, speaking, and listening activities, a better balance is achieved. In the Wisconsin Alternative Design, equal attention is given to each of the language arts. John Fortier, a Wisconsin language arts coordinator from Rhinelander, noted that "the most significant characteristic of the new curriculum is its balance of activities among the four areas of listening, reading, speaking, and writing. This curriculum recognizes that these four areas must function together rather than exist separately."

Promotes development of a sense of audience

James Britton and his colleagues have indicated that "the growth of a sense of audience, the growth of the ability to make adjustments and choices in writing which take account of the audience" is an important factor in developing writing ability (Britton, et al., 1975, p. 58). A sense of audience is also helpful as students try to assign meanings to printed messages.

When writing is taught in isolation in separate composition courses, and reading is isolated in literature courses, the sense of audience may be difficult to develop. But when reading and writing are integrated with speaking and listening, the student is encouraged to view discourse as purposeful communication involving a speaker or writer with an intent and an audience with preconceptions, expectations, and intentions of its own.

Blankenship and Stelzner (1979), in providing a rationale for teaching speaking in the writing classroom, observe that "the very face-to-face nature of much oral communication reminds the speaker of the transactional nature of discourse" (p. 1). Similarly, listeners acquire insights into the kinds of adjustments that communicators make as they adapt messages to differing audiences.

Provides rich, varied language experiences

When the language arts are integrated, the curriculum is substantially enriched. By its very nature, oral communication is varied and multifaceted. People communicate orally for various reasons, to a number of audiences, in a variety of contexts, and the universe of discourse is substantially increased when one includes messages that are spoken or performed, listened to, or viewed.

Oral messages seek to inform, influence, dramatize, express feeling, and conform to social expectations. As we know, speakers talk to themselves, each other, small groups, public audiences, and mass audiences, and oral discourse routinely occurs in such diverse settings as auditoriums, buses, classrooms, dining rooms, elevators, lunch counters, nature trails, stores, and zoos. Oral communication varies in form from pantomime to public speech; from conversation to courtroom ritual.

Blending the language arts also enriches each of its parts. Much as writing is improved by opportunities to communicate orally (Emig, 1971), studying literature is enriched by rhetorical insights; and the study of interpersonal communication is enriched by insights into the human condition provided by reading literature.

Encourages experiential learning

A number of scholars have cited the fun that children have as they learn language in nonschool settings (Goodman, 1980, p. 602; Nilsen and Nilsen, 1980, p. 603). Through active play, children acquire language with joy.

When the language arts are integrated, teachers are more likely to use small-group rather than whole-class structures. Play serves a central role in newer approaches to children's language study. "The activity has literally become a game with children performing game-like operations: guessing, searching, figuring out, solving puzzles, pantomiming, leading, inventing, and of course thinking" (Hennings, 1978, p. 37).

Each system of integration discussed in the previous section encouraged active student involvement in language learning, and students at all academic levels can develop and refine language skills through shared language experiences.

Expands concept of communication potentialities

In the real world, children communicate for differing purposes with many people, and experience varying levels of effectiveness. How unlike that real world is the world of the classroom, where the student communicates both orally and in writing to an audience of one—the teacher. The artificiality of the school writing experience was reported by Britton and his colleagues in this way: "In school . . . it is almost always the teacher who initiates the writing and who does so by defining a writing task with more or less explicitness. Not only does he define the task but also nominates himself as audience. He is not, however, simply a one-man audience but also the sole arbiter, appraiser, grader, and judge of the performance" (Britton, et al., 1975, p. 64).

In the integrated language arts classroom, communication is not perceived as something that one does with the teacher in a guarded fashion. Rather, students communicate with each other individually and in small groups. They initiate messages as self or as a role-player, and study and initiate messages representative of diverse media and forms.

In the richness of the integrated language arts curriculum, students acquire what Blankenship and Stelzner (1979) call "fuller awareness of all the possibilities of language" (p. 3). Students who are apprehensive and ineffectual when writing for the teacher may be confident and effective when writing for peers. Britton and colleagues (1975) have noted the dramatic change which "comes over adolescent pupils' writing when it is genuinely directed to a peer audience" (p. 63).

Similarly, when students communicate through varying modes for varying purposes, they discover that everyone has communicative strengths and weaknesses in using facial expressions, gestures, eye contact, animation and fluency, handwriting, communication media; in listening; performing cultural rituals and pantomime; demonstrating a dramatic flair; being a critical listener or skillful questioner; and presenting information clearly. And each student has the potential for experiencing communicative success.

