DOCUMENT RESUME

ED 294 175 CS 211 149

AUTHOR Raphael, Taffy E.; Englert, Carol Sue
TITLE Integrating Writing and Reading Instruction. Occasional Paper No. 118.
INSTITUTION Michigan State Univ., East Lansing. Inst. for Research on Teaching.
SPONS AGENCY Department of Education, Washington, DC.
PUB DATE Apr 88
NOTE 36p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Information Analyses (070)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Basal Reading; Classroom Environment; Elementary Education; Integrated Activities; Literary Genres; Reader Response; Reader Text Relationship; *Reading Instruction; Reading Materials; Reading Processes; Reading Strategies; *Reading Writing Relationship; Story Reading; Teaching Methods; *Writing Instruction; Writing Processes
IDENTIFIERS Literate Environment Approach; Semantic Mapping; Text Types; Writing Strategies; *Writing Tasks

ABSTRACT

Although writing and reading instruction can be integrated regardless of the reading program materials used, teachers need a greater understanding of the similarities and differences in reading and writing processes, as well as knowledge of ways in which instruction can be merged, before integration can take place. Both reading and writing are complex cognitive processes that involve three similar strategies--planning (prewriting or prereading), drafting (writing or guided reading), and revising (modifying and extending, or postreading). Fundamental elements for developing an environment within which reading and writing can be integrated include: (1) emphasizing writing for real purposes and audiences; (2) providing frequent opportunities to write and share one's writing; and (3) creating opportunities for extended writing and evaluation. In this general environment, specific strategies, such as "concept of definition" instruction and Cognitive Strategy Instruction in Writing (CSIW), focus on helping students develop a schema that enhances both reading and writing. Writing experiences should link directly to reading activities in the classroom. For example, students using basal reading can write in connection with each basal selection. Some specific suggestions for writing activities integrated with basal reading topics include selecting a favorite character from a story and writing a character sketch, and rewriting a story written in the first person to take the form of a newspaper report. (Five figures are included and 39 references are appended.) (MM)

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Occasional Paper No. 118

INTEGRATING WRITING AND READING INSTRUCTION

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Published by

The Institute for Research on Teaching
College of Education
Michigan State University
East Lansing, MI 48824-1034

April 1988

This work is sponsored in part by the Institute for Research on Teaching, College of Education, Michigan State University. the Institute for Research on Teaching is funded from a variety of federal, state, and private sources including the United States Department of Education and Michigan State University. The opinions expressed in this publication do not necessarily reflect the position, policy, or endorsement of the funding agencies.

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Abstract

This paper discusses the why and how of integrating instruction in reading and writing. After presenting a brief historical framework, similarities in the cognitive activities underlying the processes of reading and writing are discussed. Specific instructional activities derived from instruction research within a cognitive perspective are described. The paper ends with a series of specific examples of linking reading and writing instruction during the teaching of a chapter from Amelia Bedelia (Parish, 1963), a selection that is found both in library books as well as basal readers.

INTEGRATING WRITING AND READING INSTRUCTION[1]

Taffy E. Raphael and Carol Sue Englert[2]

"Why use writing to teach reading?" "What kinds of writing instruction and activities can help to improve reading?" " How can writing be used to help comprehension of both stories and informational articles?" Questions such as these occur with increased frequency as teachers and other school staff become more sophisticated in their knowledge of the reading process and the relationship of reading to the other language processes. The purpose of this paper is to discuss how writing can be made a prominent and integral part of the basal reading program. We first describe current practice in reading and writing instruction. Second, we provide a rationale for integrating reading and writing instruction, focusing on strategies and skills common to both. Third, we recommend procedures for linking reading and writing instruction, drawing our recommendations from instructional research that illustrates the knowledge and strategies about writing to develop during classroom writing instruction and that can then be related to reading knowledge and strategies taught during reading instruction. In this section, we include sample activities that teachers may incorporate into current basal reading programs. After a brief summary, we provide a list of recommended readings for those who wish to pursue further the integration of writing and reading instruction.

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[1]To be published as a chapter in P.M. Winograd, K.K. Wixon, and M.Y. Lipson, (Eds.), Using Basal Readers to Teach Reading. New York: Teachers College Press.

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Background

In most elementary classrooms in the United States, reading instruction and writing instruction are compartmentalized into two separate programs. Generally, the formal reading program uses one of many basal reading series or trade book collections, whereas the separate writing program either involves skill instruction within a published language arts series, or less frequently, process-writing instruction independent of the reading program. Criticism of formal developmental reading programs has stemmed from the amount, or lack, of actual comprehension instruction that occurs (Durkin, 1978-79); and an analysis of the types of activities encouraged in the teachers' manuals accompanying basal reading programs (Beck, McKeown, McCaslin, & Burkes, 1979; Durkin, 1981) and in related workbook and skill sheets (Osborn, 1985). Textbook-driven writing instruction has received similar criticism, resulting in a shift from a focus on written products to a focus on writing processes. With this shift, writing instruction has moved from a product orientation stressing response to writing that focuses on conventions such as spelling and grammar to a process orientation that stresses response during writers' planning, drafting, and revising with a focus on communicating writers' ideas (Hairston, 1982; Laine & Schultz, 1985). However, even the way process-writing instruction is often conceptualized has received criticism (e.g., Applebee, 1986; Hillocks, 1986).