Focuses attention on communication as process

It is fashionable today to talk about writing as a process rather than a product. Those who share this perception have come to realize the importance of talk during that stage of the writing process when ideas "incubate." For example, Britton and his colleagues (1975) note that "of all the things teachers are now doing to make their pupils' approach to writing more stimulating, and the writing itself seem a more integral part of the manifold activities of the classroom, it is the encouragement of different kinds of talk which is the commonest and most productive factor" (p. 29).

It is important that students see all communications as a process. There is something about oral communication instruction that encourages such a perspective. Instruction in public address has always offered a rhetorical perspective—a view of the speaker with an intent, making choices as a message is shaped and adapted in the light of audience belief, expectation, and values. Instruction in interpersonal communication has always viewed communication as a transaction between two or more people in which the roles of sender and receiver change as the process unfolds. Instruction in mass communication has always viewed such messages as a complex process involving multiple senders, intervening technology, and heterogeneous and distributed audiences.

Having evaluated the Wisconsin Design, Pauline Pray, Steven's Point Senior High School English chairperson, noted that the process orientation of the curriculum is a "major way of avoiding the product trap, where what we create as communicators is divorced from the dimensions of the interaction which produced it. In this curriculum students are actively engaged in the process of communication; they act, react, discuss, evaluate, plan and act again in a rich variety of pertinent experiences."

When speaking and listening and reading and writing are integrated in the English curriculum, a number of advantages may occur: A better balance is ensured, a sense of audience is promoted, rich and varied language experiences are provided, experimental learning is encouraged, an expanded conception of communication potentialities is offered, and attention is focused on communication as a process.

CONCLUSION

Summary

In the introductory section, the call for an integration of the language arts was sounded in the voices of authors of methods textbooks, researchers, and leaders in professional associations. However, despite the pervasiveness of the call for integration, it was observed that in practice substantial fragmentation exists. Also, the meaning of integration was examined through an illustration and discussion of major approaches to integration.

In the second section, descriptions of three model programs were presented. While these model programs are substantially different, they reflect, in varying degrees, the richness in communication experience that results when the language arts are taught together.

In the final section, perceived advantages of integration were identified and discussed. Integration was seen to ensure a better balance of the language arts, promote a sense of audience, provide rich and varied language experiences, encourage experiential learning, offer an expanded concept of communication potentialities, and focus attention on communication as a process.

Observations

When examining model programs that purport to be integrative, one soon discovers that talking and listening are used as tools for achieving reading and writing improvement. While many of these programs can demonstrate validity by change scores on reading and writing measures, comparable evidence regarding student growth in speaking and listening skills has not been demonstrated. It is important that model programs of integration demonstrate success in improving oral communication skills as well as written communication skills.

It should also be observed that if authentic integration is to occur in the secondary school English curriculum, changes must occur. The secondary school teachers who implemented the Wisconsin Alternative Curriculum Design soon noticed that literature receives less attention than in traditional secondary English curricula. When an attempt is made to balance instruction in the language arts, the current preoccupation with literature at the expense of the language arts must be corrected. The assumption that teaching literature leads to growth in student reading and writing skills must surely be questioned. One wonders what value was taken from the literature-dominated secondary school English curriculum by the matriculating students in the University of Wisconsin system who could neither read nor write at a

level commensurate with basic college survival.

Finally, it should be noted that teachers who choose the path of integra- .. will find their professional lives substantially enriched. In the Wisconsin Alternative Curriculum Design, traditional teachers of English marvelled at the wealth of messages that becomes available to consider when speaking and listening are assigned equal importance with reading and writing. Similarly, teachers of speech communication were delighted by the realization that literature offers insights that illumine the nature of human communication in the oral tradition and that writing has value as a prespeaking activity much as speaking has value as a prewriting activity. Teachers of different disciplines have much to learn from each other when they cross disciplinary boundaries seeking integration.

Questions for consideration

- At what point on the "Integration Continuum" would you place your teaching of the language arts? Ideally, at what point would you like to be?
- If you were to place the three model programs of integration on the "Continuum," where would they fall? In your estimation, which of these models holds the greatest potential for your school?
- Do all of the advantages of integration pertain to your school situation? Which advantages are most attractive to you?
- If you wished to increase the integration of the language arts in your school, how would you begin? What problems would you encounter? How might these problems be resolved? On what people or resources in your area might you draw?

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