In contrast to compartmentalized reading/language arts programs, classrooms in which reading and writing are integrated have often been described as using "whole language" (Newman, 1985) or "literature-based" (DeFord, 1986) approaches. In general, such approaches stress immersion of students in a language-based program that de-emphasizes skill instruction and stresses a supportive environment in which students are encouraged through different opportunities to develop personally relevant reasons for selecting books or

topics about which to write. Activities in such classrooms include reading aloud to students, using language experience programs in which students dictate stories based on their own experiences, having students learn vocabulary through a collection of words (e.g., "word banks") taken from their dictated stories, and fostering sustained silent reading from student-selected trade books. The teacher's responsibility is not to

> impart wisdom from his or her fount of knowledge but to arrange conditions to help learning to occur, to provide information when asked to do so by a student . . . and to help children realize the range of goals and functions that reading can serve. (Pearson & Leys, 1985, p. 4)

Historically, the whole-language and literature-based approaches represented the existing alternatives to literacy instruction, with much debate as to which "method" was "the right one." The former was seen as primarily one that focused on the teaching of isolated reading skills (e.g., phonics, main idea) and writing skills (e.g., punctuation, grammar), while the latter was seen as being more "child-centered" and "natural." Recently, researchers began to examine relationships across the two approaches, demonstrating links between the basic processes of reading and writing going beyond such superficial relationships as teaching phonics for reading and phonics for spelling (Pearson & Leys, 1985). Arguments were made that reading is a composing process (Tierney & Pearson, 1983) and that composing and comprehending are possibly "two sides of the same basic process" (Squire, 1984), though not mirror images of one another. Currently, there is general agreement that reading and writing are both fundamental cognitive processes, depending upon cognitive activities such as selecting important information, organizing and retrieving information, summarizing or consolidating information, and so forth (de Beaugrande, 1982; Spiro, 1980), and thus, instruction in reading and writing becomes an important aspect of enhancing students' thinking skills.

Rationale

Reading and writing are both complex cognitive processes that involve a number of skills and strategies. We find it useful to consider these skills and strategies in terms of three phases of a reading or a writing activity: planning (prewriting or prereading), drafting (writing or guided reading), and revising (modifying and extending or postreading).

Planning

When writers or readers plan, they generate ideas. In writing, planning involves making decisions about ideas generated related to the topic selected, the audience, the purpose, and how the ideas might be organized (Scardamelia & Bereiter, 1986). In reading, planning involves similar decision making about the ideas readers have generated. For example, readers consider the topic of the selection to be read, predict what may be included in the text, how the information may be organized, and select information from their own background knowledge that can help them make sense of and remember what they read. These decisions are guided by the readers' purposes for reading the selection and the information they have about the author of the text.

Drafting

During drafting, readers and writers "construct the meaning" of the text, whether the text is self- or other-generated, relying on their awareness of author/reader relationships, their knowledge of text structure or organization, their understanding of the types of questions a particular text should be able to answer and the signal words that indicate where particular types of information can be found (e.g., "in contrast to" signals information that is in opposition to already presented material). Tierney and LaZansky (1980) discuss the author/reader "contract" that exists between an author and his or her audience. Both authors and readers know and agree that everything cannot, nor

should, be explicitly stated in the text. What is or is not included is a function of the author's sensitivity to the audience's needs. As authors create their drafts, they consider the needs (e.g., background knowledge, vocabulary knowledge, experience with story or expository text features) of their audience. They are expected to provide whatever information they believe their audience needs to comprehend what is written. Similarly, readers also understand the "contract" as they read information on the page and read between the lines to infer whatever other information is needed to make sense of the text.

Drafting also requires that both writers and readers use their knowledge of how texts are structured, as well as the types of questions each type of text structure is designed to answer (Armbruster & Anderson, 1982; Raphael, Englert, & Kirschner, 1986). For example, authors of stories follow a structure that allows readers to predict and identify information about setting and characters, as well as characters' motives and plans (i.e., problem), initiating events, related actions, and resolutions (viz., a story map as described by Beck & McKeown, 1981; Pearson, 1981). Similarly, when authors write an explanation, they follow a structure that allows readers to predict both the categories of information that will be discussed as well as the order in which ideas are logically presented. Thus, writers are likely to first state what is being explained, then discuss what "supplies" or other materials will be needed, and end with a presentation of the steps one would follow.

Readers who read the text use similar knowledge to recognize that the text is, in fact, an explanation. Once the type of text has been recognized, readers then know to expect to find information related to an explanation, including materials and steps. Writers use key words and phrases to signal their readers as to the location of specific information, making for "considerate" text (see Armbruster, 1984), and readers use these same key words and

phrases to quickly identify where particular information can be found. This knowledge is fundamental to students' ability to monitor and evaluate the comprehensibility of text and to identify sources of problems in their writing and their reading.

Revision

During revision writers and readers focus on monitoring and evaluating how successfully their message has been constructed. Revision processes occur during planning or predicting (e.g., a writer determines that more categories of information are needed; a reader decides a prediction should be revised based on initial reading of content) as well as during drafting. As writers draft text, they reread it to consider revisions based on whether or not the text answers the questions it has been designed to answer, whether the paper achieves the authors' general goals or purposes (e.g., to make the reader laugh, to provide information to a naive audience, to convince the reader to take a particular point of view), and whether the ideas are sequenced in a logical order. In addition, other decisions are also made such as the selection of a particular word or phrase, the replacement of one word with another, or corrections in spelling and grammar. Readers similarly monitor their understanding and reread text when they discover discrepancies between the text structure questions the text was designed to answer and their own text interpretation. Revisions also occur when readers discover a mismatch between the content in the text and the readers' own background knowledge.

Given the similarity in cognitive activities across the reading and writing processes, it is reasonable to expect that instruction and application of strategies learned in writing might help readers as they develop reading strategies of planning, constructing meaning, and monitoring their comprehension of stories and informational text. Thus, the next question we consider

is what we have learned from instructional research that can inform our teaching and the integration of reading and writing instruction.

Recommended Procedures

The volume of instructional research in writing has rapidly grown in the past decade, spurred by such large-scale projects as the National Writing Project (Camp, 1982) and the Writers Workshop (Graves, 1983), and this literature is an important source of ideas for implementing an integrated reading and writing program. These large-scale programs have emphasized the importance of creating a general environment in which young writers can learn to take control of the subprocesses involved in planning, drafting, and "going public" with their written work. Fundamental to these programs are writing for real purposes and audiences, students' sharing of ideas and written work, students' ownership of their topics, frequent writing opportunities, and opportunities for extended writing. Consistent with this research are studies and papers that emphasize the integration of reading and writing instruction (e.g., Graves & Hansen, 1983; Rubin & Hansen, 1986).

From this relatively new, but extensive, body of research, several instructional ideas and recommendations can be drawn. We will discuss these in terms of general suggestions for creating a literate environment, specific suggestions for developing strategies related to planning, drafting, and revising, and selected activities applying these general and specific suggestions within a basal reading program. Throughout this discussion, we note how these ideas and recommendations link to the development of the concepts of planning, drafting, and revising during writing and reading.

Creating a l: ronment: General Suggestions

To trul ig and writing instruction in classrooms, it is important first t. lish an environment that emphasizes the importance of

literacy, including the reading of a variety of materials, sharing thoughts and feelings about selections read, writing about issues of importance, and sharing writing with others. In other words, it is important for students to view their own writing as part of a larger body of written work, both professionally and informally published, and to view each others' writing as part of the body of literature and informational texts that are legitimate reading materials from their classrooms. This provides students with a purpose to planning their papers (i.e., a real audience will read their work and, thus, it is important to present information in an organized and interesting manner), as well as purposes for drafting and revising (i.e., since their work will be "public," they experience the need to shape the work to best represent their own goals for their papers). There are numerous ways of creating such an environment, from using traditional and easily accessible materials such as paper and pencils, and bulletin boards, to using more sophisticated modern technology such as microcomputers.

One example of a literacy environment that was created using a microcomputer, but that is easily adapted to more routine classroom materials, is called QUILL (Rubin & Bruce, 1986). QUILL focuses on planning, text production, and "going public" with one's writing. For example, to address students' needs during planning, a series of prompts are used to engage students in thinking about their characters, the major events in their stories, the important information they should include in a report, and so forth. To emphasize the concept of audience, QUILL provides an electronic mail system through which students send messages to other individual students, to large groups, or to a general "bulletin board", as well as a "library" program to encourage students to write informational pieces for a permanent collection.

Whereas QUILL was designed for use with a personal computer, the ideas obviously can be implemented in any classroom. For example, a classroom

bulletin board designated as a place where students can post messages, respond to each others' notes, write graffiti to invite response on specific topics, and so forth establishes a sense of audience within the classroom. A permanent collection of informational texts written by students may be created at writing centers in which students add reports to notebooks, arranged as a set of encyclopedias including several volumes and an index. Students can add their selection to the appropriate volume, inserting a reference in the index designed to attract other readers' attention. Such a setting stresses the purposeful nature of writing--both to communicate and to share information.

Another means for creating an environment to promote literacy, the "author's chair," was developed as part of the Writers' Workshop (Graves & Hansen, 1983). The author's chair is a special chair in the classroom in which authors sit. From this chair, students present, discuss, and answer questions concerning written pieces that they themselves have authored or that represent favorite works by professional authors. Such an activity is particularly helpful for developing the students' concept of drafting and revision, as it provides students with an opportunity to share their own writings, to receive comments about current work in progress and ideas for future writing, and to discuss ideas present in writing. Thus, students see that writing occurs because an author has a purpose and an audience with whom he or she wishes to communicate. They learn through such discussion that writing is a decision-making process and that writers consider the needs and expectations of their audience when creating their stories and articles and monitor how well their ideas are communicated, revising when needed. Through writing and talking about writing, they learn to view published written materials through the eyes of the author as well as from the perspective of the reader.

A third means for creating a literate environment has been discussed recently in articles by such teachers and researchers as Atwell (1984), Fulwiler

(1982), and Gambrell (1985). They describe the importance of and means for using "dialogue journals." Dialogue journals are used to encourage written conversations between teachers and students, or among students themselves, and can be used to encourage discussion of specific topics (e.g., a selection the students have just read) or general comments (e.g., topics selected by the student, questions they wish to raise, and so forth). The journals themselves can be as simple as sheets of notebook paper stapled together to form a notebook, spiral notebooks, or composition books. Journals such as these provide an important opportunity for students both to express their own ideas and to respond in writing to the ideas of others.

Gambrell (1985) suggests introducing students to dialogue journals, using an analogy to letter writing, and encouraging them to write by asking them questions or having them write about something they wish to share with the teacher. Fulwiler (1982), in describing how dialogue journals can be used in subject matter areas, suggests having students respond to a specific problem or question (e.g., "How would you explain prime numbers to a second grader?" "How is the problem of farmers today similar to the problems faced by farmers a hundred years ago? How is it different?"). Atwell (1984) describes how dialogue journals can be used to explore students' reactions to stories they are reading, as well as to challenge students to consider alternate reactions and read related selections. In short, dialogue journals provide a "window" into the students' cognitive activities during writing and reading, giving students opportunities to write, and to write about reading, and giving teachers the opportunities to highlight students' idea-generation, planning, predicting, and monitoring of their own writing and reading.

In summary, there are a variety of means for developing a literate environment within which reading and writing instruction can be integrated. Fundamental to such an environment should be (a) writing for real purposes and

audiences, (b) frequent opportunities to write and share one's writing, and (c) opportunities for extended writing. Such opportunities can be found in children's sharing of their work orally (e.g., author's chair) and in writing (e.g., dialogue journals, bulletin boards, classroom encyclopedias) and in their sharing with a range of audiences from peers to teachers to family members to wider audiences such as others in their school. The importance of these opportunities for sharing will become even more apparent during our discussion in the final section of specific activities incorporated into basal reading lessons.

Developing Strategies for Writing and Reading: Specific Suggestions

Within the general environment described above, skills related to planning, drafting, and monitoring or revising during reading and writing must be taught. For example, students need to develop skills for planning extended texts (i.e., papers that extend beyond the simple answering of questions, beyond a line or two in length). They need to learn strategies for revising to fit the needs of their audiences, to understand the range of possibilities for both audience and purpose, to learn a variety of ways of expressing and responding to the ideas of this range in audience and purpose, and to learn the different ways in which information can be structured. In fact, Applebee (1986) suggests that "writing processes must be reconstrued as strategies that writers employ for particular purposes" (p. 106).

A number of specific instructional strategies provide insight into ways of instructing our students in the skills and strategies for planning, drafting, and monitoring, many of which are based on our knowledge of cognitive processes. Many studies of cognition relate directly to constructing meaning in both reading and writing. In this section, we highlight examples of such instructional research and discuss the ways in which such strategies can be

taught as part of the writing process and used during reading.

Since both writing and reading involve planning and predicting text information, it is not surprising that many of the strategies studied have their basis in understanding how information is organized in our memories as well as in text. Knowledge of organizational patterns or structures is important during planning, as well as during drafting and monitoring of texts. One set of strategies that focuses on organizing information is based on semantic mapping (Johnson, Pittleman, & Heimlich, 1986) and related work, "concept of definition" (Schwartz, in press; Schwartz & Raphael, 1985). These strategies make explicit for students that (a) information can be organized or grouped into categories, and (b) that grouping such information makes it easier to plan, understand, and remember text.

Semantic mapping involves "the categorical structuring of information in graphic form" (Johnson et al., 1986, p. 779). The map is a graphic display that visually depicts the relationship among ideas or concepts (see Figure 1). These relationships can include (a) class relations, (b) property relations, and (c) example relationships. For example, in Figure 1, "dog" is a member of the class known as animals. A collie has properties such as long hair and pointed ears and is an example of the more general class known as dogs.

Johnson and his colleagues have used semantic mapping during vocabulary instruction to facilitate students' identification of information related to new concepts being introduced, arguing that "the procedure of mapping a topic provides students with a means for both activating and enhancing their knowledge bases regarding the specific topics and words discussed. . . . [It] results in a categorical structuring of information in graphic form . . . [and helps students to] see the specific relationships among concepts" (Johnson et al., 1986, p. 780). This is similar to brainstorming of ideas, often used

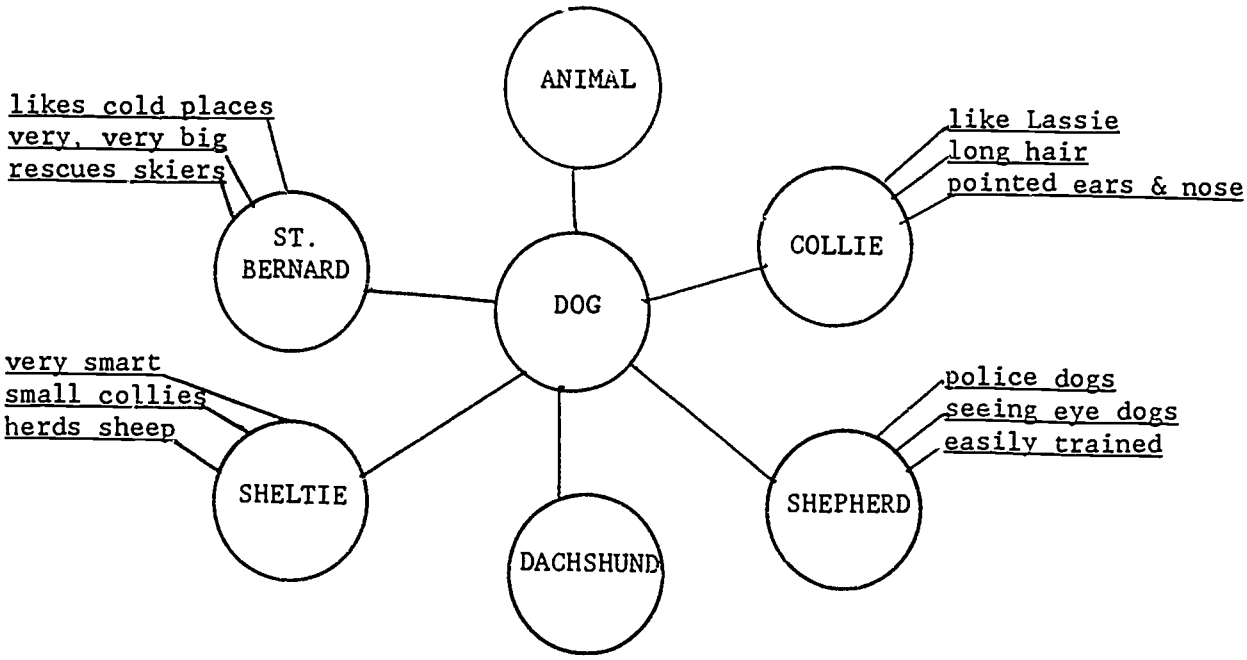

Figure 1. Semantic mapping

during the planning phase in writing a story or informational paper, as writers generate all the ideas they can related to the topic about which they are about to write. Both semantic mapping and brainstorming, however, are associative strategies that can fall short of the students' needs since some of the ideas generated may be irrelevant, while other categories of information may go unmentioned. A second step involves the grouping or structuring of such information.

Schwartz's "concept of definition" instruction (Schwartz, in press; Schwartz & Raphael, 1985) pro-vides a basis for students to group information they have generated and be-gins to link the generation of ideas to generating the questions that one wishes to answer during the reading or writing of text. Schwartz suggests that students benefit from learning a set of general questions that can drive the generation of relevant information. For instance, if students are attempting to generate information related to a

such as "What is it?" (i.e., "To what class of objects does it belong?"), "What is it like?" (i.e., "What are some traits or features unique to the item?"), and "What are some ex-amples?" The ability to generate and respond to such questions is the basis for creating a well organized descriptive passage, as well as for identifying important information in text.

Both semantic mapping and concept of definition focus on brainstorming or organizing information at the concept level. Others have applied similar approaches to the text level, for both stories and informational selections, studying how texts are organized and how this organization can best be conveyed to beginning writers and readers (e.g., Armbruster & Anderson, 1982; Flood, Lapp, & Farnan, 1986; Raphael, Kirschner, & Englert, in press). Ruth (1987) suggests that text structure instruction may be particularly helpful in encouraging students to see sequences in text, rather than focusing at the word or clause level. Cognitive Strategy Instruction in Writing (CSIW), developed by Englert, Raphael, Anderson, Anthony, Fear, & Gregg, (1986) is one such approach that is based on several of the principles described above: frequent and extended writing opportunities, writing for real purposes and audiences, and writing different types of papers (e.g., explanations, comparison/contrast).

The CSIW program combines principles of process writing with principles underlying the teaching of cognitive strategies such as those used during reading and writing. An important thread throughout the program is highlighting the nature of text organization; how this organization can drive the planning, drafting, monitoring, and revising of texts; and how knowledge of text structures can help writers meet the needs of their audience and help readers understand the purposes authors had when the texts were created. A series of think sheets form the curriculum materials used throughout the instruction. These think sheets are particularly valuable in providing students

with concrete support reminding them of appropriate strategies to use, and signaling when particular strategies may be relevant. The support takes the form of questions and prompts related to each writing subprocess (e.g., planning, organizing, editing).

The first think sheet (see Figure 2) guides students during planning to begin by considering their topic, purpose, and audience. Then students are prompted to brainstorm, generating all the ideas they can think of related to their topic (similar to the generation of ideas when creating a semantic map). However, to underscore the difference between brainstorming of all related ideas and selecting important ideas to be grouped by category, students are prompted to examine their brainstormed ideas, find ideas that go together, examine ideas that do not seem to fit and decide whether (a) they should be dropped or (b) more related ideas should be added, and finally, to organize the ideas into the categories they have identified.

A second think sheet prompts students to consider the next subprocess needed. Once ideas are grouped, students must decide which of the ideas their audience should read first; in other words, to consider how to sequence or organize the ideas they have generated. There are several versions of this second think sheet, each one representative of a different way of structuring categorized information (see Figures 3 and 4, organizing think sheets for narrative and comparison/contrast). For example, if students are writing a story, they will probably wish to sequence their information in terms of setting and character information first, indication of the character's problem in the story, a set of events that relate to the problem, and an ending that indicates the resolution. The think sheet for narrative contains prompts such as "Who is in the story?" "What is the setting?" and so forth, derived from story map questions (e.g., Pearson, 1981). In contrast, the prompts for

PLANNING

Author's name _____ Date _____

TOPIC: _____

WHO: Who am I writing for?

WHY: Why am I writing this?

WHAT: What do I already know about my topic? (Brainstorm)

1. _____
2. _____
3. _____
4. _____

HOW: How do I group my ideas?

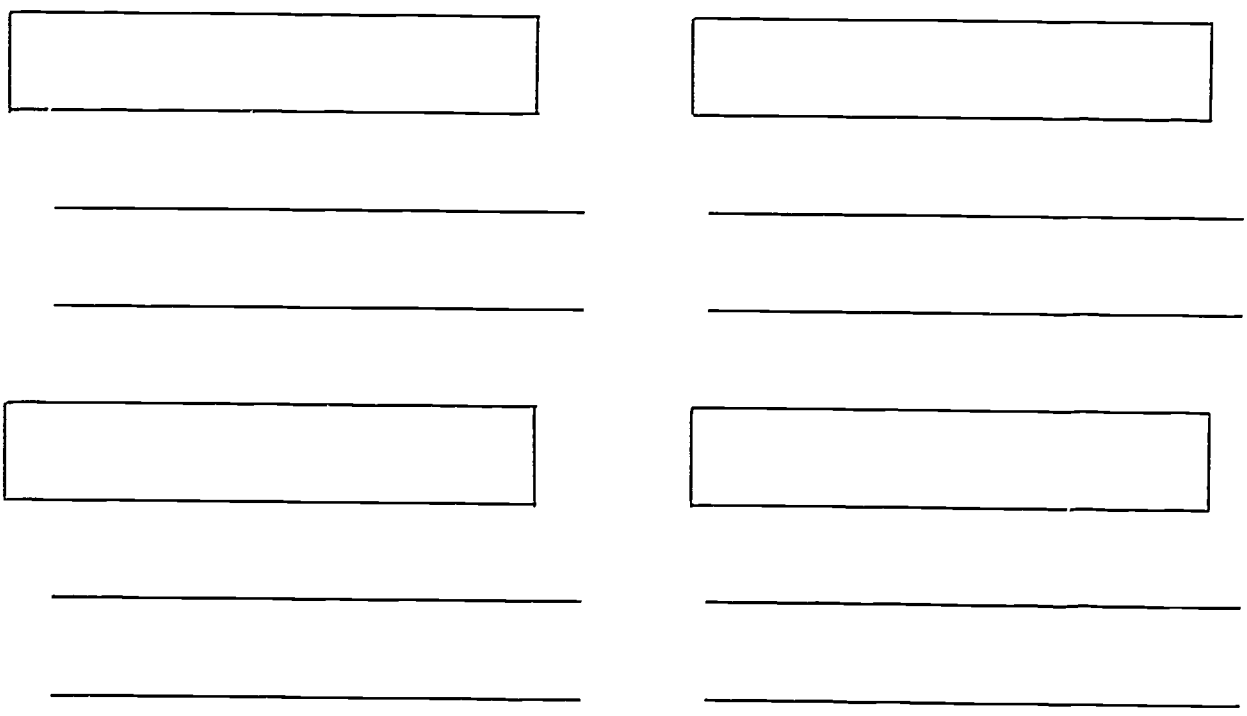

Figure 2. Planning think sheet.

ORGANIZING:
NARRATIVE

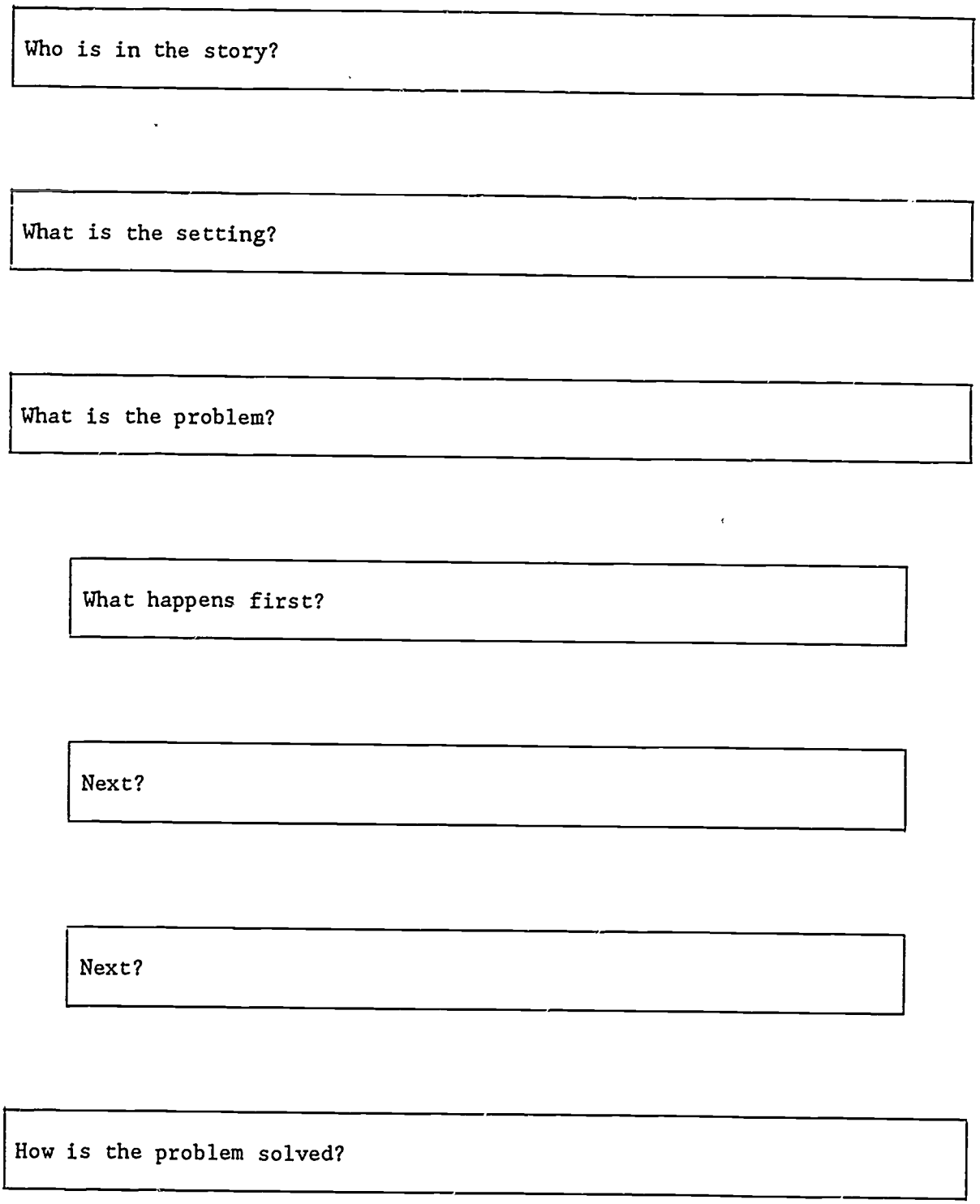

Figure 3. Organizing think sheet for narrative.

ORGANIZING:
COMPARISON/CONTRAST

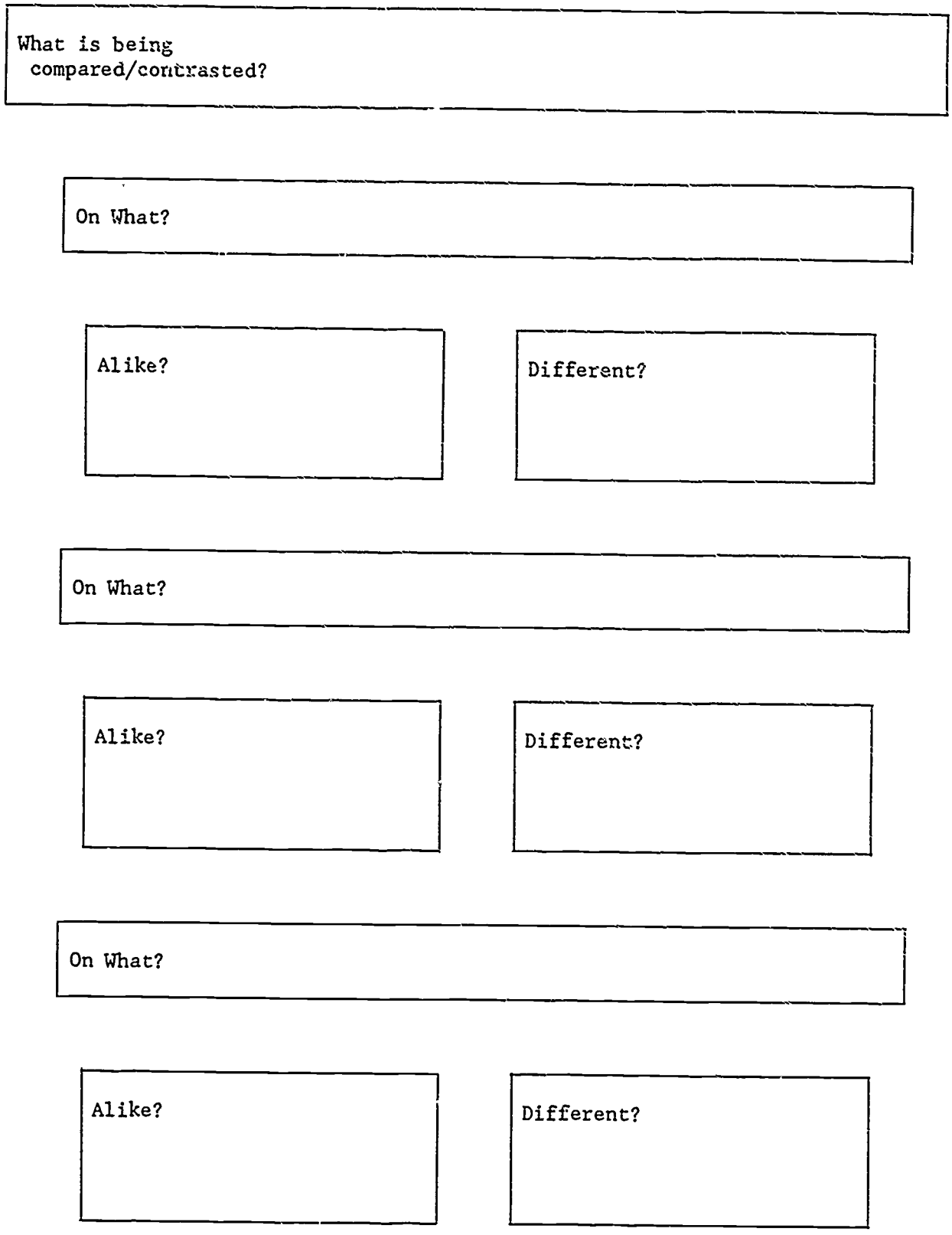

Figure 4. Organizing think sheet for comparison/contrast.

writing a comparison/contrast include, "What is being compared and contrasted?" "On what?" "How are they alike?" "How are they different?"

Once students have considered how to organize their text, they also need to consider ways to grab their readers' attention, the context to set for the reader, and potential endings for their paper to provide the reader with a summary or concluding section. Notes may be added to the organizing think sheet or students may consider these factors as they transform the information from the organizing think sheet to create a first draft.

Remaining think sheets include one each for self-monitoring or editing their papers in preparation for a peer-editing conference, peer editing, revision, and final draft (for a further description of think sheets and samples, see Englert et al., 1986). Obviously, each writing activity need not involve all subprocesses of writing. As Applebee (1986) states,

> Some tasks would require extensive prewriting activities; . . . [others] help with drafting; some would go through a variety of revisions; some would be edited to share with others; some would emphasize competent first-and-final draft performance. Running through all of these variations would be an awareness, on the part of teachers and students alike, that there are many different kinds of writing and many different strategies for approaching each task; and both tasks and strategies would be varied in a principled way. (p. 107)

However, it is valuable to introduce students to the entire writing process with the think sheets so they can later serve as reminders of both (a) where students are in the general writing process, and (b) specific strategies appropriate to that subprocess. This provides both teachers and students with a basis for selecting different subprocesses and strategies for use during the basal reading instruction without neglecting attention to how these fit into the overall picture of composition and comprehension.

For example, assume students have just completed a fictional story about a brother and sister vacationing near the ocean. While playing in the surf, they find a small box containing an ancient set of directions. This leads to

the discovery of some very old relics from a sunken ship. There are many different possible writing activities associated with this story, depending upon the lesson goals. The students may rewrite segments of the text using first person narrative or dialogue instead of narrative. They may plan a report about sunken treasures. They may create a journal entry to describe one aspect of the children's adventure.

The planning think sheet may be used to help students determine the writing activity of their choice and to consider the factors of audience, purpose, and content. Students may then share these plans, yet at this point in the lesson not necessarily invest the time required to work their paper through first and final copy. However, the use of the think sheet underscores for them the subprocess and appropriate related planning strategies in which to engage. The plans may be resurrected at a later time to be used in another related writing activity. Further, the prompts on the think sheets emphasize the kind of thinking in which the story's author engaged as he or she dealt with similar content and issues in the generation of the original story.

A second example illustrates how the editing think sheet (see Figure 5) can be adapted for use during comprehension instruction in a basal reading lesson. One important element of comprehension instruction is teaching students strategies related to comprehension monitoring. The editing think sheet prompts students to indicate their favorite parts in their paper, and the parts they find confusing, and to examine whether or not their organization of ideas is clear for their reader (including appropriate information as well as key words and phrases to signal the reader where information can be found).

This think sheet can be used both with existing text they have read, as well as for texts they have generated related to the story. They may "edit"

EDITOR: Comparison/Contrast

Author's Name _____ Editor's Name _____

Read to Check Information

What is the paper mainly about?

What do you like best? Put a * next to the part you liked best and tell why you like it here:

What parts are not clear? Put a ? next to the unclear parts, and tell what made the part unclear to you:

Is the paper interesting? Tell why or why not here:

Question Yourself to Check Organization Did the author:

Tell what two things are compared and contrasted?	YES	sort of	NO
Tell things they are being compared and contrasted on?	YES	sort of	NO
Tell how they are alike?	YES	sort of	NO
Tell how they are different?	YES	sort of	NO
Use key words clearly?	YES	sort of	NO

Plan Revision

What two parts do you think should be changed or revised? (For anything marked "Sort of" or "NO," should the author add to, take out, reorder?)

1. _____

_____

2. _____

_____

What could help make the paper more interesting?

TALK: Talk to the author of the paper. Talk about your comments on this editor think sheet. Share ideas for revising the paper.

Figure 5. Editor think sheet

a selection read, noting parts that were particularly well written, interesting, or that used language in a way that they might like to try. They may mark areas of the text that left them confused, that made them wonder what the author had in mind. Finally, they could examine the selection to determine if the elements (identified in a story map or text structure) were clearly presented. In this way, the edit think sheet can be used not only to examine their own writing, but to emphasize editing strategies involved in comprehension monitoring as well.

A further application of the editing think sheet involves students' self-examination of their own papers. For example, assume that students have written a brief description of ancient relics, an explanation of how expeditions are conducted in search of sunken ships, or perhaps compared the findings in the story with the findings from a newspaper accounting of a shipwreck discovery. Students may have planned their papers as a group when the assignment was made. Yet, they may benefit from individually monitoring and evaluating the individual papers they created. The think sheet not only guides them in their monitoring, but reminds them of the strategies useful during that subprocess, how these strategies relate to the writing process as a whole, and how strategies used during writing relate to monitoring text comprehension.

Finally, the think sheets can provide support as students begin to respond to selections in ways that replace standard tasks such as writing answers to questions. For example, students may have conferences with peers about selections they have read or they may write entries in dialogue journals. Such activities allow students to link writing activities with the texts they have read, and the think sheets can guide students to consider the content of the selections, and monitor the clarity of the ideas presented.

A second program that concerns organization at the text level focuses on integrating writing and reading instruction of narrative texts (Strickland & Feeley, 1985). While the CSIW program begins by teaching text elements through writing and applying them to reading, Strickland and Feeley begin with reading, using published selections to increase students' familiarity with story elements, then provide students with writing opportunities during which they apply their knowledge of story elements. The specific story structure elements include characters, setting, initiating events, and resolutions (again, consistent with story mapping).

The authors suggests a three-step model for sensitizing students to story structures. In the first step. students are exposed to a variety of stories within a particular genre such as fairy tales, mysteries, animal stories, or adventure tales. Whereas Strickland and Feeley did not specify the source of these stories, obvious sources include stories students read as part of their basal reading instruction, stories read during sustained silent reading, and stories read aloud by the classroom teacher. Further, the stories could be related by theme (e.g., loyalty to friends) or by topic (e.g., pioneers). Strickland and Feeley suggest that teachers create questions related to the elements in the story structure (setting, characters, problem/solution, etc.) and that the teacher expose children to a variety of examples of these elements in the genre of story being examined.

In the second step, story-reading activities are extended through several language-based activities. One example is a discussion using story-based questions designed to stress the features of the genre being studied. For instance, if mystery stories are selected as genre, story-based questions might focus students' attention on such features as the importance of suspense, of the unexpected happenings, and of the authors' attempts to mask important events. Teachers might ask students to consider how a mystery would

have been resolved differently if key story elements or events were added or changed. Creative dramatics are also suggested, specifically activities that focus students' attention on characters and their behavior or on the setting of the story. Story retellings are another suggested type of activity, in which students individually or as a group retell the significant events in a story, using the genre framework to guide the retelling.

The third step involves writing activities related to the genre and activities described above, beginning with whole-group activities such as group story retelling and writing, followed by whole-group writing of stories within the genre studied. In these activities, the teacher serves as scribe. Strickland and Feeley (1985) suggest small-group writing activities next, with a focus on collaborating and sharing the students' created stories. The final step involves individuals writing a story to share with their peer group. The authors indicate that these activities help students develop a schema for the genre that enhances both reading and writing.

Writing Activities for Basal Reading Instruction

Thus far, our understandings about reading and writing instruction gained from current research and informed practice suggest that students should learn strategies for comprehending and writing within a general literate environment. Such an environment should provide (a) frequent writing opportunities for real purposes and audiences, (b) opportunities for extended writing, and (c) opportunities to write and evaluate different types of texts. These writing experiences can and should link directly to the reading activities in the classroom. One source of writing activities and subsequent linking is through basal reading instruction.

One way to encourage frequent writing opportunities is to have students write in connection with each basal selection. The writing activities need

not each involve the full range of writing subprocesses. Rather, a specific writing activity should be identified in terms of its (a) relationship to the selection's topic, (b) potential for development of a particular writing strategy, and (c) its relevance to the overall writing/reading curriculum. Many writing activities lend themselves to integration with basal reading selection topics. These activities include the following:

1. Rewriting a story written in the first person to take the form of a newspaper report
2. C nging an important story element and speculating on an alternative ending that might result from such a change
3. Extending a "slice of life" story by using the same characters in a new situation
4. Selecting a favorite character from a story and writing a character sketch
5. Comparing a selection with one previously read on such features as setting or theme or problem/resolution
6. Adding information to an informational selection
7. Writing to the selection's author for additional information
8. Making a journal entry reacting to the content, style, or concepts presented in a selection
9. Writing to request further information about a topic, a place

The first decision to make in identifying an appropriate writing activity is what naturally "flows" from the selection read. The next set of decisions involves the strategy on which to focus. The last decisions concern ways of making the activity meaningful in terms of purpose and audience. We use a chapter from Amelia Bedelia by Parish (1963) that appears in a fourth-grade basal reader to illustrate the nature of the decisions. In the selection, Amelia is hired to care for the upkeep of the Rogers' house, and is left with a list of household duties. She has a problem in that she interprets everything on her list in a literal way (i.e., when asked to "dust the

house," she spreads dust on everything). The only factor that kept the Rogers from firing her was that she had baked them the most delicious pie they had ever tasted.

Not surprisingly, several writing activities naturally follow from such a selection. These include generating an extended list of directions that have literal and inferential interpretations, changing the critical element of making the pie and considering resulting alternative endings, or comparing/contrasting Amelia Bedelia's problem with the problem of a character from a different story. After determining the range of possibilities, the next decision concerns the strategy to develop (i.e., heightening sensitivity to story structure, using the author's craft of humor based on the misinterpretation of phrases, planning a comparison/contrast character sketch). Assume that the planning of a comparison/contrast character sketch is selected. The next set of decisions for the activity focus on ways to make it meaningful in terms of real audience and purpose.

Audience may be considered as students identify their favorite character from another story read, and use the comparison/contrast structure to (a) convey information about the new character by comparing him or her to a known character--Amelia Bedelia, (b) convince their audience that one of the characters is better (e.g., smarter, funnier) than the other, or (c) entertain their audience. Using a planning think sheet to guide their preparation, students could then identify their purpose and define the audience for whom they are writing (Figure 2). They could then generate their ideas and organize them using the organizing think sheet (Figure 3) in terms of (a) what they are comparing and contrasting, (b) traits on which they will compare and contrast, (c) similarities, and (d) differences. They can then share their ideas with a partner for feedback prior to writing.

This single activity is an example of the kind of writing opportunities that can be integrated with basal reading. An activity such as this provides students with the opportunity to "play" with a common text structure, to integrate information from different stories they have read, to consider how authors use structure to meet different purposes. Even though they may not actually write the piece, they have benefited from participating in the development of the planning strategies for comparison/contrast. This activity could then be developed into an opportunity for extended writing quite easily. Rather than writing a new paper for each subsequent story, students may extend their Amelia Bedelia plans into a paper.

After reading the next selection, the writing activity may focus on creating a first draft and sharing it with their partner for feedback about whether or not planned goals were met. Revisions may or may not then be implemented. The third selection read should be examined for particularly effective use of such authors' crafts as descriptive words or interesting dialogue. Students may then focus on the presence of these features in the Amelia Bedelia comparison/contrast paper, revising to include the feature studied. The revised papers may then be compiled into a class magazine about favorite story characters for placement in the classroom and school libraries, or they may be read to another class, or to each other in small groups.

Within this extended writing, students will have focused on different types of texts--narratives in the stories read, as well as comparison/contrast in their own papers. They will have had the opportunity to discuss the writing of a professional author, as well as the writings of their peers, and they will have seen the development of their paper monitored through planning, drafting, and revising.

Summary

The integration of reading and writing is important not only in improving the literacy learning in today's schools but also in enhancing the quality of students' thinking. As students write about what they have read, they learn to approach reading as authors. As authors, they are better able to consider the reasons a particular selection was written, to see relationships among different types of texts and genres, and to consider the questions different texts are designed to answer; and they are more aware of important information and more capable of reading beyond the printed page. The ideas presented in this paper underscore the point that writing and reading can easily be integrated regardless of materials used in the developmental reading program. However, for integration to take place, those who are involved in instruction need a greater understanding of the similarities and the differences in the processes of reading and writing, as well as knowledge of ways in which instruction in the two processes can be merged. We are all just beginning to understand both the complexity and the fun of integrating our language instruction.

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